

VARIETY

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TV'S GOT PLENTY OF 'MAD MONEY'

Luther Adler Castigates D.C. Critic Over 'Bridge' Pan; Show's Tour Ends

By LES CARPENTER

Washington, April 5. Luther Adler, star and stager of the touring "A View from the Bridge," told off Washington Star drama critic Jay Carmody in curtain speeches at the National Theatre here last week. The actor-singer had written a caustic review of the show, which folded here Saturday night, cutting short a scheduled two-week engagement and ending the tour.

"He is a nasty, pretentious blow-out impressed with his own importance," the actor said of Carmody in the curtain speech Tuesday night (29). "He was insulting. I can hardly wait until I get back to Washington for the latest regurgitations from his grubby little typewriter."

The critic didn't reply in print, but was interviewed on comment. "He is entitled to his opinion of me, as I am to write my opinion of his show and him," Subsequently, Carmody was quoted as calling the actor "a mad dog egotist." The latter statement followed Adler's closing night curtain speech, in which he referred

(Continued on page 83)

Ross Hunter Feels Ire Of Other Companies Vs. U For Its Guild Peace

Hollywood, April 5.

Ross Hunter, first Universal producer to start a film under the studio's new pact with the guild, confirmed the rumor that Universal is getting "the treatment" from the other majors for breaking ranks.

Producer admitted he had, as a matter of routine, sought to borrow key crewmen from at least three other major companies without success, although the men wanted to work for him and had no other work to do. The turndowns were couched in polite terms, he said, "but I got the message." From another studio he said he had sought loanout of a contract actress for "Midnight Lace," but was told she was to do a role he knows she isn't.

His biggest worry is that stars he has under secondary contract may be preempted by other majors retaining primary rights.

Hunter, whose new pact with U allows him considerable autonomy, viewed the apparent attitude of the struck majors as nose-picking and defended his boss, Milton R. Rackmil, by observing:

"The rest of them are only now getting around to doing what Rackmil did a long time ago—they're chopping out the deadwood and getting out of the real-estate business and back into show business. In a way, it looks as if the actors were catapenas."

Yell 'Louder' at Actors, Wash. Manager Advises

Washington, April 5.

Some of the National Theatre's best customers have been urged to shout "Louder," when they can't hear a performer. The recommendation came from the theatre's manager, Scott Kirkpatrick.

"The emphasis these days," Kirkpatrick said, "seems to be on performers feeling a fine rather than projecting it."

"In the future, I hope that instead of writing or calling me later, you will shout out, 'Louder,' and continue shouting it until the actor or actress speaks with enough volume. They do that in England."

France's Hierarchy Hits 'Immorality' In Gallic Films

Washington, April 5.

Anxiety over the "growing immorality" of French motion pictures has been expressed by Roman Catholic cardinals and archbishops of France at a spring meeting, per the National Catholic Welfare Conference here.

The prelates called on "all honest people of all faiths" to insist on "respect for their own dignity and the moral future of their children." And Catholics were reminded they were to avoid films disapproved by church organizations. They also asked help from "public authorities who have the right and the duty to intervene to safeguard the common good."

"The influence of these films," they said, "permeates the general atmosphere of society and thus guides the thinking and actions of a large number of our contemporaries in France and abroad."

Sensual excesses of French films have created a problem so grave that they could no longer remain silent, the prelates said.

SUMMER SNOW SPORTS IN DENVER 'WINTERLAND'

Denver, April 5.

Colorado is to have a Winterland the year round, if plans now under way by a group of Denver men materialize.

A corporation named Winterland Inc. and billed as "a wonderland of winter sports" has been formed by Albert A. Gordon, Richard L. Fenton and George A. (Continued on page 87)

IT'S A 'WHODUNIT TO WHOM' IN CHI

By GEORGE ROSEN

Chicago, April 5.

A unique and altogether disturbing situation has cropped up in the broadcasting industry—or at least among many of the people who are responsible for running it. It has been evident perhaps for the first time at this week's meeting of the broadcasting minds in Chicago.

If, in the annual powwowing and socializing currently going on among the nation's radio-TV licensees and station franchise holders, this disturbance is not conspicuously glaring to the average onlooker, nonetheless it is not too difficult to discern the undercurrent of an acute situation that has taken hold—one that finds the broadcasters not only on edge and distraught, but in many instances suspicious of one another.

One thing is for sure—the fun has gone out of these conventions of the National Assn. of Broadcasters. Not that they were ever designed for fun purposes, but an undeniable spirit of camaraderie and friendship that had always existed at these industry conclaves is singularly missing this time out.

This may or may not have something to do with the plight of a broadcasting industry that has been put through the Congressional wringer these past months. But whatever the causes, it has become fairly evident that in a time of industry distress calling for an unstinting united front to combat the D.C. challenges and penalties being indicted, to some extent the reverse is happening, with key broadcasters eyeing one another suspiciously and wondering "who's doing what to whom?"

Much of the uneasiness derives (Continued on page 50)

Britain to End B.O. Tax Entirely

London, April 5.

British exhibitors have been assured that the admissions tax will be completely eliminated. The Chancellor of the Exchequer yesterday (Mon.) conceded the total abolition of the levy in his budget statement taking effect April 10. It will cost the government \$18,000,000 annually to give up the tax.

The admissions bite was originally levied in 1914 as a temporary measure in World War I. It was abolished from legit and sports some years back and remained as a cinema line. The film business here campaigned vigorously for its removal for a period of years and two years ago received a 50% cut and a further reduction last year.

Frisco Station Sues Disk Jockey; Payola Cut Into Legit Time Buys?

San Francisco, April 5.

German Tourism Hurt By Swastika-Smearing

Frankfurt, April 5.

Spring and warming temperatures usually result in a seasonal pickup in German tourism. But in contrast to the improving weather, visitors to West Germany's scenic splendors are declining. Answer to the slump, observers feel, is ascribed to the wave of anti-Semitic incidents, touched off last fall when a Cologne synagogue was desecrated with swastikas.

Gravity of the situation was pointed up at a recent meeting of the German Assn. of Hotels in Baden-Baden. Innkeepers not only reported widespread cancellations but also glumly noted that reservations have been considerably below hopes. Nor was their cause helped last month when a Columbia U. professor blasted the Oberammergau Passion Play as a "hotbed of Nazism."

'Festivals' Sweep World; List 11,000 Cultural Events

Music festivals, including ballet, mixed-arts, folk and similar events have swollen to flood proportions all over the world. President Eisenhower's International Music Committee has just compiled a catalog for 1960. Some 5,242 events are scheduled in 798 cities in 98 countries.

This global count is independent of the United States' own cultural epidemic data for 1960: nearly 6,000 scheduled performances in 580 American cities, towns and mountain passes.

NEV. HOT AFTER VICE, PUT TORCH TO BROTHEL

Reno, April 5.

The law is becoming increasingly concerned with morality in the Reno area—what with a thriving brothel put to the torch (by court order) and local gendarmes instructed to check newstands for comic books containing material "injurious to the morals of the youth of Nevada."

The brothel issue, however, is getting the most public attention—and sympathy. Prostitution was practiced under controlled conditions in a section within the city limits of Reno, but was put out (Continued on page 76)

Radio station KSNZ last week sued deejay "Jumpin' George" Oxford and 30 unnamed record companies and distributors for \$200,000.

The charge: the time Oxford spent playing payola-favored records on his show constituted out-and-out advertising and should have been paid for at the going rate.

Near week's end KSNZ followed up its first suit with a second asking \$250,000 from Oxford and KDIA, Oakland.

This time the charges included: Oxford and KDIA were in "unfair competition" for which KSNZ asked \$150,000 damages from both KDIA and the deejay, and KDIA allegedly lured Oxford away from KSNZ and induced him to break his KSNZ contract, for which KSNZ asked another \$100,000 from the Oakland station.

At the same time, KSNZ, a Frisco Negro station, obtained a temporary restraining order from Superior Judge Clarence W. Morris preventing Oxford from using the trade names of "Ole Jumpin'" and "Jumpin' George" and/or "Jumpin' George Oxford." The restraining order also prevents KDIA from advertising to its listeners that Oxford will go to work for it under those names.

In its first suit, KSNZ also complained that Oxford, a white rhythm & blues deejay who's been with KSNZ since 1955, himself received \$40,000 in payola.

Oxford didn't deny taking the payola, "as everyone else in the business has," he remarked. But he denied receiving \$40,000 and said the suits stemmed from a feud with (Continued on page 62)

British Equity Refuses To Blackout So. Africa As Did the Musicians

London, April 5.

The British Actors Equity Assn. has also an appeal to ban its members from performing in South Africa due to that country's racial policies. The actors' organization instead adopted a resolution that upholds any member's right to perform before anyone anywhere without danger of discrimination. This British Musicians Union, on the other hand, had moved to forbid its members to work in South Africa.

While many in British Equity condemned So. Africa's racial policies, most agreed with the position that the organization is not a political body and has no right to dictate to another government. The proposal to impose the ban on So. African appearances was made by John Neville, representing 48 Equity members. He added, however, that "before we start shouting (Continued on page 83)

BULLISH FORCES IN WB STOCK

Strike's Hoped-for Fast Settlement Fails as Company Presidents Balk

By BOB CHANDLER

Hollywood, April 5. Negotiations to end the four-week-old actors' strike took a major turn for the worse last week, with no end now in sight.

Just when it appeared agreement was about to be reached, the producers postponed scheduled negotiating meetings twice, the second time indefinitely while they explored the economic implications of the present proposals.

There is growing belief that the primary cause of the blimpus was the subsequent economic explorations by producers upon receipt of Directors Guild of America demands including a proposal for a separate pension fund for directors. Company presidents, it's believed, ordered a halt to SAG negotiations in order to explore the "big picture" of all talent Guild demands, plus upcoming LA dickers.

This could be the first time in years that studios came into position to dicker with all three talent Guilds simultaneously and assess the overall impact of their demands.

On the heels of the second postponement, the Screen Actors Guild badly declared they may withdraw their "compromise" proposals which they advanced for the sake of a fast strike settlement.

The actors charged that agreement had virtually been reached a week ago Saturday, 28, but that over the weekend the "ever-absent" company presidents had done a turnaround and "refused to support the position of their own negotiating committee."

Charles S. Boren, exec. v.p. of the Assn. of Motion Picture Producers, denied that a settlement had ever been close, claiming the differences in proposals amounted to "millions of dollars for the industry."

Columbia Stock Clue Lies With Mrs. Joan Cohn

While there's active interest in many film business stocks on the New York Stock Exchange, Columbia curiously is a static situation so far as trading is concerned. The price is almost constant at the \$17 per-share level despite the fact that Col has turned the corner from deficit to in-the-black operations, that the Screen Gems television branch is more and more a money-maker and the company has the most ambitious and promising theatrical film program in its history.

Educated guess is that the know-halls in the Wall Street area—meaning the brokers whose advice and comment are heeded by investors—like what they see about Col except for one disturbing facet of the stock-ownership makeup.

This centers on Joan Cohn, widow of late Col president Harry Cohn. (Since Cohn's death she married and divorced show manufacturer Harry Karl.)

Mrs. Cohn controls a powerful bloc of 220,000 Col common shares. She sees eye to eye with management on policy and operations. She has expressed herself as having no intention of selling out.

But apparently frightening would be Col investors is the thought that someday Mrs. Cohn simply might change her mind. If so, would her stock go into friendly or unfriendly hands? Obviously, according to observers, Mrs. Cohn, if she did sell, wouldn't knowingly enter any kind of deal that could hurt the company. But, still, the buyers, having bought, could exercise a major voice in management as they saw fit.

CASE RESEMBLES 20TH RE ASSETS

By GENE ARNEEL

Warners has become a new star attraction in Wall Street. WB common stock on the N. Y. Stock Exchange over the past several weeks has been drawing the attention of certain brokers and individual investors who are particularly close to the film business.

Situation is very close to that prevailing at 20th-Fox. As detailed last week there's a group buying up 20th on the anticipation of the company's divestiture of unneeded assets, with the proceeds of sales to be used to shrink capitalization and thus enhance the value of remaining shares held by the public.

WB common closed the month of March at a new high of \$44.50, representing a gain of \$4.75 per share.

WB bulls are especially mindful of the company's stock interests in Associated British Pictures Corp. Word is around the downtown area that shares in the British outfit are to be sold at around \$15,000,000.

Such a sale had been projected some time ago but nothing came of it. But it's known there were top echelon discussions about such a sale. Now apparently it's on again.

The past reports of the British unloading went hand in hand with expectation that WB would put out a stock tender as the means of cutting down on the outstanding common issue. The price was to have been around \$50 per share.

Now, though, there's some new thinking about such a maneuver. There's a good deal of opinion within WB favoring buyups on the open market from time to time, rather than a tender.

Regardless of which course is chosen, it looks to investors like WB is about to come into a bundle of cash to be used for acquisition of its own stock.

Stressed on all sides is the fact that the buyers of both 20th and WB securities are friendly to the respective managements. Meaning nobody's out to give either Spyros P. Skouras or Jack L. Warner a bad time by proxy.

Feldman With Levine

Edward S. Feldman has resigned as publicity coordinator on Ray Stark's production of "World of Suzie Wong" to become publicity head of Joseph E. Levine's Embassy Pictures. Appointment follows the promotion of Eddie Solomon to Embassy's ad-pub v.p.

Bill Doll had been the top ad-pub man at Embassy but relinquished this post to reactivate his own promotion company.

Second Thoughts Exclude Theatres As Loew's Lex and 72 St. Succumb To Residential Realty Projects

No German at Cannes

Berlin, April 5.

As it looks now, the Federal Republic of Germany won't be repped by any feature film at the upcoming Cannes festival. Reason: No suitable release available. A few, such as "The Bridge," might have been suitable yet since already shown abroad elsewhere they are automatically excluded from participation at Cannes on latter's regulations.

It's not the first time that situation has arisen, per 1953. Again, in 1956, W-German industry sent Helmut Kaestner's "Sky Without Stars" to Cannes but it was withdrawn upon political protest of the Soviets.

'Spartacus' Now Billed at \$12-Mil

"Spartacus," which started out as a \$9,000,000 production, is now being billed as a \$12,000,000 epic.

As the filming time of Kirk Douglas' Bryna Production for Universal release increased, so did the film's budget. At various times U's publicity department has received memos to refer to the picture as costing anywhere from \$3,000,000 to \$10,000,000. The newest edict from above says to call it "a \$12,000,000 production" in all publicity handouts.

The picture actually took 16 months to complete. It faced numerous obstacles, including changes of directors and stars. It went to Spain to film a battle scene for \$500,000 and got a bill for over \$1,000,000. When all the footage was in, however, it's said that U preyed Milton R. Rackmil, viewing a rough cut, was so impressed with the pic's potential that he ordered some reshooting so that the absolute full values could be obtained.

The picture, backed by a hefty U campaign, will be released on a hardticket basis in the fall. It's regarded as the most expensive film ever shot in Hollywood. Metro's \$15,000,000 "Ben-Hur" was filmed in its entirety in Italy.

Loew's Theatres has abandoned plans to include new intimate theatres as part of the hotel and the apartment house that will replace the Loew's 1 Lexington and 72 St. Theatres, respectively. Originally, the inclusion of new theatres to meet the need of the changing neighborhood in which the old houses are located had been an important consideration in the chain's plans. However, a study of the blueprints convinced the company's brass that on a per square foot basis more revenue could be obtained from full use of the hotel and the apartment house.

Lexington, a 46-year-old landmark at Lexington at 31st St., closed on Sunday 2 and demolition of structure began on Monday 3. The more-than-2,000 seat house will be replaced by an 800-room hotel. Morris Lapidus, a N. Y. and Miami architect, has been retained to design the new hotel. Lapidus served as architect for many of the new oceanfront hotels in Miami Beach.

Hotel Adjunct

Loew's Theatres plans to organize a hotel management subsidiary to manage the still-unnamed hotel. The 72d St. site on the corner of Third Ave. will be converted into a luxury apartment house in association with Tishman Realty. The exact date for demolition of the 29-year-old 72d St. Theatre hasn't been determined as yet.

Although the company is giving (Continued on page 15).

See TV Re-Runs Driving Folks To Buy Tickets

Minneapolis, April 5. The starting of numerous reruns on night television earlier than usual is helping the boxoffice in this area and furnishes encouragement for exhibition. It's being pointed out to North Central Allied members by president Frank Mantzke.

"Grasses are improving, but the small exhibitor continues in a bad way even with this better patronage and the reason for that is the unreasonably tough terms for the important pictures," says Mantzke.

"We'd all be happy if the film companies only would relent and become 'realistic' and moderate their deals for the small towns, thus saving the lives of many theatres. With the increasing patronage, numerous of these smalltown showhouses, now with their backs to the wall, could survive. I'm sure."

All the evidence that NCA has been able to gather during the past several months is that there has been a sharp upturn in the number of people throughout the area who are being lured away from their tv sets to the showhouses at least more frequently than hitherto, according to Mantzke.

'PLEASURE' OFF TILL FALL

SAG Strike Forces Delay—All Principals Accept New Deal

Hollywood, April 5.

"The Pleasure of His Company," William Perlberg-George Seaton production for Paramount, has been shelved due to Screen Actors Guild strike. All principals in the cast have agreed to November resumption.

Meanwhile, Perlberg and Seaton move ahead with "The Counterfeit Trail." William Holden-Laila Falck-Stewart-which calls June 7 in Berlin.

Continental Into Production Deal

Continental Distributing Inc., heretofore concerned only with handling imports and foreign production deals, "Room at the Top," last week revealed its first domestic coproduction arrangement, "Angel Baby," to be made with Madera Production of Hollywood.

Pic is scheduled to start production shortly in Georgia with a cast headed by George Hamilton, Mercedes McCambridge and James Dunn. Hubert Cornfield will direct. Screenplay is based on novel, "Jenny Baby," by Elsie Oakes Barbour.

DISNEY STORY BUYS

Juvenilia By Gallien, Tazewell, Stanford Included

Hollywood, April 5. Walt Disney has filed MPAA registrations of six new properties, indicating he has purchased or optioned the stories for feature and/or television filming.

Any of the properties not set for theatrical filming likely will follow its pattern already set by the Disney outfit, whereby yarns are shot for television usually "Walt Disney Presents," then released to theatres here and in the foreign market.

Properties are Charlton Ogburn Jr.'s western story, "Big Caesar," a novel published by Houghton; James Arthur Kjelgaard's "Big Red," a juvenile tome published by Holiday House; "The Horse Masters," Donald K. Stanford book published by Funk & Wagnall; Paul Bern's juve tome, "A Hundred Million Francs"; Charles Tazewell's Christmas story, "The Small One," published by John C. (Continued on page 15).

Film Studios' Payrolls Up 129% Despite 20-Year Job Drop of 15%

Hollywood, April 5. Despite a 15% drop in employment over the past 20 years, the motion picture industry had a payroll that increased 129% during that same two-decade period.

That's the picture, according to the Security First National Bank, whose research department has put together enough facts and figures to comprise a significant chart on the state of employment in the film business.

It's pointed out, for example, that in 1939 the motion picture industry employed 23,300 wage and salary workers and these workers were paid an estimated \$300,000,000 for the year. Comparable figures for 1940 were 27,479 and \$131,317,465.

Figures include both production and distribution and, in terms of numbers of workers, show an upward trend from 1940 through 1944 when it reached a high of 33,350, then a nearly steady decline when it hit 19,731, lowest since the mid-1930's. The swing upward since

1933 brought employment to 25,100 in February, prior to the Screen Actors Guild strike.

In terms of total annual payroll, the figure continued up from 1940 to a 1946 high point of \$280,449,943, then down through the early '50's. The payroll was then marked by a significant upsurge which brought the 1958 total to \$260,371,914, the 1959 estimate to \$300,000,000, and the projected 1960 figure, prior to the strike, to \$330,000,000.

The 1959 figure of \$300,000,000 is equivalent to 2.4% of all wages and salaries paid by all employers in the Los Angeles - Long Beach area. Yet, the 23,300 employment figure equaled 9.9% of the area's total employment.

The bank's research department, in its monthly summary of business conditions, points out: "The motion picture production and distribution industry experienced its most active period during the years of 1944, 1945 and 1946, during the latter part of World War II and for a short interval after the war." Since then, the report continues,

motion pictures have been faced with stiff competition—television, bowling, water skiing and other sports, hobbies and recreational activities that "have vied for the consumer's time, attention and dollars."

The report notes: "Despite the fact that persons engaged in production of movies for the television industry are included in motion picture employment, the total employment in motion picture production and distribution has been far below the record level attained 15 years ago. The employment level of 23,100 in February of this year, for example, was 34% below the all-time high of 37,929 recorded in Nov., 1945. The average of 23,300 employed during 1959 was 30% below the average of 33,350 for 1944, the peak year."

The report additionally notes a strong rise in employment during the last half of 1959, resulting in a high equalling the 1947 figure. In February, employment was 18% above last June, and 11% above February of last year.

B.O. Superior to Weather in March; 'Who Was That Lady?' in 2d Place; British 'Sink Bismarck' Ranks 6th

By MIKE WEAR

Variety's regular weekly boxoffice reports are submitted each month, retrospectively, based on an average of 24 key situations. The source data constitute an adequate sampling of current releases but are not, of course, fully "definitive." An index of relative grossing strength in the U. S. Canada market, this monthly report does not pretend to express total rentals.

Plagued by blizzards, multiple snowstorms, cold weather and then rain periods, March saw exhibitors faring unusually well—despite or because of these things. The fine showing in the 31-day month was in the face of a lack of enough big product to go around for first-run in the key cities reported by VARIETY. It was partly the stamina of the longrun which kept many spots operating strongly. Some idea of the strength of the bigger box is shown by the fact that the four top grossing films ranked up more than \$4,000,000 in the 24 key spots covered by VARIETY.

"Ben-Hur" (M-G), champ in February, again rated first place by a margin of nearly \$1,000,000. Pic grossed \$1,822,000 in the lengthy month. "Who Was That Lady?" (Col.) was second place by a narrow margin over "Suddenly Last Summer," also from Columbia. "Summer" also was third in February.

"Home From Hill" (M-G), although out in distribution to any extent only two weeks last month, was fourth place. "On the Beach" (U-A) second in February, finished fifth, with around \$1,100,000 gross. Pic also had been third in January.

"Sink the Bismarck" (20th), a newcomer, captured sixth spot. "Man in Havana" (Col.), another newbie, wound up seventh but lifted still further possibilities. "Toby Tyler" (BV), which was seventh in the preceding month, finished eighth, only slightly ahead of "Humble Bush" (WB), which was ninth. "Bush" also was ninth in February.

"Once More With Feeling" (Col.), a new entrant, wound up 10th. "Solomon and Sheba" (U-A) took 11th position. "Dog of Flanders" (20th) rounds out the Top 12 list. "Last Voyage" (M-G), "Operation Petticoat" (U), long high on list or on top it was fourth in February. "Porgy and Bess" (Col.) in much the same category and "Sapphire" (U) were the runner-up films.

Outside of "Home From Hill" which undoubtedly will be heard from additionally, the new entries launched late in March held only modest promise. However, "Chance Meeting" (Par) looks satisfactory, being good in Chicago and hefty in Washington. "Rebel Breed" (WB) was nice in Chi but fair in Washington.

"Glenn Miller Story" (U), out on release, was solid in Chi, very good in N. Y. and fine in Buffalo and Fresno. "Angry Red Planet" (A-D) hinted real promise by finishing 11th the final week of the month.

"Can-Can" (20th), just getting started, is living up to its initial capacity showing at the N. Y. Rivoli as the month ended. It gained in its third session in L. A. where smash and was eagerly awaited week in Boston. "Heaven in Pink Tights" (Par) so far has been disappointing, but was hot in Chi.

Several reissue entries have not proved big at the week's end. "South Sea Adventure" (Cinema), though failing to make the list often, still is doing nice to good trade in several cities.

"Seven Thieves" (20th), which never did seem to get started, came through with some but is nice weeks in N. Y. at the Paramount, and was rated very strong in St. Louis. "4-D Man" (U) was big in Omaha.

"Windjammer" (NT), with a flock of fresh bookings, came to life in the final weeks of the month. It was strong enough to wind up fifth the last week in March.

March Top Takers

1. "Ben-Hur" (M-G)
2. "That Lady" (Col.)
3. "Last Summer" (Col.)
4. "Home From Hill" (M-G)
5. "On the Beach" (U-A)
6. "Sink Bismarck" (20th)
7. "Man in Havana" (Col.)
8. "Toby Tyler" (BV)
9. "Humble Bush" (WB)
10. "With Feeling" (Col.)
11. "Solomon and Sheba" (U-A)
12. "Dog of Flanders" (20th)

Reisim in Presidency, Pressing Metro to Speed Cinerama 'Charlemagne'

In a recent switch of posts at Cinerama Inc., Nicolas Reisim, who had been board chairman, became president and chief executive officer. Hazard Reeves, who formerly held the latter posts, assumed the board chairman seat.

Reisim, who has become a major factor in the rejuvenated Cinerama operation, is currently on the Coast to confer with Metro production chief Sal C. Siegel on the plans for the production of a Cinerama film. The first story line film to be made by Metro under a deal with the Cinerama firm will be "Charlemagne," based on the biography by Harold Lamb. Reisim is expected back in N. Y. April 10 with full details on the M-G production.

Reisim's entry into the Cinerama picture was via his Robin International Corp., an export-import firm which obtained Cinerama exhibition rights for certain foreign countries. He recently invested \$2,000,000 in Cinerama Inc., which also obtained a \$10,000,000 loan from the Prudential Insurance Co. for an expansion program.

Reeves stepped down from the Cinerama chief executive post to devote full time to his Reeves Soundcraft Corp., a company that has been expanding in the video tape field.

National Boxoffice Survey Biz Still Spotty; 'Ben-Hur' Again Champ, 'Hill' 2d, 'Lady' 3d, 'Havana' 4th, 'Windjammer' 5th

With Lenten influences and income tax deadline being felt in many key cities covered by VARIETY, the over-all boxoffice picture currently is quite spotty. Fact that many exhibitors are just working time with overly-extended longruns until fresh fare can be brought in for Easter also is hurting.

Champ for more than two months, "Ben-Hur" (M-G) again is finishing first in the present season. "Home From Hill" (M-G) from Metro, is landing in second place. It also was second last week.

"Who Was That Lady?" (Col.) is moving up to third position. It was fourth a week ago. "Man in Havana" (Col.), another Columbia pic, is taking fourth money currently.

"Windjammer" (NT), which bowed up from way back in junk box status, again is holding onto sixth position. "Sink Bismarck" (20th) is finishing sixth, the same as last week.

"Suddenly Last Summer" (Col.) is capturing seventh money. "Once More With Feeling" (Col.) is finishing eighth. "Helter in Pink Tights" (Par), a real disappointment so far, is landing enough money to wind up ninth.

"Dog of Flanders" (20th) is finishing in 10th position. "On the Beach" (U-A) will take 11th place while "Seven Thieves" (20th), showing more strength than recently, rounds out the Top 12.

"Black Orpheus" (Lapet), "Solomon and Sheba" (U-A) and "Guns of Timberland" (WB) are the spatter-up films.

"When Comedy Was King" (20th), which has been coming to the fore recently, is now this week in N. Y. "Visit To Small Planet" (Par), another newbie to book in Chi, tall in Seattle and weak in L. A.



JULIENNE MARIE

Will play the title role in "Gypsy"

April 16th to April 23rd Broadway Theatre, New York Personal Management Ted Rorer Associates

SPIEGEL STALKS BRANDO

Wants Star As Lawrence of Arabia—Budget Open

Sam Spiegel left New York for the Coast over the past weekend to line up casting for his upcoming indie production of "Lawrence of Arabia" for Columbia release. Topping his agenda are talks with Marlon Brando, who will play the title role if a deal can be worked out.

Budget must await a more detailed blueprint but the feature figures as one of the most expensive Col. entry for the next year.

Spiegel hit the jackpot with his last two for Col., those being "Bridge on River Kwai" and "Suddenly Last Summer."

Mike Mayer Running For N.Y. State Senate Seat

Attorney Michael Mayer, exec director of the Independent Film Importers & Distributors of America, has been chosen by Democratic County Committee to stand as candidate for the New York state senatorial seat from the 32d district. Latter includes Yonkers-Greenburgh area and is regarded as a Republican stronghold.

Mayer was the unsuccessful candidate for district attorney in the 1952 elections.

Amusement Stock Quotations

Week Ended Tues. (5)

N. Y. Stock Exchange

1959-'60	High	Low	Weekly Vol. to 1000	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
20th	10 1/2	10 1/4	ABC Vending	21	20 1/2	20 1/2	— 1/4
33 1/2	20 1/2	20 1/4	Am Br-Par Yh	225	21 1/2	21 1/2	— 1/4
42 1/2	32 1/2	32 1/4	Ampex	1057	37 1/2	34 1/2	+ 2 1/2
48 1/2	35	34 1/2	CBS	149	34 1/2	37 1/2	— 1/4
24 1/2	15 1/2	15 1/4	Col Pk	12	17 1/2	16 1/2	— 1/4
24 1/2	17	16 1/2	Decca	312	26	26	+ 2 1/2
50 1/2	32 1/2	32 1/4	Disney	280	37 1/2	34 1/2	+ 2 1/2
112	75	74 1/2	Eastman Kdb	440	110 1/2	110 1/2	+ 4 1/2
6 1/2	4 1/2	4 1/4	EMI	80 1/2	7 1/2	7 1/2	— 1/4
26 1/2	13 1/2	13 1/4	Glen Alden	147,440	14 1/2	14 1/2	— 1/4
17 1/2	10 1/2	10 1/4	Loew's Thea.	102	16	15 1/2	— 1/4
38	22 1/2	22 1/4	MCA Inc.	75	29 1/2	27 1/2	+ 1 1/2
27	25 1/2	25 1/4	Metro GM	148	30	27 1/2	— 1/4
14 1/2	8 1/2	8 1/4	Nat. Thea.	110	9 1/2	9 1/2	— 1/4
50 1/2	41	40 1/2	Paramount	45	42 1/2	42 1/2	+ 1 1/2
38 1/2	21	20 1/2	Photo	1904	34 1/2	33 1/2	+ 2 1/2
23 1/2	9 1/2	9 1/4	Polaroid	806	22 1/2	20 1/2	— 2
72 1/2	47 1/2	47 1/4	RCA	1040	71 1/2	68	+ 1 1/2
11 1/2	7 1/2	7 1/4	Republic	118	10 1/2	9 1/2	— 1/4
40 1/2	12 1/2	12 1/4	Rep. pld.	16	14 1/2	13 1/2	+ 1 1/2
40 1/2	18	17 1/2	Stanley War.	238	32 1/2	30	+ 1 1/2
43 1/2	24 1/2	24 1/4	Storer	11	28	27	— 1/4
43 1/2	29	28 1/2	20th Fox	223	34 1/2	34 1/2	+ 1 1/2
32 1/2	23 1/2	23 1/4	United Artists	62	27	26	— 1/4
35 1/2	25 1/2	25 1/4	Univ. Pk	12	34 1/2	34 1/2	+ 1 1/2
50	24 1/2	24 1/4	Warner Bros.	193	40 1/2	40	+ 1 1/2
136 1/2	87 1/2	87 1/4	Zenith	309	109 1/2	107 1/2	+ 5

American Stock Exchange

1959-'60	High	Low	Weekly Vol. to 1000	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
5 1/2	3 1/2	3 1/4	Allied Artists	13	4 1/2	4 1/2	— 1/4
12 1/2	4 1/2	4 1/4	Buckeye Corp.	12	5 1/2	5 1/2	— 1/4
7	2 1/2	2 1/4	Cinerama Inc.	84	3 1/2	3 1/2	— 1/4
20 1/2	12	11 1/2	DeSly Prods.	37	12 1/2	12	— 1/4
9 1/2	6	5 1/2	Elmwood Lab.	606	8 1/2	7 1/2	+ 1/4
9 1/2	5	4 1/2	Filmways	35	6 1/2	6 1/2	— 1/4
3 1/2	1 1/2	1 1/4	Guild Films	133	1 1/2	1 1/2	— 1/4
30 1/2	5 1/2	5 1/4	Technicolor	209	9	7 1/2	+ 1 1/2
7 1/2	2	1 1/2	Telo Indus	45	2 1/2	2 1/2	+ 1/4
22 1/2	8 1/2	8 1/4	Teleprompter	17	8 1/2	8 1/2	+ 1/4
14 1/2	7	6 1/2	Trans-Lux	13	10 1/2	9	+ 1 1/2

Over-the-Counter Securities

	Bid	Ask	Net Change for wk.
America Corp.	1 1/2	1 1/2	+ 1/4
Cinerama Prod.	4 1/2	4 1/2	+ 1/4
King Bros.	1 1/2	1 1/2	— 1/4
Magna Theatre	5 1/2	5 1/2	+ 1 1/2
Metropolitan Broadcasting	15 1/2	16 1/2	— 1/4
Sterling Television	1 1/2	1 1/2	— 1/4
Seranton Corp.	2 1/2	3 1/2	+ 1/4
U. A. Theatres	8 1/2	9	+ 1/4

* Week Ended Monday 4

† Actual Volume

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

FOX OF PHILLY SUES

Charges 20th Unfairly Chase Midtown For 'Can-Can'

Philadelphia, April 5. A \$600,000 damage suit against 20th Century Fox Film Corp. and William Goldman Theatres, Inc., alleging conspiracy in the assignment of "Can-Can" to the Midtown Theatre, was filed here in the U. S. District Court.

The D. W. H. Corp., operator of the Fox Theatre, alleged that 20th "arbitrarily, capriciously and without merit" turned down the Fox Theatre bid in favor of the Midtown, Goldman-operated house.

A hearing is set for the following Friday (8) before Judge C. William Kraft Jr., on a petition that would ban the pic here until all midtown houses are given an opportunity to bid.

20th's Vigorous Reply

20th-Fox will "vigorously resist" the \$600,000 damage suit filed in United States District Court against it and William Goldman Theatres by the D. W. H. Corp., which is objecting to the booking of 20th's "Can-Can" at Goldman's Midtown Theatre.

Alex Harrison, 20th's general sales manager, said Monday (5) that 20th feels that "the best interests of the public will be served by exhibiting 'Can-Can' at the Midtown."

U. S. to Europe

Leslie Barrie
Julian Blaustein
Linda Cristal
Reginald Dennyham
Henry Fonda
Cary Grant
Henry M. Morgan
Lilli Palmer
Paul Paray
Mo'Nishman

N. Y. to L. A.

Jeanne Baird
Anthony Bonifita
Zina Bericube
Stanley Holloway
Hedda Hopper
Flame May
Mike Nichols
Jania Paige
Nicola Pignoni
Leonard Spigelgass

Europe to U. S.

Cliff Arquette
Dino De Laurentis
Hugh Downs
Arthur Higney
Genevieve
Oscar Hammerstein 2d
Paul Hayes
Rhoda Levine
Alexander Mackendrick
Joe Meece
Art Ostrin
Jack Paar
Sy Weintraub

L. A. to N. Y.

Bob Chandler
Janet Green
Bill Hunter
Robert Montgomery
Bud A. Schwartz

United Artists Ups Its Global Gross

United Artists' world-wide gross for 1959 will hit approximately \$90,000,000 as compared with \$84,072,447 for 1958. Moreover, the gross for the first quarter of 1960 will top the \$19,300,000 chalked up in the first three months of 1959.

Details of the company's operation were revealed yesterday (Tues.) by pressy Arthur B. Krim in one of his periodic reports of the firm's operation. The UA topper attributed the hike in the 1960 first quarter activities to the world-wide box results of "On the Beach" and "Solomon and Sheba."

Krim, indicating that the company's future product lineup would be the strongest in its history, disclosed that UA will release 25 pictures from now until the end of 1960, making a total of 34 for the year. In 1959 the company released 42 films, but Krim pointed out that UA decreased its output of program pictures and had increased the supply of "double A" films. The UA chairman declared that the company had just about firmed up its 1961 schedule, with starting dates of 15 pictures already set.

The '61 total, he added, will be "a minimum of 34 pictures." New deals and starting dates, he noted, will be disclosed in a few weeks. He stressed that "at least half" of the company's 1962 program had been set. The 62 pkg, he said, included the three current best-selling novels—"Hawaii," "Advice and Consent," and "The Constant Image." Also set for '62 production are two current Broadway hits—"The Miracle Worker" and "Fury in the Air." Krim estimated the annual cost of UA's production program as between \$60,000,000 and \$70,000,000.

Discussing the recent merger with Ziv and the formation of Ziv-U. A. Krim said was part of the company's diversification program and its aim to move out in the forefront of the syndication field.

'LAST RUN' BRINKMANSHIP

'Ben-Hur' Dominates Oscars

Hollywood, April 3.

Annual achievement awards of the Academy of Motion Picture Arts & Sciences were uncoupled in the usual formal ceremony at the Pantages Theatre here last night. Metro's "Ben-Hur" stole the show with 11 Oscars, a new high. "Gigi" also Metro was the previous record-holder with nine Oscars. Following are the winners in all categories.

Best picture: "Ben-Hur" (Metro), produced by the late Sam Zimbalist.

Best actor: Charlton Heston, "Ben-Hur."

Best actress: Simone Signoret, "Room at the Top" (Confidential).

Best actor in supporting role: Hugh Griffith, "Ben-Hur."

Best actress in supporting role: Shirley Winters, "Diary of Anne Frank" (20th-Fox).

Best director: William Wyler, "Ben-Hur."

Best Foreign Film: "Black Orpheus" (France).

Best song first used in an eligible picture: "High Hopes," from "A Hole in the Head" (U.A.), music by James Van Heusen; lyrics by Sammy Cahn.

Best story and screenplay written directly for the screen: "Pillars of the Sky" (Universal), story by Russell Rouse and Clarence Greene; screenplay by Stanley Shapiro and Maurice Robin.

Best screenplay based on material from another medium: "Room at the Top," Ned Paterson.

Best scoring of a musical picture: André Previn and Ken Darby, "Porgy and Bess" (Columbia).

Best musical score, dramatic or

comedy picture: Miklos Rosta, "Ben-Hur."

Best documentary feature: "Serengeti Shall Not Die" (an Okapi-Film Production, Transocean Film, Germany).

Best documentary short: "Glass" (the Netherlands Government, George K. Arthur-Gio Pictures, Ben Hazoutia, producer).

Best costume design (black and white): Orr Kelly, "Some Like It Hot" (U.A.).

Best costume (color): Elizabeth Haffenden, "Ben-Hur."

Best special effects: "Ben-Hur," A. Arnold Gillespie and Robert MacDonald, visual effects; Milo Lom, sound effects.

Best sound: "Ben-Hur," Franklin E. Milton, director of M-G-M Sound Department.

Best live action short subject: "The Golden Fish" (Les Requins Assomés, Columbia (French); Jacques-Yves Cousteau, producer).

Best cartoon short: "Moonbird," Storyboard Inc., Edward Harrison; John Bailey, producer.

Best film editing: Ralph E. Winters and John D. Dunning, "Ben-Hur."

Best art direction (black and white): "The Diary of Anne Frank," Lyle R. Wheeler and George W. Davis, set decoration by Walter M. Scott and Stuart A. Ross.

Best art direction (color): "Ben-Hur," William A. Hurns and Edward Carlgren, set decoration by Hugh Hunt.

Best cinematography (black and white): William C. Mellor, "The Diary of Anne Frank."

Best cinematography (color): Robert L. Surtees, "Ben-Hur."

WHY MARHENKE'S A TRADE SKEPTIC

By BY HOLLINGER

The industry's alleged effort to save the so-called "little exhibitor" is looked upon as some sort of cruel joke by Robert T. Marhenke, operator of a 500-seat "last-run" in Baltimore. In New York last week to talk to distribution executives so he can "stay alive," Marhenke, who also serves as his own projectionist, provided a case history of his operation and the problems he faces in dealing with the distributors, particularly Walt Disney's Buena Vista.

Marhenke's lone house is scheduled to play pictures 28 days after first-run or "when prints are available." He contends that he is absolutely the last-run in the area, even playing pictures after the drive-ins. He has a double feature policy and makes three changes a week. His charges 40¢ for adults and 20¢ for children. His average gross is \$250 a week.

Income Tax Proof

Armed with photostats of income tax returns for 1958 and 1959, Marhenke showed that out of a gross of \$18,000 in 1959 he paid film rentals totaling \$8,685, resulting in a \$2,071 loss for the year's operation. In 1959, by "plugging and showmanship" and by careful watching of his film rental charges, Marhenke grossed \$20,000 paid film rentals of \$7,478 and showed a profit of \$934.

Despite his circumstances and his willingness to provide the evidence, Marhenke contends that with the exception of films released by Metro, Paramount and 20th-Fox he is forced to pay percentage terms on all other product. "I can exist solely on the product of these three companies," he said. For this Metro, Par and 20th pay, he usually pays flat rentals of between \$20 and \$25 on the better pay and as low as \$7.50 to \$12.50 on the lesser entries.

In contrast, he pointed out that living Ludwig Buena Vista's sales manager, demanded 50¢ and Friday, Saturday, Sunday and Monday playing time for "Tohy Tyler" although Marhenke was the last one in the area to play the picture, following.

(Continued on page 15)

Strike Sobers Oscar Festivities;

'Sweep-Voting' Undiscriminating;

Simone Signoret Win a Pleaser

'Ben-Hur' Hits \$6-Mil

"Ben-Hur" is said to have hit a bonafide gross of \$6,000,000 on April 1. The picture, which opened five months ago, is now playing 27 spots and is scheduled to open in an additional 43 cities by July 4. Metro is preparing supplementary campaigns to keep interest in the picture alive. It plans to employ the added ballyhoo in the cities where the film is now playing as well as those in which it will open soon.

To map the new campaign, pub-ad vetee Howard Strickling summoned field staffers and pub-ad execs to a two-day meeting in Chicago. The new campaign, planned for all media, will make extensive use of the numerous honors and awards, including 12 Academy Award nominations, the picture has received.

Arbitron's multi-city report gave "Ben-Hur" an audience rating of \$1.8. This would be translated as \$1,000,000 viewers.

Hollywood, April 5.

With the actors' strike settlement in abeyance, the film colony here put aside its worries and concentrated on the annual Oscar ceremonies at the Pantages Theatre. Respecting the Academy Awards themselves there was expressed a growing criticism of "sweepstakes" voting. It happens too frequently that a single feature wins in all categories, making for a no-contest situation, an anti-climactic presentation, and a suspicion that the vote is on a bandwagon rather than a discriminating basis.

It was a sweep last year too for "Gigi," so the point had the force of an accumulated impression.

The television production itself escaped last year's faults, the famous missing 20 minutes. But there was one fluke when the clips from one picture got mixed with sound-track of another.

There were gags about the strike but audience was generally subdued.

Prior to that had the greatest personal angle in audience satisfaction was that going to French actress Simone Signoret for her playing in "Room at the Top."

Backstage at the Pantages press tent, it was one big lineup with winners' ushered through desk-line photos, non-desired photos, newscasts and radio but with no arrangements for wire service and daily newspaper reporters to get a crack at the winners. William Wyler and Mrs. Sam Zimbalist were out the back door before any reporters could get to them, thanks to efficient special police force that ushered them through all the media except the reporters themselves.

A Class II and a Class III win in technical division awarded Metro studio tally to 13 golden men. This is a new total in Oscardom. Metro won 9 last year on "Gigi." Closest to Metro was 20th-Fox this time. Its "Diary of Anne Frank" rating three statuettes. This was 20th's first scoring in some time.

Continental Distributing Walter Rado Jr. on the strength of the British-made "Room at the Top" had two Oscars in hand. United Artists, a six-Oscar winner a year ago, also rated two this time. Two again, represented Columbia. Universal had a single Oscar and Walt Disney one for technical achievement.

Following ceremony, the Academy presented special awards to Butler Keaton and Lee DeForest at its annual supper at the Beverly Hilton Hotel.

Turnout was as large as usual.

Chi May Modify Its Censor Rules; Await Top Court

Chicago, April 5.

A revised picture censorship ordinance for this blue nose nation has been shelved pending outcome of the Times Film Corp. bid to knock out the city's censor powers before the U.S. Supreme Court. New ordinance drawn up by Corporation Counsel John McLaughlin was ready for presentation to the city council, but is being withheld until the Times "Don Juan" challenge is decided by the high tribunal.

Chief feature of the revision drops the arbitrary juvenile age from 21 to 18 years and is an answer to a Federal District Court (Continued on page 15)

Henri Storck Sez Yanks Muff Value Of The Festival

American film industry has never really understood the function of the film festivals on beloved abroad. Henri Storck, producer of 20th-Fox's "Masters of the Congo Jungle" and one of the foremost documentary producers in Belgium, asserted in New York Friday (1).

Storck, who served on the jury at last year's Moscow film fete and is scheduled to do the same at this year's Cannes festival, said that most Americans have assumed incorrectly that such festivals as those at Cannes and Venice were designed to help the efforts of individual producers. This is simply not so, said Storck. "These festivals were established to encourage the artistic values in filmmaking."

Acting on the wrong assumption, said the Belgian producer, Americans have until recently persisted in sending to European festivals their top headline attractions, and they usually have not been of extremely high artistic quality. As a consequence, they not only have been among the chosen when the prizes were handed out.

However, said Storck, when the U.S. finally did enter a film of individual quality at Cannes several years ago, "Marty," it walked off with the top prize. And actually, he added, the jury was particularly happy about the award. It had been "ridiculous" that the U.S., the center of filmmaking talent, should have gone so long unrecognized by the festival.

Even though the Cannes and Venice fests were established to encourage the artistic growth of the cinema, Storck said both affairs now have come to mean a tremendous amount in terms of future box receipts for the winning films in subsequent European engagements. To get a Cannes award he said is to the European film the same thing as an Oscar is to an American film. The award can be measured in terms of dollars and cents at the box.

Storck would like to see Cannes and Venice alternate as the elite of Europe's major annual film festival, but said this was highly unlikely since the festivals have come to represent a major tourist promotion on the part of each city.

Turning to the subject of "Masters of the Congo Jungle," which opens at the Palace in New York May 4, Storck paid tribute to Walt (Continued on page 15)

Jessel Producing Cohan Farce With Paar on Chesler Coin

George Jessel is ducking farce. Noting Tearing to direct "7 Keys and a Girl," adapted by Arthur Marx and Maxine Martin from George M. Cohan's farce, "7 Keys to Baldpate," which will star Jack Paar, Jessel is re-scheduling his "banquet and band concert" tour to cut down on sundry commitments as production nears.

Canadian vaudeville showman Lou Chesler is bankrolling the Jessel production, which will have as close to 50 "vicious" stars glorified walk-on bits, a la Mike Todd's technique with "Annoh." "The World" as he can negotiate. It will be Paar's first film starring. Picture was made twice before, by Paramount (Richard Dix) and RKO (Lee Tracy).

All-America Press Award

"Ben-Hur" has been named best picture of 1959 by the All-America Press group of multi-lingual newspapers centered on the east coast. Awards were presented at a cocktail party at Alfredo's in New York.

Other awards will go to Paul Mann, best actor, "Last Angry Man"; Audrey Hepburn, best actress, "Nun's Story"; George Scott, supporting actor, "Anatomy of a Murder"; Shirley Winters, supporting actress, "Diary of Anne Frank"; Billy Wilder, director, "Some Like It Hot"; "Sapphire," foreign film; "Black Orpheus," foreign language film.

Group also cited as best personages Joseph N. Welch, "Anatomy"; Tracy Donahue, "A Summer Place"; Sandra Dee and Susan Kohner, "Immortal of Life"; and Shoshona Damari, "Halkyah."

'Miserable' Show By U.S. Industry At Mar Del Plata

Producer-director-writer Joseph Mankiewicz, who recently returned from Argentina where he served on the jury at the Mar Del Plata film festival, described as "miserable" the U.S. participation there. The German, French and Italian delegations, however, did a real selling job, he reported.

Asked about the importance of such a festival to U.S. film interests, Mankiewicz said it is "a valuable showcase and that one shouldn't underestimate its publicity value. U.S. films aren't so big down there that they can't see some extra publicity," he indicated. General quality of the 28 films shown at the fest was described by the producer-director-writer as "poor."

Mankiewicz said his projected screen adaptation of Stephen Vincent Benet's "John Brown's Body" work on which was interrupted by the strike, may or may not proceed as planned. The decision is up to Budd Adler, 20th-Fox production chief, he said.

'Lovers' Adjudged Indecent; House Gotta Reform

Dayton, April 5.

Allan Warth, manager of the Art Theatre, who was recently convicted by a jury in Municipal Court of showing an "obscene" film, the French feature, "The Lovers," has until April 8 to file assignments of errors and a brief with the Second District Court of Appeals. He earlier filed a notice of appeal on the conviction, coached following a week-long trial by a jury of eight women and four men, who had been shown the film as part of the evidence.

Dayton chapter of the American (Continued on page 15)

BL's Theo Richmond to U.S.

Trailerizing 'Jack' Pic

London, April 5.

Theo Richmond, British Lion's publicity topper, has left for New York to launch advance publicity and exploitation for "I'm All Right, Jack" the Boulting Bros' comedy about trade unionism which follows "The Mouse That Roared" into the Guild Theatre. "Jack" will be released in the States through Lion International's own distribution setup.

Like "Mouse," "I'm All Right, Jack" stars Peter Sellers. Latter film won two of the British Academy Awards handed out recently by the Duke of Edinburgh on behalf of the Film & Television Guild. Sellers was voted the best British actor for his performance and the film got the nod for the best screenplay, written by Frank Harvey, John Boulting & Alan Hackney.

Other British awards were for Hayley Mills as the best newcomer for her showing in "Tiger Bay" and "Sapphire" directed by Basil Dearden, acclaimed as the best British film. Apart from a couple of specialized documentary films, America garnered all the other seven Academy Awards.

CBS' Crystal Ball

On the off-chance that she might win an Oscar, "Person to Person" a month ago taped an interview in Hollywood with Simone Signoret. Even before Monday's (4) Oscar-cast, CBS-TV program vetee Mike Dann had dated her for Friday's (5) "P to P."

Three Came to Kill

Crime melodrama with an especially earnest, documentary approach, but too extended to stick to hold up strong when word-of-mouth catches up with it.

Hollywood, March 28

United Artists release of Paramount Pictures production. Stars: (Cameron Mitchell, Anthony Quinn, John Huston, John Thoms, with Paul Langton, John Ford, and others.) Directed by John Huston. Screenplay by John Huston. Music by Elmer Bernstein. Running time, 114 mins.

What with no self-respecting head of state content to stay at home anywhere in this era of globe-trotting diplomacy. United Artists might be able to kick up something of a fuss about the timely, quasi-documentary aspects of this film, but public is likely to undo all the hard work once the word gets around about "Three Came to Kill." Actually the picture is little more than graduate school "Drip-drip," the sort of fare that no longer has any real business being in a theatre. As a potentially lower-berth attraction, it will have to depend on its explicable elements of violence and gangsterism, given a sort of respectability by the "right out of yesterday's newspaper" approach. If it's to be of any help at all to itself or to twinnish it's part of.

James H. Gordon's screenplay, brewed from a story by Orville H. Hampton, deals with a gang of thugs attempting to rub out a premier visiting Los Angeles. It strongly resembles, in style at least, the preposterous 1954 film, "Suddenly." The assassination is really botched, no thanks to the hapless efforts of the L.A. police, whom this film is supposed to glorify.

Edward L. Cahn's direction is pretty ragged, indicating greater than average haste on the part of producer Robert F. Kent to get this one in the can. There are all sorts of rough edges and loose ends, dramatically, physically, even technically.

It's difficult for any of the performers to attain any degree of credibility. Cameron Mitchell, a second actor, laboring in vain as the chief antagonist. To mention just a few of the others who seem to be trying most earnestly to create something of value, there are John Huston, Steve Royle, Lyn Thomas and Paul Langton, plus a strong physical assist from Jean Ingram. **B-**

Five Branded Women

Dustoff guerrillas in a salable, well-made war film

Hollywood, March 28

Paramount release of John Huston's production. Stars: (Marilyn Monroe, Van Heflin, Vera Miles, Barbara B. Randolph, Joanne Whalley, Carol George, John Huston, Harry Morgan, Steve Royle, Robert Strauss, John Thoms, with Paul Langton, John Ford, and others.) Directed by John Huston. Screenplay by John Huston. Music by Elmer Bernstein. Running time, 114 mins.

Monroe, Heflin, Miles, Randolph, Whalley, Morgan, Thoms, Langton, Ford, and others. Directed by John Huston. Screenplay by John Huston. Music by Elmer Bernstein. Running time, 114 mins.

Five Branded Women is a film account of the Yugoslavian partisan fight against the invading Nazi army during World War II. The film occasionally plots an overly familiar conflict but it catches the fervency of the resistance movement. Director Martin Ritt's material, it with an appropriately interested set of shocks. The shedding of hair by its five female stars as a tribute to their frustration with a limited official in an explicable book which can be used in selling the film. Coupling it's translation with a particularly active word-of-mouth, the picture should be a money-maker for Paramount.

The film's strength lies in Ritt's direction. If he's only been down, he is in luck to follow with a series of action gripping in tone and atmosphere in this film. It is a rather ending, a "moment of truth" which tries in one sharp instance, to erase the discomforts built up through the 98 minutes that come before it.

The horror of war are hom-

mered out with serious intentions by screenwriter Ivo Perilli, who adapted the film from an unpublished novel by Ugo Pirro. He describes the partisans as savages, willing to execute their own members if necessary, because it is this savagery that ultimately will destroy the Nazis. Scene by scene, the Yugoslavs are depicted as cruel, inhuman fighters who are, in fact, less sympathetic than their German enemy. But their fight is to defend their home, and the film slowly but carefully obliterates their role as antagonist.

The women are Silvana Mangano, Vera Miles, Barbara Bel Geddes, Jeanne Moreau and Carlo Giannini. Not all the roles are long, but they are universally rewarding, and the five actresses successfully fashion contrasting personalities.

Von Heflin stars as a partisan leader in one of his better recent roles. He is a standout, barking orders with sure authority and philosophizing with an accuracy that Richard Basehart is excellent as a captured German officer, more aware of his captors' problems than his own Steve Forrest is the German soldier whose love-making is responsible for the branding of the women, and he occurs with an electrifying scene, showing of his mutilation by the partisans. Harry Guardino makes a thoroughly reckless resistance fighter, and good performances are turned in by Alex Nicol, Pietro Germi and Renato Vanni.

De Laurentiis' film is an able blend of European and American filmmaking, particularly effective in its use of locations. Giuseppe Rotunno's camera moves skillfully in and out of the action, highlighted by two good boom shots and fine snow footage. Francesco Lavagnino's music is a warlike background score, making full use of trumpets and drums set against the occasional romantic strings. Webb's editing is tight, sound effects are used well, but the choice recording of dialog is simplistic, too clear and not in keeping with the film's basic realism. **B-**

Your Money or Your Wife

Fleebly comedy about a young couple trying to take a divorce to collect a legacy, possible filler for I.K. houses, but America can pass this one up.

London, March 29

United Artists release of an Alliance Pictures production. Stars: (Donald Sinden, Peggy Cummins, Richard Wattis, Peter Wyndham, George C. Scott, with others.) Directed by George C. Scott. Screenplay by George C. Scott. Music by Elmer Bernstein. Running time, 114 mins.

Here is an inept little comedy of divorcing partners, showing nothing of the wit of which the screenplay writer, Roland Juhan, has shown himself capable of in the past. Popularly of the late, Donald Sinden and Peggy Cummins make a weak if useful filler for and misanthropic British house. But on the whole the entire project can be written off as a sad mistake.

The thin joke concerns a young married couple who, expecting a legacy, set themselves up to their exteriors in debt. They find that there's a snag. The wife, under the terms of the will, gets only a pitance a week. The husband has to die or else they must be divorced before she can collect a lump sum. To make ends meet they take in a mixed bunch of lodgers, but unfortunately none of them pays the rent. In desperation they decide to take a season for a divorce and then to re-marry. But things go sour and the young wife decides that there is a very real reason for wanting her husband. A prediction that tides up the piece easily.

Director, producer, editor and cast. "Your Money or Your Wife" is more loyal than the film deserves for it is practically impossible for anybody to make anything of the free story. Donald Sinden and Peggy Cummins acquit themselves as well as possible. Also, there are some neat performances in Richard Wattis, Georgina Cookson, Peter Wyndham, Gladys Rod and Barbara Steel as the oddly assorted lodgers. Miss Steele is an effective young woman and it is to be hoped that she will soon be given an opportunity of proving whether or not she can also act. **C-**

The Boy and the Pirates

Fantasy aimed to please juvenile taste for period action-adventure. Not too palatable for more sophisticated audiences, but lively enough to insure ample box reaction from kiddie alone.

Hollywood, March 30

United Artists release of Bert I. Gordon production. Directed by Bert I. Gordon. Stars: (Burt Reynolds, George C. Scott, with others.) Screenplay by Bert I. Gordon. Music by Elmer Bernstein. Running time, 114 mins.

As long as boys will be boys, a market will exist for this kind of picture. A picturesque, picturesque, very like the screen's light-hearted era, Bert I. Gordon's "The Boy and the Pirates" is a swash-buckling fantasy aimed directly at children, and raises sufficient cash to raise sufficient boxoffice cash, primarily from the less sophisticated, under-13, juvenile audience. The United Artists release is a natural for Saturday kiddie matinee exploitation—it's something youngsters don't find on their sets.

Childish in appeal, the film is equally childish in story. The Lillie Hayward-Jerry Sackheim screenplay hardly begins to explore the possibilities inherent in the situation they have created, very likely a compromise on their part in favor of marketable simplicity. Story is about an impressionable contemporary youngster who, with the aid of a likeable though malevolent, pint-sized genie, transports himself back through time to Blackbeard's pirate vessel. There are a series of typical pirate skirmishes at sea, plenty of dialog of the yo-ho-ho-avast-yellubbers variety, and lots of swordplay and double-dealing, but eventually the youngster and his land-based friends, the Flinn and Oliver de Havilland of the carriage trade, make it to safety after several narrow escapes. The film's best scenes occur when the lad introduces to his newfound pirate society the latest in 20th-century necessities: matches and bubblegum. Screenplay doesn't even begin to milk this classic situation.

It's a rough assignment for the two youths talking the central roles. Considering the demands of their parts, both youngsters—Charles Herbert and Susan Gordon—manage quite admirably, although adult operators may be forgiven occasional wincing at their having to put up with plenty of mechanically-spoken dialog and robot-like reactions. Producer-director Gordon has obtained some solid, colorful performances from his pirate people, particularly Marvin V. as a curiously hapless "Blackbeard," Joseph Turkel, a robust genie, Paul Giamatti, a kindly pirate Archie Duncan, a menacing ship's cook and Timothy Carey, an angry crewman.

Attractively United in Eastman hues, the production is handsomely mounted, benefitting from several striking special effects and generally proficient craftsmanship, notably Albert Glasser's lively music, Ernest Haller's agile camera work and Jerome Thoms' tight editing. Tim Finn is certainly no masterpiece, but it's a piece of fun and junior movies should enjoy it. **B-**

The Corsacks

Italian spectacle dubbed into English. Action elements may appeal to less discriminating audiences. Mild box anti-pated.

Italian Made, Dubbed Into English

Universal release of a Universal production. Stars: (Burt Reynolds, George C. Scott, with others.) Directed by George C. Scott. Screenplay by George C. Scott. Music by Elmer Bernstein. Running time, 114 mins.

There may be action elements in this Italian-made spectacle that will satisfy the less discriminating general U.S. audience, but otherwise this Universal release dubbed into English, can serve only as a time filler in a period of product shortage. Universal will back the release with a busy

campaign, so there's a chance that some money can be made via bit-and-ran saturation bookings.

Italian filmmakers are turning out these films on what seems like an assembly line basis. It's apparent that U.S. film companies, faced by astronomical budgets for quality product, are latching on to these specs to maintain the pace of their distribution programs. If the trend, started by Joseph E. Levine with "Hercules," continues to any extent, audiences who have been lured back to the theatres may return to their television sets.

Essentially "The Corsacks" is a mediocre action drama reminiscent of the stuff Hollywood turned out perhaps 25 to 30 years ago. The picture's only saving grace is the casual battle scenes, showing hundreds of hussars in the story takes place in Russia in the 18th century during the reign of Alexander II and concerns a Moslem tribe in the Caucasus and the Russians.

As a trace measure, the Cossack chief is forced to give up his 12-year-old son as a hostage. The son is taken to St. Petersburg where he is sent to the Imperial School of Cadets. He becomes a student officer, torn between two societies—the Russian aristocracy and the tribal culture of the Caucasus. His period as a cadet and officer provides the opportunity for scenes of imperial balls and lush living in and around the Czar's palace. However, when his hot-tempered father reneges his war against the Russians, the young man returns to his homeland to convince his father of the folly of such a war. Failing his mission, he reluctantly joins his father in the war against his new friends.

On the basis of the screenplay by an uncredited writer, the performance of Edmund Purdon, as the Cossack chief, and John Dew Barrymore, as his son, do the best they can. Georgia Muir, an extremely pretty girl who looks like Brigitte Bardot, deserves a better break than her role as the love-stricken Russian princess. It's not fair either to judge the other performances in a film that has been dubbed. Dubbing, at its best, is distracting and there are many instances where the dialog and lip movements are out of sync. Purdon and Barrymore obviously and their roles in English, but it's frequently noticeable that their voices were post-synchronized.

Giorgio Rivolta's direction hasn't aimed a single cinch, and there are a number of occasions when U.S. audiences will be sorry when they are supposed to be serious. The film's some really ludicrous stuff on the battle field when the camera focuses on dying men to catch their last words. **D-**

Charleston

Mexico City, March 28

A Paramount Pictures release of an American Mexico production. Stars: (Burt Reynolds, George C. Scott, with others.) Directed by George C. Scott. Screenplay by George C. Scott. Music by Elmer Bernstein. Running time, 114 mins.

This is supposedly a Mexican-Spanish reproduction for it boasts Silvia Pinal and Italian director Tullio Demichelli. But it is more Spanish than Mexican in atmosphere, characters depicted, scenery and supporting players.

Story is based on a comedy by writing team of Arribas and Aball originally titled "Don't Be Offended, Beatriz." Beatriz, who lives in the era of the frenzied 20s, has an offbeat fiance, a son of Casper Milquetoast character who is an affluence of abstract art, and a second wife's sort of her friend. Dialog and situations of this central theme feature the classic kind of Spanish comedy—the classic misunderstandings and tender love scenes.

Action is uniformly held to interior scenes with the Charleston dance numbers in diversified variations including semiballet sequences. Demichelli's direction does not draw out the comic talents of Silvia Pinal and the overall effect is somewhat flat and off key. Perhaps the fault lies in inadequate use of interiors and restrictions this imposes.

This is one of the films Miss Pinal made in Spain and which are now to be exploited here. Unfortunately the talents and versatility of star have not been fully utilized in this one. Alberto Closas plays the role of a libertine playboy without effort while Foster Serrador is the timid fiance. Picture is not pretentious and is destined as top half of double feature exploitation in Spanish markets. Lina Canalejas, who contributes to the comedy, does an excellent bit of business with her featured number, "Oh, Madame." **D-**

Operation Amsterdam

World War II suspense film that's fairly exciting.

Hollywood, April 1

Twentieth Fox release of Arthur Aspinall production. Stars: (Peter Finch, Eva Burton, Michael McCarthy, Alexander Knox, with others.) Screenplay by Michael McCarthy. Music by Elmer Bernstein. Running time, 114 mins.

"Operation Amsterdam" is a doubtful commodity on this side of the Atlantic. The J. Arthur Rank film, imported from England by 20th-Fox, is a fairly exciting World War II suspense yarn, but it's too long for comfortable lower-berth status, and too weak on several vital counts to aspire to greater heights in the domestic market. It appears to be a near miss.

The Michael McCarthy-John Elridge screenplay based on "Adventure in Diamonds," a book by David E. Walker, deals with the efforts of three men and one woman to get about \$100,000,000 worth of industrial diamonds out of Amsterdam and across the English Channel before the Nazis take over the city. Some sort of record for lucky breaks is established by this quarter, considerably weakening the element of suspense and near the end of the picture, the audience hardly fears for their lives anymore on certain in the outlook that they will safely accomplish their mission. Nazi fifth-columnists are seen expiring like flies, but the ones that survive appear to rank among the poorest marksmen in history. Paradoxism is fine, but this incredible lack of balance hampers the impact of the film.

There are some familiar, and respected, names in the cast, but none of them is quite up to the task required to make a big difference in the film's banal prospects. Peter Finch's quietly efficient performance is a standard. Eva Burton gives a good account of herself, although the character she is playing is unconvincing. As Finch's heroic mate, Tony Britton and Alexander Knox do well, particularly the former as the group's stern leader. Outstanding support is generated by Malcolm Keen and Melvin Hays.

The Maurice Cowan production has been handled deftly by director Michael McCarthy, particularly the action sequences, which contain some flashy stuntwork and realistic explosions. The sharp, swift editing of Arthur Stevens is another valuable asset as are Reginald Weaver's lensmanship, Alex Vetchinsky's art direction and Philip Green's effective integration of hard-core matter as a vital part of the plot. **B-**

Kindan No Sana

Forbidden Sands (Japanese-Color)

Hollywood, March 16

United Artists release of a Japanese production. Stars: (Burt Reynolds, George C. Scott, with others.) Directed by George C. Scott. Screenplay by George C. Scott. Music by Elmer Bernstein. Running time, 114 mins.

This Japanese import, beautifully turned out photographically but too alien for American tastes, is strictly for the offbeat art house trade. Slow-moving and sometimes difficult to follow via English titles, it's one of the less impressive Far East films to hit the U.S. market although in subject of female sex divers and they sometimes dislikable may provide certain exploitation value. Setting is a fishing village where the lives of all are centered in the daily catch of the divers. Story line is tragic based on hopeless love, the three principals a once-champion diver who now returns after a five-year absence to continue his romance with the village's champion female diver, a seductress who has another young frogman on the string. By American standards plotline is antiquated, and treatment devoids it of much interest. Somewhat eye-catching is a native dance, with a song thrown in, and a fight between two female divers and diving action itself lead certain interest. **D-**

ISRAEL: PRODUCER DISCOUNTS

New York Sound Track

Big London contingent expected at Variety Clubs International convention in Toronto on May 31. The London group will include James Carreras, Monte Herman, David Jones, C. J. Latta, D. J. Goodlatte, Nat Cohen, Mike Frankovich, Sir Thomas O'Brien and Billy Rutlin. . . . N.Y. metropolitan area theatres will cooperate with the N.Y.C. fire department by showing a special film on fire prevention. . . . Metro eastern talent chief Dudley Wilkinson collaborating with maestro Tony Cabot, producer of Hawaiian Room shows, on pop tunes. Wilkinson is co-writer of "Because of You." . . . Arthur Epstein, president of Cinemagic Corp. International and v.p. Phil Davis, to Europe to supervise final processing of their new cartoon series, "Hound for Hire." . . . Max E. Youngstein returned to the Coast after two days in N.Y. . . . Robert Montgomerie, who produced and directed "The Gallant Hours," is to confer with United Artists official on release plans. . . . Producer Joe Pasternak taking to the road to plug his "Please Don't Eat the Daisies." . . . Joseph E. Levine's Embassy Pictures Corp. moved into the Time and Life Building. . . . Stanley Kramer in with a print of his "Inherit the Wind." . . . Kramer, incidentally, has signed Maximilian Schell for the lead in "Judgment at Nuremberg" which he'll film in Germany in the fall. . . . A virus infection forced Sandra Dee to terminate her tour on behalf of Universal's "The Snow Queen." . . . Financial World is the latest business publication to call attention to Universal's financial comeback.

Respecting a VARIETY report of two weeks ago, 20th-Fox confirmed Friday that Albert Cornfield, managing director for Continental Europe and the Near East, and special rep for United Kingdom, "will voluntarily retire" effective May 1. Cornfield, who joined Loew's International in 1925, moved over to Fox in 1942.

Film writer Sidney Carroll has returned to N.Y. after completing screenplay of his story, "One Arabian Night," for Cary Grant. . . . Producer Edward Gray is in Rome to complete pre-production details on film version of Freddie Wakeman's novel "The Wastrel," to be made in Italy. . . . Continental's "Expresso Bongo" due to open at the Sultan April 5 has been moved back to the 12th. . . . 20th sent out press release stating "Dog of Flanders" received "one of greatest accolades ever given to a motion picture by a New York newspaper, seven and a half stars in the Daily News." To native VARIETY reporters, this seemed spectacular indeed, since four stars have been tops in the News heretofore. What it turned to be, however, and which was not explained in the press prime, was that News gave pic a four-star rating for kids and three and one half for adults. You have to add 'em up. . . . Richard Wilson, director of Allied Artists' "Pay or Die," returned to Coast Friday. . . . Continental's "Battle of the Sexes" (The Catbird Seat) follows "Lesson in Love" at the Murray Hill.

Having read in last week's VARIETY of Paramount's plans to film her "Dear and Glorious Physician" on the grand scale like "Ten Commandments," author Taylor Caldwell wondered whether she should have gotten more money. . . . Expelled agent Anne Laurie Williams. . . . Paramount didn't spend anything at all for the rights to "Commandments." . . . Incidentally although she's been knocking out successful novels for years, "Physician" will be Miss Caldwell's first to be screen versioned. Four of her previous books were optioned, then abandoned.

Main producer Julian Blaustein to London and Paris for pre-production activities in connection of the filming of "The Four Horsemen of the Apocalypse" and "Lady L." . . . Stanley Warner chief St. Albain chairing the fourth annual Albert Einstein commemorative dinner sponsored by the A.E. College of Medicine of Yeshiva U. Dinner is set for Waldorf-Astoria May 1. . . . Reginald Rowe's "12 Angry Men," being handled by United Artists, named the best foreign film released in Poland during 1959. . . . William L. Macgregori of the U.S. Embassy will accept the award from the Polish Film Critics Club in Warsaw. . . . United Artists pub-ad men on the move include pub-ad director Fred Goldberg to St. Louis and back to develop advance campaign on "The Box and the Pirates" and publicity manager Bert Sloane to Washington to confer with the Navy Dept. on "The Gallant Hours," biopic of the late Admiral William F. Halsey. . . . United Artists board chairman Robert S. Benjamin will be honored by Brandeis U. at a dinner at the Waldorf-Astoria on June 7. Benjamin has been active in behalf of the university and will be inducted formally as a fellow of the university. . . . Milton Berle, Groucho Marx, Red Buttons, Joanne Woodward, Jeff Chandler and Arthur Miller have joined the list of show business in the Coast chapter of the National Committee for a Sane Nuclear Policy. The group was formed about seven months ago by co-chairmen Robert Ryan and Steve Allen to urge an effective permanent world-wide ban on the testing of nuclear weapons. . . . United Artists and Signet launching a book promotion on Tennessee Williams' "The Fugitive Kind."

"Movie of the Week" feature has been reactivated in the mag section of the Sunday Mirror. . . . Joshua Logan is Jane Fonda's godfather. . . . Despite the delays and re-filming of key scenes, "World of Suzie Wong" will be ready for release this year, says Paramount. . . . With a print of the picture strapped to his chest, a parachutist jumped from the skies onto the local airport—and that's how those stunt-loving bally merchants at Columbia got all the free space in the Cleveland press for "Babele Goes to War." . . . Paul Robeson, who returned to his office yesterday. . . . Tues. had his Paramount conferees on the hop with his numerous phone calls while mending after the eye operation. . . . Might be some public resentment toward the price of tie-in merchandise being peddled in theatre lobbies, such as the \$1 tag on the small rubber dog butchered at the "Dog of Flanders" showings.

Larry Lipkin, bowing out shortly as ad-pub chief of Columbia International, will have the company as one of his accounts when he sets up his own indie promotional operation.

Dino de Laurentiis here from Rome for a few days before he went to the Coast for the Oscar awards. His "The Great War" had received a nomination in the best foreign film category. . . . Richard M. Westebbe, son of Alham distrib Max Westebbe, named executive director of the Foreign Trade Administration in Greece. . . . Janet Green, author of "Sapphire" in Gotham for a few days. . . . Metro International execs, headed by v.p. Seymour Moxer, meeting in Puerto Rico to plan Latin American engagements of "Ben-Hur." . . . Cary Grant to London to begin work in "The Grass Is Greener," set for Universal release. . . . Linda Cradock to Germany for the film festival in Frankfurt. . . . Ben Gazzara signed by Titano to star opposite Anna Magnani in "The Joy of Lascivious" which runs in Rome in May. . . . Tennessee Williams' "The Fugitive Kind" will have an outside-westside N.Y. booking.

The Plaza has joined the Autor and film day-dates starting April 14. . . . United Artists Baranquilla (Columbia branch managed by Alfred M. Criddle, copped the grand prize in the company's 40th ann. international drive tipping 107 UA overseas branches. . . . Phil Davis, writer-producer of Cinemagic International's new cartoon series, "Hound for Hire," in from the Coast for talks with distribution execs. . . . Leon Brandt, Lippert Films distribution chief, has booked "Black Orpheus" in 11 key situations beginning today (Wed.). . . . British author-playwright Wolf Mankowitz made arrangements to be represented in the U.S. by Famous Artists Corp. . . . Bing Crosby, accom-

ANXIOUS TO GET VISITING UNITS

By FRED HIFT

Haifa, April 5.
Having passed special film aid legislation to facilitate and attract the production of Otto Preminger's "Exodus" in Israel, the Israeli Government now intends to use the picture as an indicator by which to gauge supplementary changes in its new subsidy program.

The Ministry of Commerce and Industry, the Israeli Government agency concerned with the local film biz, is frankly hopeful that the aid setup—more or less created for "Exodus"—will bring in producers not only from the States, but also from Europe and other parts of the world. Additionally, it wants to refine its film aid legislation to the point where local Israeli production can get out of the doldrums.

The current film law provides for production subsidies and export premiums. While the basic system is a law, the details of the regulations themselves are flexible and there is full expectation that they will be adjusted up or down once the "Exodus" results are in, according to Asher Hirschberg, promotion chief for the Israeli film industry.

The Government realizes that due to the small size of the country, and the inevitably limited returns, it will be difficult to get a domestic film biz going to any significant extent.

It is thus embarked on a two-pronged drive to encourage the local boys and to bring in foreign producers. The second is definitely on ways and means to make the world conscious of Israel as a good country for production and as a place where the government gives sympathetic consideration to those who are willing to turn cameras.

No Arab Boycott

There is a realization among the men in Jerusalem that, because of the automatic Arab boycott of any film shot in Israel, and of performers who appear in such films, international producers are hesitant to come to Israel. Going by Hirschberg, this attitude is changing partly due to the hype provided by the government's incentive plan.

It is partly with this in mind, and partly because the subject matter stands to so greatly benefit Israel as a country, that the government has gone all out in making it possible for Preminger to produce "Exodus" on location here.

The current film aid statute, passed by the Knesset (Parliament), is probably as complicated as any such legislation in the world. In fact, it reads like an accountant's nightmare. Still, it is a concrete, and in a way unique effort to extend a subsidy without actually involving the government in production. It is also a curious reversal of a basic Israeli attitude, which is to help the weak rather than the strong.

Says Hirschberg: "We are not interested in supporting boxoffice flops. Our funds are limited, and they should go only to those who have proven they know their stuff."

The government grants financial aid to local Israeli producers on the basis of a "package" of three films. On picture number one, the producer can get a loan of

(Continued on page 18)

White House Conference on Youth Seemingly Repudiated Censors' Slant

By JAY LEWIN

Washington, April 5.
Although no official stance was taken on the specific issue, forces for film censorship laws failed to make any mileage out of last week's big White House Conference on Children and Youth.

Toronto, April 5.
Victim of a throat infection, Sandra Dee, 17, here to hallyhoo "The Snow Queen," cancelled her appearances in Chicago, South Bend, Niagara Falls and Buffalo.

Her voice dubbed in for the film's heroine, Miss Dee was so overcome at a brief press conference that she lost all composure and wept.

She had earlier ruffled Toronto film columnists by asking her mother, Mrs. Mary Duvan, "What town are we in?" and then broke down with the tearful wail, "I just want to go home to grandma." (Grandma lives in Bayonne, N.J.) After being ordered to bed by the Royal York Hotel's house physician, Miss Dee was to be flown to New York for further treatment.

Paul Burton-Mercur Yens More Spain Activity Despite Difficulties

Despite the sad fate of his last coproduction deal in Spain, U.S. film producer Paul Burton-Mercur fully intends to pursue his goal of establishment of an American-Spanish production unit in Spain for the production of films in English for the Spanish and American markets.

Why Spain? There is a lot of production money available and pictures can be made cheaply enough to get back their negative costs in the Spanish-speaking markets. Receipts from other areas are all profits, Burton said in New York Thursday (31). On his tentative agenda is a film version of "Don Quixote," starring Jose Ferrer and to be directed by David Miller—a project which has received the approval of the Spanish government, and a suspense story called "Blood On The Desert Sand."

Burton currently is trying to interest a major U.S. company in backing the "Quixote" film, but says the existence of a Russian film version of the classic story, part of the U.S. cultural exchange program, is making U.S. investors wary of the project.

Burton's last Spanish venture ended in some confusion. He was co-producing "Violent Fate" based on his own screenplay, with Nervion Films of Madrid 18 months ago when his U.S. backers withdrew. Film, the story of a Florida chain gang and being shot in English, was subsequently taken over by Spanish banks and completed by his Spanish partners as a Spanish-speaking film.

As author of the screenplay, Burton is currently using the Spanish interests for using his screenplay without his permission and asking an injunction against showing of the film anywhere until case is settled.

panied by his wife Kathryn, and infant son Tex, on holiday at Round Hill Hotel, Montego Bay, also in Jamaica is Lillian Hellman, whose play "Toys In The Attic" is a current Broadway hit.

Roberto Rossellini is directing "It Was a Night in Rome" at the nearby town of Ceri with a Soviet actor, Sergei Bondaruk, playing a Russian prisoner of war. This is believed to be a "first" for a Soviet thesp to be permitted to appear in a production shot outside the USSR. Another Rossellini novelty in the same picture is a nun played by Giovanna Ralli of Italian musical comedy. . . . Team of Lucanovici and Corvi producing "La Notte Brava" in Rome will treat the legendary founders of the Eternal City, Romulus and Remus, in the contemporary patois. . . . The story ranges from antiquity to modernity but is basically about today's tarts and thieves of the Italian capital.

To nobody's surprise the Manchester (N.H.) Union-Leader is supporting the Catholic War Veterans and the AMVETS in their proposed boycott against the film Frank Sinatra will produce using a screenplay by Albert Maltin as the writer.

Washington, April 5.
Although no official stance was taken on the specific issue, forces for film censorship laws failed to make any mileage out of last week's big White House Conference on Children and Youth.

In fact, one of the key motion picture resolutions adopted at the parley could be taken as an implied repudiation of their cause. This declared that the individual should be encouraged to form his own standards of choice with the family, school and religious organizations assuming a "guidance responsibility."

Another indicator of how sentiment was running was the fate of a draft resolution which (although opposing film censorship at the Federal level) raised no objections to state and local activities in this field. It was junked before even being submitted to the conference's mass media forum which had the final vote on recommendations in this area.

Bizarre Views

However, a resolution was adopted urging Hollywood to "portray American life more truthfully in films it sends abroad. Assailing the "bizarre view" of life in the U.S. reflected in some of the export product, it was recommended that steps be taken to insure "immediate control" over the export of "second-rate" films distorting the image of the U.S. in the eyes of overseas theatre goers. (It was not clarified as to who would exert such control, but most of the delegates felt it should be the industry.) It was also urged that no exploitation be made of "narcotics addiction" and sex perversion.

Other resolutions okayed included:

—Encouragement of social, church and school groups to develop a "critical appreciation of the cultural, moral and artistic" quality of films.

—Producers, writers and directors "should upgrade their estimate of average audience receptivity, and offer more varied truthful and artistic presentations."

—Newspaper, radio and television should give wider dissemination to critiques on the moral and cultural qualities of pictures.

—All groups which evaluate films should be encouraged to state clearly the basis on which they are making their evaluations.

—Establishment of standards by the press of an advertising code pertaining to acceptance of film ads.

—The motion picture industry should take adequate continuing action, reappraise, and strengthen the Motion Picture Airtel codes.

—Newspapers should regularly print the film evaluations of citizen's groups and others as to what is considered "wholesome film fare for children and youth according to age groups."

Among those attending the sessions, which lasted all last week, were MPAA director of education Stanley McIntosh as well as representative of the Catholic League of Decency and other organizations taking active interest in motion pictures.

Texas Ruling: Localities Can't Impose Theatre Tax

Austin, April 5.

Theatres in Texas are exempt from occupation taxes by cities, counties and school districts, Attorney General Will Wilson of Texas announced here.

Since the state no longer levies an occupation tax on theatres, neither can local governments, the opinion said. The State Constitution provides that any city or county may levy one-half the occupation tax which the state imposes.

Since the Legislature has not authorized any theatre occupation tax for the school districts, Wilson added, none can be collected.

L.A. Spotty But 'Visit' Smash \$31,000; 'Orpheus' Trim 9G, 'Babette' Sad 5G, 'Lady' Stout 16G, 'Hill' Hefty 11G

Los Angeles, April 5.—It's a spotty week at L.A. first-run, this season, with triumph being launched by Visit to Small Planet and several strong secondaries. "Visit" looks good, \$31,000 in first week. "Orpheus," "Babette," "Lady" and "Hill" are all doing a fine job, \$10,000 or better, and "Hill" is a solid second at \$11,000.

"Visit" is a comedy, starring John F. Kennedy, with a happy ending. "Orpheus" is a drama, starring John F. Kennedy, with a happy ending. "Babette" is a drama, starring John F. Kennedy, with a happy ending. "Lady" is a drama, starring John F. Kennedy, with a happy ending. "Hill" is a drama, starring John F. Kennedy, with a happy ending.

Estimates for This Week
Downtown, Western, Hollywood
"Visit" \$31,000, "Orpheus" \$10,000, "Babette" \$10,000, "Lady" \$10,000, "Hill" \$11,000.
"Visit" is a comedy, starring John F. Kennedy, with a happy ending. "Orpheus" is a drama, starring John F. Kennedy, with a happy ending. "Babette" is a drama, starring John F. Kennedy, with a happy ending. "Lady" is a drama, starring John F. Kennedy, with a happy ending. "Hill" is a drama, starring John F. Kennedy, with a happy ending.

D.C. Down Albert 'Hur' Nightly \$29,000 in 3d; 'Havana' Hotsy 10G, 3

Washington, April 5.—Main-tens have in maintaining a steady but unimpressive pace this week. Only film rating week shows a decline in "Ben-Hur" at the Warner in third week. "Magician" is leading on initial week for a hefty take at the MCA.

Estimates for This Week
Ambassador, Metropolitan, NW
"Visit" \$31,000, "Orpheus" \$10,000, "Babette" \$10,000, "Lady" \$10,000, "Hill" \$11,000.
"Visit" is a comedy, starring John F. Kennedy, with a happy ending. "Orpheus" is a drama, starring John F. Kennedy, with a happy ending. "Babette" is a drama, starring John F. Kennedy, with a happy ending. "Lady" is a drama, starring John F. Kennedy, with a happy ending. "Hill" is a drama, starring John F. Kennedy, with a happy ending.

Key City Grosses

Estimated Total Gross	This Week
\$2,476,600	\$2,476,600
Based on 23 cities and 242 theaters, chiefly first week, including N.Y.	
Last Year	This Week
\$2,832,500	\$2,832,500
Based on 24 cities and 220 theaters	

'Ben-Hur' Boffo \$15,000 in Balto

Baltimore, April 5.—"Ben-Hur" opened strong after three previous nights with a week take in eight fun opening week. Only other new product in "Ben-Hur" is "Ben-Hur" at the Century, with a week take of \$15,000. "Ben-Hur" is a drama, starring Charlton Heston, with a happy ending.

Estimates for This Week
Century, Broadway, 12th St.
"Ben-Hur" \$15,000, "Ben-Hur" \$15,000, "Ben-Hur" \$15,000, "Ben-Hur" \$15,000, "Ben-Hur" \$15,000.
"Ben-Hur" is a drama, starring Charlton Heston, with a happy ending. "Ben-Hur" is a drama, starring Charlton Heston, with a happy ending. "Ben-Hur" is a drama, starring Charlton Heston, with a happy ending. "Ben-Hur" is a drama, starring Charlton Heston, with a happy ending. "Ben-Hur" is a drama, starring Charlton Heston, with a happy ending.

Estimates for This Week
Century, Broadway, 12th St.
"Ben-Hur" \$15,000, "Ben-Hur" \$15,000, "Ben-Hur" \$15,000, "Ben-Hur" \$15,000, "Ben-Hur" \$15,000.
"Ben-Hur" is a drama, starring Charlton Heston, with a happy ending. "Ben-Hur" is a drama, starring Charlton Heston, with a happy ending. "Ben-Hur" is a drama, starring Charlton Heston, with a happy ending. "Ben-Hur" is a drama, starring Charlton Heston, with a happy ending. "Ben-Hur" is a drama, starring Charlton Heston, with a happy ending.

Philly Solid; 'Hill' Smooth \$16,000, 'Room' Boff 6G, 'Ben-Hur' 24G, 9th

Philadelphia, April 5.—While Saturday trade was down, the 100 on Sunday showed a big and making solid last shown season. "Room At The Top" with plenty of Academy awards looks much at the 100. "Hill" is a drama, starring Charlton Heston, with a happy ending. "Room At The Top" is a drama, starring Charlton Heston, with a happy ending. "Hill" is a drama, starring Charlton Heston, with a happy ending. "Room At The Top" is a drama, starring Charlton Heston, with a happy ending.

'Ben-Hur' Giant \$24,000, Pitt; 'Lady' Big 8G, 5th, 'Miller' Fine 6 1/2G, 2d

Pittsburgh, April 5.—"Who Was That Lady" in fifth frame at the Harris is the real excitement here along with the great "Ben-Hur" at the Warner. "Ben-Hur" is a drama, starring Charlton Heston, with a happy ending. "Who Was That Lady" is a drama, starring Charlton Heston, with a happy ending. "Miller" is a drama, starring Charlton Heston, with a happy ending.

Estimates for This Week
Fulton, 10th St.
"Ben-Hur" \$24,000, "Ben-Hur" \$24,000, "Ben-Hur" \$24,000, "Ben-Hur" \$24,000, "Ben-Hur" \$24,000.
"Ben-Hur" is a drama, starring Charlton Heston, with a happy ending. "Ben-Hur" is a drama, starring Charlton Heston, with a happy ending. "Ben-Hur" is a drama, starring Charlton Heston, with a happy ending. "Ben-Hur" is a drama, starring Charlton Heston, with a happy ending. "Ben-Hur" is a drama, starring Charlton Heston, with a happy ending.

'Lady' Great 12G, Cincy; 'Hur' Big 25G, 'Guns' 7G

Cincinnati, April 5.—"Who Was That Lady" is a drama, starring Charlton Heston, with a happy ending. "Hur" is a drama, starring Charlton Heston, with a happy ending. "Guns" is a drama, starring Charlton Heston, with a happy ending. "Lady" is a drama, starring Charlton Heston, with a happy ending. "Hur" is a drama, starring Charlton Heston, with a happy ending. "Guns" is a drama, starring Charlton Heston, with a happy ending.

Estimates for This Week
Albee, RKO
"Ben-Hur" \$24,000, "Ben-Hur" \$24,000, "Ben-Hur" \$24,000, "Ben-Hur" \$24,000, "Ben-Hur" \$24,000.
"Ben-Hur" is a drama, starring Charlton Heston, with a happy ending. "Ben-Hur" is a drama, starring Charlton Heston, with a happy ending. "Ben-Hur" is a drama, starring Charlton Heston, with a happy ending. "Ben-Hur" is a drama, starring Charlton Heston, with a happy ending. "Ben-Hur" is a drama, starring Charlton Heston, with a happy ending.

Philly Solid; 'Hill' Smooth \$16,000, 'Room' Boff 6G, 'Ben-Hur' 24G, 9th

Philadelphia, April 5.—While Saturday trade was down, the 100 on Sunday showed a big and making solid last shown season. "Room At The Top" with plenty of Academy awards looks much at the 100. "Hill" is a drama, starring Charlton Heston, with a happy ending. "Room At The Top" is a drama, starring Charlton Heston, with a happy ending. "Hill" is a drama, starring Charlton Heston, with a happy ending. "Room At The Top" is a drama, starring Charlton Heston, with a happy ending.

'Satan' Good \$17,500 in Det.; 'Tights' Lively 16G, 'Torturer' 15G, 'Hur' 28G

Detroit, April 5.—Downtown deluxe houses are enjoying a good growing week with strong newcomers aiding the steady income of longruns. "A Woman Like Satan" shapes good of the Fox. "Hill" in Pink Tights" looks lively at the Paramount. "Torturer" is sharp at the Broadway.

'Bismarck' Hep 9G, K.C.; 'Tights' 5G

Kansas City, April 5.—Most downtown houses continue to be strong in business and looking it. "Bismarck" is a drama, starring Charlton Heston, with a happy ending. "Tights" is a drama, starring Charlton Heston, with a happy ending. "Bismarck" is a drama, starring Charlton Heston, with a happy ending. "Tights" is a drama, starring Charlton Heston, with a happy ending.

Estimates for This Week
Broadway, N.Y.
"Ben-Hur" \$24,000, "Ben-Hur" \$24,000, "Ben-Hur" \$24,000, "Ben-Hur" \$24,000, "Ben-Hur" \$24,000.
"Ben-Hur" is a drama, starring Charlton Heston, with a happy ending. "Ben-Hur" is a drama, starring Charlton Heston, with a happy ending. "Ben-Hur" is a drama, starring Charlton Heston, with a happy ending. "Ben-Hur" is a drama, starring Charlton Heston, with a happy ending. "Ben-Hur" is a drama, starring Charlton Heston, with a happy ending.

Estimates for This Week
Albee, RKO
"Ben-Hur" \$24,000, "Ben-Hur" \$24,000, "Ben-Hur" \$24,000, "Ben-Hur" \$24,000, "Ben-Hur" \$24,000.
"Ben-Hur" is a drama, starring Charlton Heston, with a happy ending. "Ben-Hur" is a drama, starring Charlton Heston, with a happy ending. "Ben-Hur" is a drama, starring Charlton Heston, with a happy ending. "Ben-Hur" is a drama, starring Charlton Heston, with a happy ending. "Ben-Hur" is a drama, starring Charlton Heston, with a happy ending.

'BEN-HUR' BIG \$15,000, CLEVELAND; 'LADY' 10G, 5TH

Cleveland, April 5.—Activity at the theaters in current season is hot up to par for this city although there are some good showings. "Ben-Hur" is a drama, starring Charlton Heston, with a happy ending. "Lady" is a drama, starring Charlton Heston, with a happy ending. "Ben-Hur" is a drama, starring Charlton Heston, with a happy ending. "Lady" is a drama, starring Charlton Heston, with a happy ending.

Mpls. H.O.s Slow Trade; 'Havana' Socko at 8G, 'Ben-Hur' Wow \$18,000

Minneapolis, April 5.—Fast that there's only a pair of long movements have recently made it a sign of the times, the product situation probably affecting a better position than elsewhere of the business. "Havana" is a drama, starring Charlton Heston, with a happy ending. "Ben-Hur" is a drama, starring Charlton Heston, with a happy ending. "Havana" is a drama, starring Charlton Heston, with a happy ending. "Ben-Hur" is a drama, starring Charlton Heston, with a happy ending.

Estimates for This Week
Ambassador, Metropolitan, NW
"Ben-Hur" \$24,000, "Ben-Hur" \$24,000, "Ben-Hur" \$24,000, "Ben-Hur" \$24,000, "Ben-Hur" \$24,000.
"Ben-Hur" is a drama, starring Charlton Heston, with a happy ending. "Ben-Hur" is a drama, starring Charlton Heston, with a happy ending. "Ben-Hur" is a drama, starring Charlton Heston, with a happy ending. "Ben-Hur" is a drama, starring Charlton Heston, with a happy ending. "Ben-Hur" is a drama, starring Charlton Heston, with a happy ending.

'Bismarck' Fast 29G, 'Havana' 21G, 2d

(Continued on page 18)

THE WORLD'S MOST HONORED PICTURE!

★ NEW YORK FILM
CRITICS AWARD

"Best Picture of the Year"

★ BRITISH FILM
ACADEMY AWARD

"Best Picture of the Year"

★ HOLLYWOOD
FOREIGN PRESS
GOLDEN GLOBE

"Best Picture of the Year"

★ SCREEN PRODUCERS
GUILD AWARD

"Best Produced Film of the Year"

★ SCREEN DIRECTORS
GUILD AWARD

"Best Directed Film of the Year"



METRO-GOLDWYN-MAYER
PRESENTS

A Tale of the Christ
by GENERAL LEW WALLACE

DIRECTED BY

WILLIAM WYLER

STARRING

CHARLTON HESTON · JACK HAWKINS

HAYA HARAREET · STEPHEN BOYD

HUGH GRIFFITH · MARTHA SCOTT · CATHY O'DONNELL · SAM JAFFE

SCREEN PLAY BY

KARL TUNBERG · SAM ZIMBALIST

PRODUCED BY

TECHNICOLOR.

FILMED IN
CAMERA 65





—AND NOW ACADEMY AWARD CHAMPION
WINNER OF 11 AWARDS, GREATEST IN HISTORY, INCLUDING
“BEST PICTURE OF THE YEAR”

BEST DIRECTOR

William Wyler

BEST SUPPORTING ACTOR

Hugh Griffith

BEST FILM EDITING

Ralph E. Winters, John D. Dunning

BEST SOUND

Franklin E. Milton

BEST SPECIAL EFFECTS

A. Arnold Gillespie,
Robert Mac Donald, visual;

Milo Lory, sound

BEST ACTOR

Charlton Heston

BEST MUSIC SCORE

Miklos Rozsa

BEST CINEMATOGRAPHY

(color) Robert L. Surtees

BEST COSTUME DESIGN

(color) Elizabeth Haffenden

BEST ART DIRECTION

(color) William A. Horing,
Edward Carfagno;

Set direction Hugh Hunt



'Histoire,' 'Belle Helene,' 'Gigi,' Old Stage Hits, Dominate Paris Legit

Paris, April 5

As the Paris legit season goes into its last quarter, reprises constitute the bulk of the new shows. None of their previous renown and smart restaging, look in for okay to fine runs. The others look as stop-gap measures not likely to finish the season.

Most likely in for good biz are Armand Salacrus's rambling on couples' loves, *"Histoire De Rose,"* collected *"Gigi,"* based on the Anita Loos version of the Galsworthy novel, and a lavishly ornate *"Die Fledermaus"* opera. *"La Belle Helene"*

"Histoire," at the Madeleine, brings reforms the same cast that made this pre-war play a solid hit five years ago. It is about romances with a depth in characterization. *"Gigi"* again gets wonderful mounting at the Theatre Antoine and now will score a favorite again though the American pre-war version was a flop. *"Die Fledermaus"* is a comedy of the 19th century, and a lovely revival of the 19th-century opera. *"La Belle Helene"*

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"Knock," Not Doing Well
James Bessiere's potential "Knock," about a crafts doctor who gains control of a town by creating imaginary illnesses, is not doing too well without its late creator Louis Jouvet. It looks in for a fair run on its name value, but does not appear a possible spill-over to next season.

A dubious item is the Antoine Bandin-Guy Guimard adaptation of Oscar Wilde's story, *"The Crime of Lord Arthur Savile,"* called *"Le Baron D'Honneur."* A Man of Honor. It concerns a fiancé who is told by a palm reader that he will kill somebody. It begins slowly but then builds some major humor. Uneven, lightweight, but may build via word-of-mouth. Reviews were split. It is well mounted and acted at the Marigny.

Some new plays will come to become the main legit house shuttles in June, but the main attention is now on the Theatre if Nations parading the best in foreign dramatic, lyric and dance companies at the Theatre Sarah-Bernhardt. A last-minute revival of a five-year-old play, *"Radio Creux,"* (Ray Redish), of Jean Meckert, may be in for an okay run. It is about a poor man who unsuccessfully tries to strike up a friendship with two bitter women. Some crisp first. It looked a mere billing edge. But most thought it was an intelligent entry and well-mounted and acted at the Theatre De Foch.

167 PLAYS TIED UP

Osma Gets Rights From Benavente Estate

Madrid, April 5

A literary haul came to light when Nemesia Osma acquired film, stage and television rights to the complete works of Nobel prize-winning playwright, Jacinto Benavente.

Deal with Benavente heirs gives Osma access to 167 plays written between 1892 and 1953, including several published posthumously.

Osma, banker son of former Philippine head of state, has offered Lara Schmidt Benavente's *"Mare Imperatoris"* as a possible liquid Bergman legit vehicle and is sending "Su amante, esposa" (His Wife) to show German producers.

Two other plays, *"Vidas Cruzadas,"* (Intercepted Lives) and *"Al amor has que mandarlo al cielo,"* (Love Needs Shooting) are undergoing screen treatments. Osma is scheduled to leave Madrid for New York and Hollywood next month.

Persistent Galili

London, March 29

Having spent seven years with the Israeli army, New York-born Hal Galili gets into cast of *"Eandis."* He followed development of the property from novel-to-picture rights, casting, etc. besieged the local Vickers office for the latest information, hounded both Leon Liss and Otto Preminger. Meantime he had a job in the East of West Side Story at the Hammer Theatre here.

Perservance paid off for Galili. He's off to Israel and the role of an Israeli terrorist in the Preminger picture.

Number of British Films Shown in U.K. Last Yr. Way Over Quota Needs

London, April 5

The average proportion of British films exhibited in all theatres here in the quota year 1955-56 was again way over the legal requirement. The Board of Trade reports that the figure for first features was 37.6% and for supporting program 31.3% while the Films Act prescribes the standard quotas at 30% and 25% respectively. In 1957-58 the corresponding figures achieved were 35.4% and 29.3%.

The statistics were issued after examination of returns from 3,332 theatres, excluding 79 which were exempt from Quota. Of these, 963 were granted relief to the degree that they had to show from 10% to 27% first feature quota instead of the standard 30%, while 403 of this number had quotas prescribed ranging from 15% to 20% for supporting program. After taking these concessions into account, the average prescribed quotas for the 3,332 houses were 26.3% first feature and 24% on supporting program.

The BOT breakdown also shows that of the 3,332 theatres, more than 84% achieved or exceeded their first feature quotas, against 93% in the year before, and 86% hit or passed their supporting program figure against 83% previously. The majority who didn't achieve their quotas failed by a narrow margin. The Board adds that in many cases the failure was because of the fact that their competitors had shown far more than the prescribed quota.

Average first feature quotas achieved by the major circuits, which weren't eligible for relief, were 41% for the Odeon and Gaiety circuit and 45% for Associated British Cinemas.

Spain Centres Power Over Dubbing

Director-General Alone Decides Which of Foreign Pix Will Reach Market With Spanish Soundtrack

Madrid, April 5

Director-General for Cinema here will hereafter have sole authority to determine which of the foreign film imports from U. S., Britain, France, Italy and Germany will be dubbed into Spanish for release here, according to a ministerial order published last week in the Official State Bulletin.

Sweeping measure did not come as a full surprise. Move had been rumored for past weeks as an internal government step to counteract pending liberalization of the film industry as called for by OEEC regulations.

In loosening foreign commerce deals in general, commerce ministry is said to have a global film import quota pending for all countries with distributors here free to acquire product from any source.

As explained here, liberalization of film imports would benefit U.S. most since Hollywood pix are more popular than ever at the

NEW BANNING SWITCHEROO

Poland Bans Three Films Which It Helped Finance

Frankfurt, April 5

The propaganda-conscious Polish government has just banned three films financed by its own money because the pictures didn't fulfill political expectations, according to word received here. One put is *"Unschuldige Zauberei,"* (Unguilt Magic), based on a script by the poet Andrzejewski and concerning democracy and ideology of youth.

"No One Calls," story of Poles in Russia during the second World War, was banned although it likewise was financed by Polish government coin.

Third put, *"Schindler's Gluck,"* (Squinting Luck), can be shown only after it has been severely cut. It concerns the fate of an unlucky person whose minor situations are concerned with Socialist Poland.

Strangely, the Polish government is not sticking strictly to a cultural-political line in the film. It plans to be imported from other countries. Of 170 pix brought into Poland from the outside last year, 44 came from England, France and America and were much more independent in tone and theme than the banned or cut Polish pictures.

Polish is playing a heavy hand in the Polish stage, however.

French Cinema Syndicate Sees Crisis in Taxes

Paris, April 5

The French Cinema Syndicate, topping the industry, went on record at a meeting last week that if the tax situation is not resolved it could lead to a great crisis here. FCS is counting on the whole pix industry to fight this excessive national taxation now taking 36% of the gross whereas it is only 32% in Italy, 20% in West Germany, 17% in England and around 9% in the U.S.

FCS also wants an unfreezing of admission prices to allow exhibitors to charge what the market will bear. They also ask for free programming with breezy changes if necessary and double features, all now forbidden under the governmental Centre Du Cinema regulations.

FCS also made a plea for more family films and less sensational and immoral pix that have drawn heavy censor troubles and limited interior markets for these pix.

It also felt that a modus vivendi should be studied. And that it should begin to cope with burgeoning video here as well as looking into non-commercial film clubs, competition and prolongation of needed Film Aid due to wind in seven years.

Menotti's Woe: Skimpy U.S. Aid

[FOR SPOLETO, ITALY, FESTIVAL]

Not-quite-complete plans for the Festival of the Two Worlds were exposed recently by founder-director Gian-Carlo Menotti prior to his departure for Italy. Sad news is that in 1960, America has been less generous than before with contributions (for instance ANTA) and there will be neither an American Opera nor an American Drama to the Festival, June 8-July 10. As Menotti pointed out, the help of other governments is rather generous and he will be able to present a new, contemporary opera by the German composer Hans Werner Henze, *"The Prince of Homburg."* Spain will send a production of Lorca's play *"Yerma,"* of approximately the same financial conditions. This play incidentally, has not been performed in Spain since the Spanish Civil War.

Two "guest appearances" by companies traveling through State Dept. ANTA facilities, will be *"The Play of Daniel"* to be presented in the Romanesque Church of St. Eufemia by Noah Greenberg's Pro Musica Antiqua, and the American Ballet Theatre. The most copiously produced will be Puccini's *"La Boheme,"* staged by Menotti, conducted by Tom Schippers and a cast as yet to be set. Two American singers as far engaged are Robert Kerns and Gladys Peterson.

"New American Ballet" will be introduced under the direction of Paul Taylor and Donald MacKenzie. This is a group of mixed races which among its 12 dancers will include Arthur Mitchell of the City Center and Mary Hinkson and Akina Kanda of Martha Graham's group.

Spoletto will have a new hotel with 52 rooms all with private baths. Also a motel is being built.

Lisbon Show Chief Resigns After Catholic Church Attack on Legit

Lisbon, April 5

Following a violent attack by the Catholic Church against plays here in four legitimate theatres here, Emílio Serra, the president of the "Comissao para a Classificação and the Examination of Plays," has resigned. He will be succeeded by government nominee Jose Querada Pastor. Various protests against certain plays and some authors' protest against censorship in Lisbon legit stages in recent weeks were voiced in various newspapers.

Typical of these is an editorial in the *Roman Catholic Daily A Voz*, against Brecht's *"The Good Soldier of Se-Tuan,"* presented by the Brazilian legit company of Maria Della Costa, now at the Capitula. This same paper the day after the opening night limited its "criticism" to two lines.

However, the production of this play by a Brazilian company revived the old discussion in Lisbon theatrical and intellectual circles about the difference of criterion between an official censorship which allows the Brazilians, appearing in Lisbon to present plays which are forbidden to local actors. It was remembered that last year Brecht's *"Mother Courage"* was not allowed to be produced by the Teatro Nacional. Matters came to a climax when the daily paper, *Novidades*, known as the "official voice" of the Cardinal Primate of Lisbon, published a page one violent article against "the value of immorality" ushering in the "Lisbon stage" and asking "how is it that public money is squandered to produce such plays and what is the commission for the plays doing?" Story was taken up by *A Voz* and also part of the provincial press.

Mex Peliculas Would Make Major Move Into Cuba If Ban U.S. Pix

Mexico City, April 5

Películas Mexicanas plans a major move into the Cuban market if a reported ban against American films is maintained. Some time back Mexico cut down on exports of films to the island republic, finding the \$1,200 per film import too steep for national product. Currently less than half a dozen films a year are shipped to Cuba.

However, there have been reports that Mexican pictures have been booked in Havana showings. This motivates film copies here for both nations maintain friendly relations. It may be that Mexican official blocks to shipping arms to the Castro regime might be responsible for audience disfavor.

Jorge Ferrelis is scheduled to sift through reports and make a decision as to how Mexican-Cuban movie relations can be improved. Cuba wants to protect its pix industry, but the argument here is that they need technical aid as well as Mexican talent in early stages.

Producer Ismael Rodriguez, who plans to shoot *"The Different Prostitute,"* described as a "sensual" theme, in Cuba vehemently denied that he is receiving any subsidy from the Castro government. The Cuban National Film Institute is not helping him Rodriguez said, and that he is financing picture out of his own pocket. Rodriguez also denied that he plans to make a film on the Cuban revolution.

Sharon Petley, cashier at the Alabama Theatre Houston, was the heroine of the week there among the film fans. She witnessed a woman shopping paid to the theatre being robbed of her purse, hastily thought to write down the license number of the snatcher's car. He was caught the following day.

Winners & Losers at Edinburgh

Edinburgh, April 3.

Considerable coin is needed to make for a thriving Edinburgh Festival. It is revealed here, in annual accounts.

The annual arts junket had a deficit of \$210,000 for 1959, compared with \$190,000 in the previous year. Festival Society has had to obtain temporary assistance from its bankers in order to meet increased expenditure.

In the 1959 program the Royal Opera, Stockholm, lost \$135,000 at the Kings Theatre, while the Scot legit oldie, "The Thre Epistles," staged for third time at the Assembly Hall lost nearly \$30,000, despite warm critical reaction to production.

Michael Flanders and Donald Swann, with their two-men revue, pulled 100% attendances in late-night performances at the Lyceum Theatre. Anna Russell's one-femme show drew 86% capacity audiences.

On the other hand, the Robert Burns entertainment drew only 37% of capacity, poorest of the Festival.

Ballet at the Empire Theatre, particularly that of the National Ballet of Finland, proved worthwhile, the loss being reduced to \$33,000.

Edinburgh's own small legit house, the Gateway, had a profit of \$1,300, main draw being Eric Linklater's poem of "Breakspair in Gairney" with 86% capacity audiences.

Greater Union Plans To Do Extensive Program Of Pix House Modernizing

Sydney, March 29.

Norman B. Rydge, chairman of directors for Greater Union Theatres, key cinema operators here, has given the go-ahead sign for rebuilding of two cinemas, the Lyric here, and the Majestic in Melbourne. Upon completion, the houses will compare with the highest world standards and will incorporate every modern film theatre device.

Rydge has never suffered from tele "jitters" and has guided his circuit to the top via specialized selling, backed by showmanship for every pic bought by the Loop. He believes that the high standard of product coming from the U. S. and Britain is the best insurance the film industry here has to beat any type of competition.

"The public will respond to good screen entertainment expertly sold and I have the greatest faith in the future of the cinema in Australia," Rydge said.

It's understood that the Lyric and Majestic will be used for the blockbuster type of product on a hard ticket policy, with possibly "Fury and Bear" (Col) to be the first in.

Hard-ticket pix currently playing here include "South Pacific" (20th), "Solomon and Sheba" (UA), "Cinderella Holiday" and "Anatomy of Murder" (Col). "Ben-Hur" (M-G) is due to open next May.

GUT operates a top loop, coast-to-coast in the key cities and is a 50-50 partner with the J. Arthur Rank Organization. Opposition is the Hoyts' pic loop, in which 20th-Fox holds the major say.

Violence in Films, on Tele Prompts British Pix Censors Board to Seek More Co-Op on Self-Regulation

London, April 3.

Mexican Saint Biopic To Be Made By Brooks

Mexico City, March 29.

The life of the only Mexican Saint, San Felipe de Jesus, may be brought to the screen by producer Oscar Brooks. Name rule is to be played by Brazilian actor Pedro Geraldo. Brooks wants to interest a Japanese producer in a co-production deal. If he is successful, this will be first major Japanese-Mexican co-production. But if Japanese pix makers don't take to the idea, Brooks is confident he can make a deal with a Spanish producer.

This is to be a high budget color film, with exteriors shot in Japan and Spain. Brooks plans to follow the successful formula of his film about Friar Jose Mojica, "I, Sinner," rated a boxoffice hit. Screenplay is to be titled "The Sign of the Cross." Brooks has not picked a director yet.

Hynes Heads M.P. Council

Youngstown, O., April 3.

Jack Hynes, manager of the Paramount, has been elected president of the Motion Picture Council of Greater Youngstown. Fred Childers, amusement editor of the Youngstown Vindicator, was elected second vice president.

Trustees included Edward Prinsen, manager of the Palace, and Frank Savage, manager of the Warner.

With violence in films and on tv much in the local limelight, the British Board of Film Censors is setting dates for an early conference with the Local Authorities Assn. to see if greater coordination of views can be achieved. At the moment, although the BBFC may veto a picture's showing by refusing a certificate, local authorities have the power to nullify that ruling in the areas under their direct control. Hence, the Board would accordingly like to see an outlook similar to its own more generally adopted.

Concern over certain pix was the subject of debate in the House of Commons last week, when a Conservative M.P., Capt. Richard Pilkington, asked a question in which he declared "there is a deliberate exploitation of the baser, cruelest and more bestial instincts of mankind being made by some films, some television plays and some newspapers." If modern youth was to be conditioned to violence and brutality as the Hitler youth before the war, he said, a crime wave was to be expected.

In reply, the Under-Secretary to the Home Office, Dennis Vowles, talked of the upcoming BBFC's local authorities conference, outlined the Board's general practice, and reported that the day before he had discussed BBFC's policy with one of its representatives.

Vowles added that some concern had been caused recently by a tendency to advertise "the more lurid details" of some pix. He didn't know whether control powers should be taken but preferred to rely on control by voluntary restraint.

Side by side with this attention being paid to films, last week saw an intensive focussing on violence on tv, largely in the press and inspired by two circumstances. One was the alleged statement by a 10-year-old boy, charged with murder, that he followed all the killings on tele, and the other was the release for publication of the code of "do's and don'ts" issued to producers by Kenneth Adam, BBC-TV Controller of Programs.

As reported in VARIETY, the code coordinates in one document the watching practices already adopted within BBC. It outlines the kind of situation and incident that shouldn't be aired before 9 p.m., when children may be viewing, and gives a general "steer-away" list for adult programs.

The code had tremendous play in the national papers while BBC-TV's dropping of two segments in the "Philly Marlowe" vidpix skits and another two in "Laramie" earned other headlines. Part is, though, there's nothing particularly new and significant in these turn-downs, since BBC-TV has been exercising such a power of veto over American importations all along the line.

Comment with a built-in yuck, incidentally, came from the Daily Telegraph in a leader Wednesday (30), which welcomed the BBC clarification of its outlook. "May our children soon be taken away from the world of sordid and often brutal make-believe against which even the Americans are now revolting," the paper declared.

'Moby Dick' Producer Wins 2 Aussie Awards

Melbourne, March 29.

John Sumner, producer of the Union Repertory company in Melbourne and Victoria manager of the Fitzalan Theatre Trust, has won two awards with his production of Owen Weller's "Moby Dick Rehearsed."

Recently given an award by General-Holden Motors for the best professional production in Victoria of 1959, he has now received the Dolla Ribust trophy for the year's best production of the same play. In Melbourne, with Frank Thring in lead, the season of Moby had to be extended last November. Now, it is playing at the Trust's theatre in Sydney with the same company.

Upwards of 11 Countries May Enter Pix in Milan Market of Films Show

Rome, April 3.

Applications continue to roll in for the first Milan Market of Films and Documentaries (MIFED), which opens on just-finished premises in the Milan Fair Grounds April 12. Interest in the newly-instituted pic mart is reported high both from European and off-shore countries.

Just announced that Italian governmental authorities have granted the MIFED special customs facilities, designed to speed and simplify all operations connected with import-export and purchase-sale of feature pix and documentaries exposed at the spring event. Extra-quota handling of pix from the U.S., West Germany, France, Britain, USSR, Austria, Yugoslavia, Mexico, Argentina and Spain has up far received okay from competent authorities. The usually Rome-based Ministerial Committee for Import and Export of Films has announced it will move operations to Milan during the fair period (April 12-27).

Meanwhile, the Mart itself has sent out about 3,000 booklets illustrating the fair and its regulations in Italian, English, German, French and Spanish to potential parties throughout the film trade world. Other copies are available through Milan Fair reps at principal Italian consulates and embassies throughout the world.

Milan program this year importantly features the first plenary session of the recently-instituted Bureau International du Cinema (BIC), grouping most top exhib and producer associations in the world.

Milan Gets Int'l Cinema Bureau's 1st Concave

Rome, April 3.

The Milan Feature and Documentary Film Trade Market (MIFED) has been selected as the site of the first session of the International Cinema Bureau (BIC), which embraces the top trade associations of the film world, from the International Film Producers Assn., (FIAPF) to the International Exhib's Union (UIEC), from the Int. Distributors Union (FIADU) to the Confederation of Technical Industries.

First general assembly, to be conducted by Fotel Monaro (who heads BIC) and the Italian industry association, ANICA, opens April 21. Delegates from the following countries have already notified their arrival: Austria, Belgium, France, Germany, Britain, Italy, Netherlands, Portugal, Spain, and Switzerland. Main topics of discussion will be fiscal problems in various countries and relations with television. Six speakers from each of the four major associations repud in BIC will be heard at the Milan meet.

Milan is also to be the site of the annual general assembly of the International Exhibitors Union (UIEC), currently headed by Germany's Rolf Thele, with debate slated to take place April 20.

British Techni Seeks Wider Diversification

London, April 3.

Technicolor Ltd., the British affiliate of Technicolor Inc., is budding with several distributors here with the aim of pitching in on film distribution guarantees to producers. Notion is to increase the amount of processing business brought in.

Technicolor here is no longer solely concerned with color stock but has been building up its black-and-white processing work. Outfit is tending towards more diversification, eyeing fields outside the film industry as well.

ENTERTAINMENT IS INTERNATIONAL

The term "entertainment" is pretty broad today, taking in longhair culture on the jet-stream from Moscow, and vice versa. But whether talent stands on its toes or bounces down the staircase on its head the point is beyond dispute—Amusements is an International Business.

But the medium which has been the mostest the longest in terms of international circulation and impact is the motion picture. This truism will again be manifest in the upcoming International Film Section of VARIETY.

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ROME

Stamps Esters (Foreign Press Club), Via Mercede 55

MADRID

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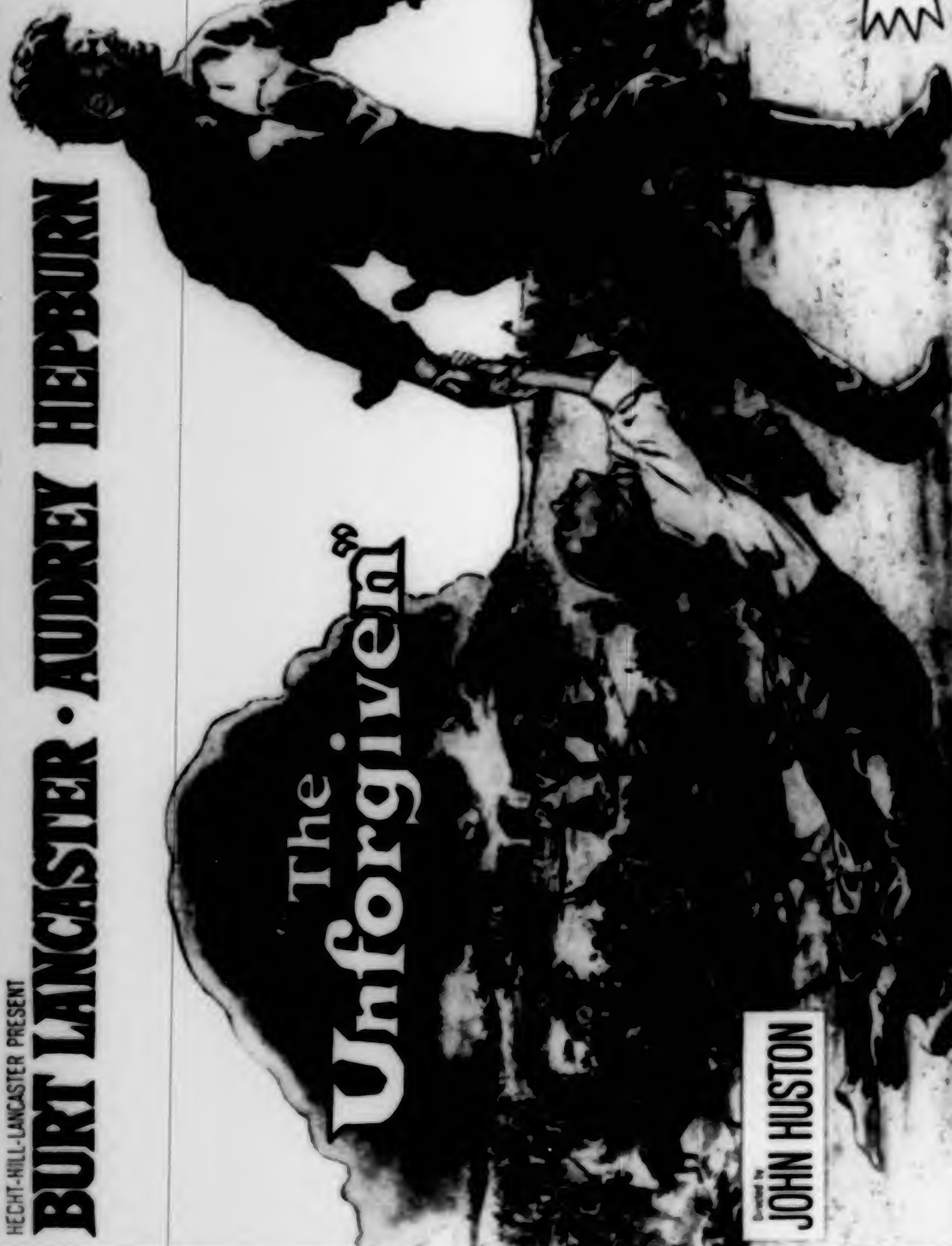
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USSR 'Snow Queen's' Danish Accent

Washington, April 5. Made in Russia cartoon feature, "The Snow Queen," is being handled by Universal Pictures with 12 American actors' soundtrack added and a heavy accent on the Kingdom of Denmark homeland of the author, Hans Christian Andersen.

Danish-angled promotions were underway here in a big way with Idaho (high percentage of persons of Danish ancestry) and its Democratic senator, Frank Church as host to invitational screening at Motion Picture Assn. headquarters. Ambassador of Denmark Count Kjeld Guldaf Klun-Winterfeldt was among the guests Monday.

Jean Herschell collection of Andersen, considered to be the second most valuable in the world, was willed to the Library of Congress by the late actor Dr. Frederick Gull, head of the Library's rare books collection, made a talk at the MPAA party.

Sen. Alexander Wiley (R-Wis.) proposed a national Hans Christian Andersen Week to be set aside on a Senate speech, Wiley said it would be a "well-deserved tribute" to the author and a step which would strengthen further U.S. Denmark ties.

Hearst Keeps Up Drumfire on Writers Cited for Past Ties to Communism

The "war of information" launched by the American Legion to combat what it terms the "infiltration of Communists" in Hollywood is spreading to the Hearst press. As part of its campaign to combat the rehiring of Communists or Communist sympathizers by Hollywood producers, the Legion has been sending copies of the American Legion Magazine to newspapers. The magazine contains a detailed article on the re-employment of certain members of the so-called Hollywood 10 and reviews their backgrounds and appearances before Congressional committees.

Hearst press on its own has a long record of fighting Communists and the Red doctrine both here and abroad.

However, the new campaign places the Hearst newspapers and the motion picture industry in a peculiar position. The Hearst publications, going back to the days when the late William Randolph Hearst was a Metro producer via Cosmopolitan Pictures, has been a staunch supporter of the motion picture industry and the amusement industry in general. The Hearst dailies and magazine devote more space to amusements than most other newspapers. The Hearst papers in almost any city are considered first as a publicity outlet and as an advertising medium.

To be sure, the Hearst quarrel is not with the major companies, but with indie producers Otto Preminger, Stanley Kramer and Frank Sinatra who have recently been "blacklisted" writers of supposed Leninist backgrounds. In a recent column, Hearst writer George Sokolsky pointed out: "The larger companies are worried because they have felt the lash of public opinion before. The independents are often fly-by-night outfits that put money into a picture and either make a killing or go broke. Ultimately, the great studio will bear the burden as the independents do not have the same responsibility."

It's a matter of record, of course, that the major studios are the financial angels of the indie, which seems to bear out Sokolsky's comment about responsibility. The question the industry is pondering is just how far the major companies will go in supporting the producers they are bankrolling. Just before Preminger leaked to the N.Y. Times that he had retained Dalton Trumbo, one of the "untouchables," to write the screenplay of "Exodus," the industry—at least that portion represented by the Motion Picture Assn. of America—re-stated the position it had originally taken in 1947 and which has since become known as the Waldorf Declaration—that it would not re-employ any of the Hollywood 10 unless they were acquitted or had purged themselves of Bolshevism and that it would not knowingly employ a Communist.

So far the major companies, preoccupied with the Hollywood strike situation, have kept hands off the Red-past issue. In recent weeks, however, the Hearst press has been strongly emphasizing the re-hiring of what it boldly calls Communists, but what it notes other editorialists refer to as "blacklistees."

In addition to Sokolsky's comments, national editor Frank Coffey devoted an editorial page column to the subject and the com-

pany's newspapers have run a number of news articles on the topic. Particularly emphasized was Frank Sinatra's hiring of Albert Maltz to write the screenplay of "The Execution of Private Slovik."

Coffey maintained that Communist writers are "dedicated" to inject Communist propaganda into scripts. In the case of Maltz, he said, "This is not to say he will succeed. Mr. Sinatra must be convinced that he can keep the Communist line out of the completed picture, but that is not the crucial point. The crucial point is that Maltz like Trumbo with the script for 'Exodus' must try as a practicing Communist to work the line into the Sinatra picture wherever he can."

However, Sinatra, Kramer and Preminger have emphasized that they, and they alone, are responsible for the contents of a picture and accept full responsibility for what appears on the screen.

The recent comments of the Hearst press, so far more of a discussion than an outright attack, has the industry in a quandary as to the reception the cited pictures will receive.

Among the questions the industry is asking are: Will the Hearst press print publicity matter about these pictures? Will advertising be accepted for these films? Will they be reviewed solely on artistic merits or will the political issues be introduced?

Chi Censorship

Continued from page 3

ruled last year holding the city code "adults only" provision to be illegal. Melaniphy has already stated he believes that drawing the juve line at 18 would be acceptable to the courts, although some legalities doubt it.

Another section of the new code would provide for an appeals board of leading citizens to be appointed by the mayor. He, however, would remain, by law, the final administrative appeal for a ruling before court action could be initiated.

Supreme Court isn't expected to rule on the "Don Juan" case, which for the first time poses the prior restraint issue before the court, until next fall or winter.

Under last year's decision, the Chi censors can no longer limit a film to adult patronage, but must pass it for the whole town—or, of course, ban it outright.

Disney Buys

Continued from page 3

Winston Cag and Paul Gallaire's "Thomsona," story of a cat, published by Doubleday.

The Disney organization, releasing through Buena Vista, is in its best product situation of recent years. Three films—"Third Man on the Mountain," "Toby Tyler" and "Kidnapped"—are in current release, with four more features carrying company through January 1961.

Going into June general release will be "Polyanna," followed by "Zorro," comprised of three segments from the televisions in early summer. "Swiss Family Robinson" is set for Christmas release, and Disney's latest animated feature, "The 101 Dalmatians" opens in January.

How 'Red' Writers Cause Confusion; Put Spotlight of Doubt on Lines, Scenes

By VINCENT CANBY

Population

Continued from page 1

ages, the economic ability and the character of a community by districts.

Gotham's Shifting Scene

A forerunner of what may be expected on a national level is the changing character of the theatres in New York. The luxury housing boom on the east side, for example, has witnessed a tremendous growth in the art houses on that side of town. The need for a general situation, such as Loew's Lexington, appears to have declined and the houses is being torn down to make way for a hotel. In the Gramercy Park area of N.Y., there has been a tremendous increase in high middle income housing. As a result, Ruggold & Becker last week invested \$60,000 to renovate its specialized Gramercy Theatre. The same chain also operates the comparatively new Beekman on Second Ave. and 66th St. and rebuilt a house in the swank MURRAY Hill section as an arty outlet.

In other sections of the city, former neighborhood general situations are being converted into Spanish language houses to meet the needs of the growing Puerto Rican population. Two theatres on 14th St., for example, are now Spanish language houses.

In the Broadway sector, the former giant emporiums, such as Loew's State and the Capitol, have been reconditioned and the seating capacity has been decreased. The Roxy, a symbol of a more prosperous era of the film industry, is being torn down to make way for a garage and an addition to the Hotel Taft. Broadway also lost the Globe Theatre when it was converted into the legit Lunt-Fontaine Theatre.

The activity in N.Y. is just a small example of what has been taking place throughout the country. There have been closings, conversions to other business, renovations, occasional new theatres, and drive-in mushrooming all over the place. The results of the new census is certain to accelerate the pace of these changes.

Brinkmanship

Continued from page 5

lowing by only seven days his closest competition less than a mile away.

He contended that BV demanded similar terms for "The Big Fisherman," but later agreed to \$50 flat, cutting his playing time from four to three days. In addition, Marhenko was forced to pick up the print himself at a bus depot.

Even the efforts of Theatre Owners of America, of which Marhenko is a member, have failed to get the theatreowner better terms from BV and the other companies excluding M-G Par and 20th.

His personal experience makes Marhenko suspicious of the statements about saving the "little man" issued by the joint meetings of the American Congress of Exhibitors and Motion Picture Assn. of America.

Trumbo Rejoins WGA

Hollywood, April 5

Dalton Trumbo has been re-admitted to membership in the Writers Guild of America. Trumbo currently credited for screenplay of "Exodus," Otto Preminger release via United Artists, has not been a Guild member since 1953, when his membership lapsed due to inactivity—at least under his own name.

Application for readmission came to the Guild in a letter from Trumbo dated March 21. The bid was processed by the WGA-West membership committee and then approved by the WGA-W Council.

Guild has received no application for reinstatement from Albert Maltz, another of the "Unfriendly 10" whom Frank Sinatra recently hired to pen the screenplay of "The Execution of Pvt. Slovik."

Pass Up Hotels

Continued from page 3

up plans to erect new theatres at the sites where real estate improvements are to be made, a company spokesman said possible locations for theatres are being sought.

The circuit's definite diversification into real estate has resulted in the spotlighting of the firm's stock by Wall St. analysts. The securities are being touted on the grounds of the company's plans for improving operations by modernization, diversification, and elimination of unprofitable properties. Last year the company disposed of eight theatres that were running at an annual loss of \$192,000. The selling price was close to \$3,000,000 and resulted in a loss from book value of \$274,000.

The company's assets, presently valued at \$22.22 a share at book value, are rated as worth more. An unofficial appraisal of the land values last year placed the book value at more than \$30 per share. The company expects to spend \$1,500,000 for modernization in 1960. The Loew's State and Capitol Theatres were refurbished last year at a cost of \$1,800,000 and the company will spend about \$2,000,000 in fixing up a theatre in Washington, D. C.

Tisch's Holdings

Meanwhile, Lawrence Tisch, whose Tisch Hotels is the largest single stockholder of Loew's Theatre stock, is continuing to add to his holdings. The Tisch interests now hold approximately 640,000 shares, more than 25% of the outstanding stock.

The recent flurry of stock acquisitions by the hotel chain has led to a number of Wall Street rumors concerning the intent of Tisch, who is chairman of Loew's Theatre financial committee and has been playing a key role in the diversification moves. Some reports had it that Tisch intended to unseat the Eugene Picker management and assume full control of management operation. However, this has been vehemently denied by Tisch who expressed full support of the management.

Award \$2,400 Costs to Film Firms With 'Salt of Earth' Dismissal

The motion picture industry received costs of \$2,400 following dismissal of an antitrust suit for \$7,500,000 against the industry brought by the producer and distributor of "Salt of the Earth," a film made by a group of Hollywood "blacklistees."

Independent Productions and IPC Distributors, the producer and distributors, had charged all the film companies and the then existing theatre chains with conspiracy in attempting to prevent the distribution and dating of the film, "Salt of the Earth" was written by Michael Wilson, directed by Paul Jarrold and produced by Herbert

Biberman. (Wilson has recently been hired by producer Sam Spiegel to write the screenplay of "Lawrence of Arabia.")

Myles J. Lane of Schwartz & Frohlich, former U.S. Attorney for the Southern District of N.Y. and who has been chief counsel for the past three years for the film company defendants, argued the motion for the costs.

Federal Judge John F. X. McGohery, in granting the costs to the defendants, noted that the repeated objections of the plaintiff's counsel during the lengthy pre-trial hearings were responsible for enlarging the record and the costs incurred by the defendants.

Whether or not the American Legion and other such groups take action against the various Hollywood films and filmmakers which have employed heretofore blacklisted talent, it's a cinch that the content of the films themselves will be scrutinized and analyzed, as perhaps no other films have been for signs of left-wing—if not downright Communist—propaganda. And, it's felt in some quarters, both in and out of the industry, that this kind of amateur analysis may in the long run prove a bigger headache to the producers in question than simple, concrete boycotts.

Idea is that a boycott, usually the recourse of extremist groups, can be made to look pretty silly if the film itself is obviously harmless. However, if the film in question tackles a contemporary subject approaching an area of controversy, more of the so-called moderate opinion-making groups might be called upon to read into the picture messages from the outer space of currently accepted political thinking in the U. S.

The main trouble will come, a religious leader (and obvious anti-Communist) said in New York last week, when perfectly honorable views are expressed which coincide with those accepted in some quarters as being Communist or at least left-wing. He pointed out that when Stanley Kramer's "The Defiant Ones" first appeared, it was hailed as a dramatic lesson in the meaning of brotherhood. Then, when word started to get around that it had been written by blacklisted talent, some people began to have second guesses about it. Perhaps, after all, it was really a subtle attack on Americanism.

Everyone is theoretically for brotherhood," said the churchman, "but many people will become suspicious when the moral is pointed by someone they do not wholly trust." Because of the publicity given to the hiring of Dalton Trumbo, Nedrick Young, Albert Maltz, Michael Wilson, et al., it's inevitable the public will start looking for hidden meanings in the films on which these men work.

Everybody Suspect

In such a frame of reference, all sorts of otherwise admissible views tend to become suspect, and individual characters become symbols. "This is often unfortunate," said the churchman, "but it is also understandable because with the out-and-out 'communist' his politics and his art are the same thing."

Religious leader, in passing, also touched on the apparent lack of concern of American filmmakers with social themes. Aside from certain films of Stanley Kramer ("Defiant Ones," "Home of the Brave," "On the Beach") and Darryl Zanuck ("Pinky," "Gentleman's Agreement"), Hollywood producers in recent years have for the most part eschewed the immediate problems in the world around them.

Two reasons were suggested for this. One, that social themes usually spell controversy, and profit-conscious filmmakers don't like to gamble on a controversy that may be an uninterested public be more bored than baffled, and, two, that we are in the midst of the age of Freud, wherein psychologically complex characters are born, then live and die, acting for and reacting to other characters and having almost nothing to do with the world at large.

Few of these characters, said the churchman, live in a real time and place. Instead, they live in a limbo, totally preoccupied with their egos. In a sense, he said, this is "childish," in the same way that the current concern with sex subjects is childish, reflecting a lack of awareness of the other aspects of man's nature.

Interesting to note is the fact that three of the four writers mentioned above are working, or have worked, on properties which have definitely social themes. Trumbo is writing Otto Preminger's "Exodus," Young, Kramer's "Inherit the Wind," and Maltz, Frank Sinatra's proposed screen version of "The Execution of Private Slovik." Wilson is scheduled to do Sam Spiegel's "Lawrence of Arabia," which may or may not have political-social overtones.

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AT THE BOXOFFICE

The 68th Street Playhouse went first-run with this great attraction. These were the sensational results!

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Really fits the phrase, the 'family picture', for it will gladden any audience from four to 104—and at all levels of sophistication!"

—Paul V. Beckley, New York Herald Tribune

"THE WONDERFUL JOY THAT SURGED IN MOVIES, SURGES AGAIN! Flavor-some, rich, charming! GLADDENS THE SPIRITS OF THE VIEWER WITH A PRISTINE AND WHOLESOME DELIGHT! HERE'S A TOAST TO THIS SORT OF COMEDY!"

—Bosley Crowther, The New York Times

"Priceless from the point of view of either historian or movie lover! YOU'D BETTER GO BECAUSE THEY DON'T MAKE PICTURES LIKE THAT ANYMORE!"

—Justin Gilbert, New York Mirror

"PRICELESS! PURE EXCITEMENT! IT'S FANTASTIC THE GENIUS THAT WAS PUT INTO THESE MOVIES! If you don't die laughing, 'WHEN COMEDY WAS KING' will give you something to talk about and chuckle over for days to come!"

—Wanda Hale, New York Daily News

"GLORIOUSLY FUNNY! A hilarious string of comedy cameos! All the charm of nostalgia, bolstered by THE LOUDEST LAUGHS AVAILABLE AROUND TOWN!"

—Alton Cook, N. Y. World Telegram

"WONDERFULLY ZANY! OUTSTANDING! GREAT FUN! THE MOST HILARIOUS MOVIE MOMENTS IN TOWN!"

—Rose Pellicci, N. Y. Journal-American

"HIGHEST RECOMMENDATION! HILARIOUS! IT WILL LEAVE YOU HELPLESS WITH LAUGHTER!"

—Jesse Zinner, Cue Magazine

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WINNER OF TWO ACADEMY AWARDS AND
SIX ACADEMY AWARD NOMINATIONS

Inside Stuff—Pictures

Though appearing some time back in the March issue of *Esquire*, Dwight MacDonald's mangled review of Metro's "Ben-Hur" has continued to occasion some comment in the trade, chiefly in respect to his charge that the film is a "blasphemous falsification of the Bible" because the Romans are represented as crucifying Jesus Christ rather than the Temple rabbi. MacDonald quipped, "Ain't nobody here but just us Romans!" while adding that Jewish ticket-buyers were being appeased since there are "no ancient Romans around" to protest the story-line.

MacDonald is known as a tough literary reviewer, one who argues that the breed is too namby-pamby. However he perpetrates and perpetuates a bit of "racial stereotyping" which has been generally frowned on among authors and producers since the Hitler hate-mongering period. The historic basis of anti-Semitism—"The Jews killed our Lord"—is generally regarded nowadays as pretty primitive logic. Tradesters have wondered how this part of the "Ben-Hur" critique slipped into a periodical of considerable sophistication.

Name of Brigitte Bardot was introduced during the recent Assembly debate at Albany on the Younglove film classification bill. Assemblyman Bertram L. Padell, Brooklyn Democrat, asked the House this question: "If one theatre were playing 'Allice in Wonderland', in full color, with door prizes and free popcorn, and another were showing a Brigitte Bardot film, which place would draw the teenagers' patronage?" He replied—some members agreeing with voice—"The one screening a Bardot release."

Bill Heineman: 'Allied States Liars'

Charges of Exhib Body Untrue—Print Order Largest In United Artists' History

William J. Heineman, United Artists sales veeep, declared that the attack by Allied States Assn. against the company's sales policies is "categorically untrue and without basis in fact."

Heineman's retort marks one of the rare instances when a film company official has replied as directly and forcefully to an exhibitor organization's blast. He described the Allied charges as a random series of general allegations that distort and contradict the verifiable facts. If there are specific charges of inequities, instead of garbled rumor and hearsay, we will be happy to discuss the problem with the parties involved.

He said the company's policy was completely misrepresented in the Allied statement in a point-by-point rebuttal, he flatly denied the charge that UA's so-called "pay or no adjustment" had not been invoked against the larger circuits.

In reply to the charge that UA had "reduced the supply of available prints," Heineman stated without qualification that UA today orders more prints than ever before in the history of the company. "We will be happy to compare our print order on major pictures with print orders of any other company," he said. "Our average orders either equal or exceed those of the other majors."

As to the general charge of unfair and unwise business practices, Heineman declared: "Our sales policies are based on what we have determined over the years to be sound and viable business principles. As a publicly-owned corporation, our company's method of operation is entirely accountable to its stockholders. This series of general allegations is both capricious and untrue. We will continue to function on the basis of what we consider to be sound and equitable business principles."

TOA Attaboys Times Film

Support for Times Film Corp.'s effort in bringing a new test case on film censorship to the U.S. Supreme Court has come from Theatre Owners of America.

The Times case, which has as its aim the end of pre-censorship of films, was hailed by TOA counsel Herman M. Levy as "a note of good cheer for the motion picture industry." Levy points out that while the High Court has struck down previous censorship efforts by states and municipalities, it has never ruled on the broad issue of pre-censorship. A favorable decision would have the effect of eliminating the few remaining state censorship boards and also knock out local licensing ordinances.

The irrefutable argument is that there are ample laws in this country to punish those who show indecent and obscene films," Levy notes. "There is no justifiable basis for censoring them before such pictures are shown. To do so means, in effect, that a single person or a group of persons may determine, on the basis of their own subjective tastes, what everybody else may or may not see."

FRENCH ENOUGH FOR B.O.

20th Professes Content With Sinatra, Marlaine Interpretations

20th-Fox execs couldn't care less these days whether or not Frank Sinatra and Shirley MaerLaine register as authentic Parisian types in "Can-Can." That's become an academic question since they are registering an authentic boxoffice appeal which is keeping the attraction at near-capacity business at the Rivoli in New York and other dates around the country.

Company says the pic in its first week of 10 performances at the Gary in Boston has outgrossed "Ben-Hur"—"South Pacific" and "Around The World In 80 Days," each of which played 12 performances in its first week at the theatre.

Film, which opened Wednesday 30 at the Tivoli, Toronto, also set a new Canadian advance record of \$27,000 before premiere time.

Few Chums Swell to 250 For Fred Kunkel's Goodbye; Is This Summer Washout?

By LENNY LITMAN

Pittsburgh April 5.

Over 250 showmen gathered at a dinner at the Hotel Roosevelt on Thursday (31) as expression of friendship to Fred Kunkel, Penn Theatre manager who soon leaves to work in main office of United Artists Theatres in New York. Benito Hickey, manager of the Fulton, and Max Sonnenlinter, amusement alumnus for the Post Gazette, got the idea almost simultaneously and what started out to be a "little dinner" by the Downtown Theatre Managers Assn. turned out to be one of the sparkling events of the year. Civic dignitaries, labor officials and many of Kunkel's personal friends outside the business were also on hand.

Salah Hassanain, vicepresident of N.Y. Circuit and Kunkel's new boss, came in for the affair and delivered the principal address. Other prominent speakers were Alan Nicholas, publisher of the Pittsburgh Sun Telegraph, District Attorney Edward Boyle, John Milones, vet head of the M-G exchange here and I. Elmer Ecker who represented Pittsburgh's nationally prominent charitable group, the Dapper Dans. Lou Hanna, Variety Club Chief Barker, was the toastmaster.

After the dinner was over, Hassanain talked to Variety rep for awhile and he painted a very gloomy picture of bit in the next few months due to the lack of product. He said the strike is hurting more ways than mere production as the studios with pictures are holding them back for more. "It's a grim climate," he said. He didn't expect the situation to ease until the fall.

Temper Cool, 'Rudenesses' Fade, Allied Seeks Peace With Exilees

PARAMOUNT THEATRES: UNSPECIFIED BETTER

Theatre division of American Broadcasting-Paramount Theatres showed an earnings increase in 1959 over the previous year, president Leonard H. Goldenson told stockholders in his annual report the past week. He refrained from citing the exact extent of the improvement in terms of dollars but did note a "firmer tone" in the picture business, better pictures, reduced operational costs and the divestiture of uneconomic houses.

Corporation dropped 15 theatres, acquired one and by the end of last year had interests in a total of 498. These situations, operated on a decentralized basis by subsidiary companies, are located in 270 communities in 36 states.

Goldenson related that 70m equipment is being installed in a number of key locations to accommodate "the increasing number of important pictures produced in this process."

AB-PT's total income in 1959 reached a record \$287,957,000, an increase of \$43,136,000 over 1958. Net operating earnings jumped to \$7,967,000, or \$1.87 per share, compared with \$5,344,000, or \$1.21 the previous year, representing an increase of 48%. Fiscal 1959 had 52 weeks, against the 53 in 1958.

Broadcasting division had record income and earnings, as detailed in the tv section.

Need That Luke For Future Loot

"We need sustaining growers—not the quickies," stated Barney Balaban, The president of Paramount, co-hosting a press conference in New York last week with Taylor Caldwell, made this point in elaborating on Par's acquisition of the author's bestselling novel for which, he said, the studio has "great plans."

But while Par has high hopes this story of Saint Luke will prove a follow-up to "10 Commandments," this doesn't mean "It has to cost \$14,000,000." It will be a blue-chip investment but just how much is unknown at this time, said the chief exec.

Script, casting and other specifics are unset but the blueprint nonetheless calls for release of the finished product by the end of 1961. By this time, commented Balaban, the market will be wide open for biblicals, added "we can't do too many fine things." Further, in light of current censorship problems "a subject of this kind means doing something constructive."

Miss Caldwell expressed delight with the fact that the same studio that turned out "Commandments" will picture her novel and via the producer, Henry Blanke, who did "Nun's Story."

Balaban said the property is ideally suited for locationizing (locale is Rome and Greece) and lensing in 70m. But here again the details are unset. It was the first time Balaban ever called a press meeting concerning acquisition of a story.

Same Pic Twice Sneaked

Denver, April 5.

Sneak previews are nothing new for Mile High City audiences, but to have two for the same picture and just a week apart, is some sort of a novelty.

So successful was the sneak preview accorded "Tall Story" at the Paramount, an indie managed by Ralph K. Roe, on March 6 that the same film was secured for a second sneak on March 13 with an equally heavy turnout, according to Roe.

Of course, the name of the film was not disclosed for either preview, but, to avoid confusion of the same patrons attending both nights, ads announcing the second preview stated that it was a repeat of the feature sneaked the week before. "Bramble Bush" was the current attraction playing during both sneak previews.

Nab Clarence Kantrowitz For Bootlegging (In 16m) To Chicago Grog Shop

Hartford, April 5.

A local film supplier has been nabbed by Federal agents and charged with illegally renting out copies of five major Hollywood features. Clarence B. Kantrowitz of West Hartford is to appear in U.S. District Court here on April 11 charged with infringement of copyrights.

Six-count information filed in the U.S. District Court names Kantrowitz, known also as "Mr. Kay" and "Mr. K." operating as Arrow Films. Charges against him stem from an investigation started by FBI last summer with the arrest of a Chicago tavern owner for showing films at place of business.

Films involved in the charges are "Pete Kelly's Blues," "Boo Brummell," "Broken Lance," "The Charge at Feather River," and "War Drums."

The tavern owner, Alexander T. Miller, claimed he rented the films at \$10 a night, the FBI said. At the time of his arrest, the FBI said Miller confessed he obtained his films from a Hartford source.

Alleged bootleg prints used in Chicago were on 16m stock.

Under Federal law charge of infringement of copyrights is a misdemeanor. Maximum penalty calls—after convictions—a fine of from \$100 to \$1,000 or a prison term of not over one year.

UPT's Phoenix Sprucing

While continuing to dispose of situations which are uneconomic, United Paramount Theatres on the other hand is shelling out bonanza money to facelift houses in favorable positions. Company has just spent \$250,000 in rehabilitating the Indian Head Drive-in, Phoenix.

Many other theatrical outlets modernized included the Madison Detroit, Paramount Theatre, San Francisco, and units in the Boston, upstate New York and Omaha areas.

Woods Hit Anew by IA Pickets On 'Gotta Hire Stagehands' Demand

Chicago, April 5.

Resumed picketing by Stagehands Local 2 over the weekend, with bootmen refusing to cross the line, is washing out a second stanza of Metro's "Home From The Hill" first-run at the Woods Union. Three of its card-holders on the Woods payroll, though house hasn't had stagehands in some 30 years and is adamant about accepting them at this date.

After week-long truce, two pickets started strolling again Friday (1) after Superior Court Judge Walker Butler decided he has no jurisdiction to rule on the theatre's injunction suit until the National

Labor Relations Board has rejected the issue. NLRB was petitioned by the Woods late Friday.

Judge Butler, however, said he would rule by May 14 if the dispute hasn't been resolved by then. Initial picketing on March 25 delayed the picture's kickoff nine hours, but the union agreed to a moratorium when suit was filed and the court promised to rule early last week. Despite the stoppage, pic went on to register a potent first frame gross, with expectations it would do well on the second round, too.

Woods is the flagship of Edgie Silverman's Essaness chain.

The board of directors of Allied States Assn., at a two-day spring meeting in Chicago last week, named a committee "to speak to" officials of the two units which have withdrawn from the exhibitor organization. The Western Pennsylvania and New England units resigned following a hassle at the Miami Beach convention last year. The withdrawal of the two units, plus the dissatisfaction of several others with the policies of Allied, threatened the existence of the 30-year-old national exhibitor organization.

Board meeting, however, presented evidence that tempers had cooled and alleged "rudenesses" were fading. No more defections are anticipated. The board session, according to reports, was an extremely harmonious one and there were signs that the old camaraderie that has characterized Allied got-togethers was returning. Hope was expressed that the two units "will come back" and there were indications that every effort will be made to bring New England and Western Pa. back into the fold.

A spokesman for the N.E. unit indicated, however, that the organization "had no thought of going back at this time." He noted that officials of the unit "would be willing to talk to anybody" but that so far "what would bring us back."

Individualistic

A spokesman for National Allied pointed out that disaffiliations were not uncommon in the highly individualistic organization. He noted, for example, that this was the second time that the N.E. unit had withdrawn, having pulled out in 1941 for two years. In addition, he said, several other units, disagreeing with the national organization's policies, had taken walking papers at one time or another.

The dispute within Allied erupted in Miami Beach last year over the alleged tactics employed by one faction in assuring the election of Al Myrick, of the Iowa-Nebraska unit, as president of the organization after Al Linder, of the N.E. England, had been considered a shoo-in for the post. There was also disagreement over the policies of the organization relating to its relationship with the film companies. Broadly, the eastern units desired a more cooperative and less abusive approach while the westerners favored a more aggressive approach and an appeal to the government if necessary.

Myrick Praised

Despite the conflict, Myrick received considerable praise for his efforts to heal the rupture. In his committee appointments, he has been careful to include members representing both factions. Moreover, in naming committeemen, he displayed no evidence of revenge. He even included the names of members of the units that had resigned. Since these units did not send representatives to the CHI board session, their committee reps were replaced. Karl Goldman, of the N.E. unit, resigned as national secretary and was replaced by Neal Beazley, of the Rocky Mountain unit. In addition, Morris Finkel, of the Western Pa. unit, resigned as chairman of the financial committee and was replaced by Jack Kirsh, of Chicago.

The board passed resolutions which, for the most part, repeated complaints against the film companies already made in the regularly-issued Emergency Defense Committee bulletins. The board protected the use of 70m films for establishing "unreasonable clearances" and it complained about the unethical exploitation practices whereby pictures are advertised and exploited in towns far removed from the place where a picture, usually a hardticket attraction, is being shown.

2 To Trial in Brooklyn

Federal Court Brooklyn hearing has been set for April 7 in the case of two men indicted on conspiring to deal in stolen 16m prints leased by the Navy from the major producers. Defendants, Emanuel Goodman and Daniel Senese, are charged with reselling prints stolen by Navy personnel.

Senese this week pleaded not guilty, as did Goodman two weeks ago. Goodman is identified as a former employee of Allied Artists.

Madrid Processes U.S. 'Scent' Prints

Madrid, April 5. Barcelona's Fotodifusa lab is the first in Europe to process 65mm exposed negative and turn out 70mm release prints, according to lab topper Daniel Aragonés, who reports he has already shipped 14 prints of "Scent of Mystery" to Sennel-Vision producer Mike Todd Jr. for U.S. showcasing. Aragonés said this also marks the first time Spain has release-printed a Hollywood production for U.S. distribution.

Aragonés shuttles between the Catalan capital city and Madrid, where he oversees another major Fotodifusa installation—one assembled by former Metro technician Charles Spector for Nick Biddle Jr., who sold out to Aragonés after a long and unsuccessful attempt to secure an operating license.

In addition to processing and printing just about all color for the Spanish film industry, Aragonés is now providing Spanish release prints for Yank distributors here. "Not only is there a lab cost markdown in Spain and a transport saving," Aragonés said, "but American managers are taking advantage of the U.S.-Spain film agreement clause allowing them to deduct frozen pesos for this purpose."

'BEN-HUR' DUE IN 45 MORE SPOTS BY JULY

Metro's "Ben-Hur" now playing in 27 situations, is scheduled to open in 45 additional cities before July 4. It will continue to be shown as a hardticket basic.

The b.o. gross for the 27 engagements has reached \$5,000,000. Within the next month, the picture will be unveiled in Puerto Rico, Japan and Australia. These will be the first overseas dates in addition to London where the pic is now in its third month.

Stewart McDonald Joins Stanley Warner Board

W. Stewart McDonald, v.p. and treasurer of Stanley Warner Corp., has been elected to the company's board of directors.

Starting his business career with Goldman Sachs & Co., McDonald joined Warner Bros. in 1931 as assistant treasurer. On the organization of Stanley Warner in 1933 McDonald became v.p. and treasurer of that company. He's also a v.p. and director of SW's subsidiary, International Latex Corp.

Bergman's Own P.R.

Maurice Bergman, until recently the public relations director for the Motion Picture Assn. of America, is opening up his own New York pub-rel outfit, General Projects Inc.

Bergman was p.r. director for Universal Pictures for 16 years.

'The Lovers'

Continued from page 3

Civil Liberties Union may file a brief on behalf of Warth, who was fined \$1,000 and costs (estimated at \$500) and sentenced to a 30-day term in the workhouse by Judge Emmett J. Jackson. Latter suspended the entire workhouse term and \$500 of the fine, on condition that the defendant "doesn't show any indecent films" at the theatre.

Warth's lawyer earlier had asked for a new trial in the lower court, charging that the court erred regarding the admission and exclusion of evidence, the court lacked jurisdiction due to a prior finding of the Customs Dept. of the U.S. Treasury that the film was not obscene, and that the case was submitted to the jury on evidence which was inadequate... and in violation of the Constitution of the U.S. and the Constitution of the State of Ohio.

Witnesses included Daniel Frankel, president of Zenith Films which has U.S. rights to the import. He described it as a work of art.

Warth testified he was warned by police that the film would be confiscated unless cut, but he said he did not have the authority to tamper with films, which are not his property but owned by the distributors.

First Film Festival In Republic of Colombia Not Bad on Short Notice

Cartagena, April 12. Republic of Colombia's first annual international film festival, a week long affair which ended Sunday (3), was surprisingly successful considering short notice on which it was organized by the city of Cartagena and the Colombian National Tourist Board. American delegation included Carroll Baker, Jean Fontaine Jack Garfin, Agnes Moorehead, Inger Stevens and Leonard Lyons.

There was no official representation by the Motion Picture Export Assn., but 20th Fox provided its "Story on Page One" for screening. Fest is non-competitive. Other countries represented included France, England, Mexico, Spain, Germany and Italy.

The French "Hiroshima Mon Amour" scored the major hit of the show, and members of the French delegation, along with the U.S. stars were credited with doing a big public relations job for their respective countries.

CRITICISM OF L. OF D. IN PASSIONIST 'SIGN'

Roman Catholic Legion of Decency's "new policy of accentuating the positive is heartening, though it is not without flaws," according to an article in the April issue of The Sign, a national Catholic monthly published by the Passionist Fathers.

The article, written by Jerry Cotter, suggests that the Legion's revision of its classifications to include an A-III rating (unobjectionable for adults) has given rise to some confusion because many films which previously received a B rating (objectionable in part for all) are now getting by as A-III's.

"Current criticism of the ratings," says the article, "according to this writer's mail, is that the A-III classification embraces films which should be considered partly objectionable. 'Look Back in Anger,' 'On the Beach,' 'Blue Denim,' 'That Kind of Woman' and 'The Best of Everything' are among those that the Sign readers have found questionable. Whether the pendulum has swung too far, only time will tell. Certainly it poses a definite problem for all concerned."

The article, headlined "Hollywood Goes Neckless," also tees off on film ad campaigns which "have often gone beyond the content of the movies they plug. Nudity, gamey dialog, the inevitable seduction scene are the conventional gimmicks in almost every campaign. For horror pictures, a 'thing' of nightmare construction is poised before a cowering, half-clad maiden..."

Cotter adds: "We can never know the degree to which these various layouts are responsible for juvenile crime, but to their credit, publishers in Los Angeles, Toronto, Chicago, and Philadelphia have been blue-panning the most flagrant submissions."

New Triangle-Liggett Film Buyers for 125

Amalgamation of Triangle Theatre Service, headed by Irving Dollinger and Wilbur Snaper, and Liggett Booking Service, topped by Jules E. Liggett, makes the resultant buying/booking combine the representative of some 125 theatres.

The new company, known as Triangle-Liggett Theatre Service, serves as film buyer and booker for theatres in New Jersey, New York, Connecticut and Pennsylvania. The N.Y. headquarters of the company has been enlarged.

P.A.'s Okay a Strike

Membership of the Screen Publicists Guild meeting in New York Monday night (4) voted unanimously to empower the exec board to call a strike against any one, or all three, of the companies with whom the Guild is now seeking new contracts—20th-Fox, Warners and United Artists.

Contracts with the three companies expire April 11. Guild is seeking cost of living wage increases and increased job security provisions.

Strike Stall

Continued from page 1

dustry." He said talks had been postponed so the producers could explore this economic question, and that the producers will seek new negotiating meetings as soon as these explorations are completed.

What really happened, according to the best inside accounts, was this:

A lengthy negotiating meeting on Saturday (30) brought both sides close to a settlement. Over the weekend, the producer negotiators got an okay from the producers to meet SAC's demands for a \$3,000,000 lump-sum payment and 6% of the net on post-60 tv release.

Although they got the prexies' okay, the producer negotiators never had a chance to come up. On Monday and Tuesday, special subcommittees worked over technical problems preparatory to the scheduled Wednesday wrapup session of the full negotiating committees. But on Tuesday afternoon, the entire deal blew up as the prexies refused to meet the terms they had originally green-lighted for their negotiators.

Reason lay primarily, it's believed, in a United Press story which quoted an unidentified SAC spokesman as claiming "victory" for the actors. UP privately identified the spokesman; person named denied he ever said anything like that. But the prexies did a burn. Also, publication of the projected terms are understood to have annoyed the producers.

At any rate, the second session of the subcommittees last Tuesday ended in a wrangle as to who had said what and leaked what. The Wednesday meeting was promptly put off until Thursday.

On Thursday morning, the producer negotiators were burning up the long-distance wires in conference calls with the presidents. The prexies and their negotiators were unable to reach agreement on a final producer offer, and so the Thursday session was also postponed, leading to the exchange of statements, the actors calling the postponement "shocking" and charging the producers with a turnaround and the producers' explanation.

Henri Storck

Continued from page 3

Disney's various True Life subjects "which have opened the market to nature films. However, he declined to classify his film with the Disney product. "I believe that we have gone a step further than Disney," he said, adding that Disney was never "very embarrassed by scientific facts" and has a tendency to oversimplify his material for the juvenile audience, sometimes, for example, by importing human attributes to animals and birds.

"Masters," sponsored by ex-King Leopold and financed by him and his friends, is a serious attempt to show the "intimate relationship between the tribal life of the Congo pygmies and animal and plant life of the area," said Storck. The film is, in effect, a scientific record of a life that is fast disappearing, he continued, and as such the film is adult, without pretentiousness, and at the same time, fascinating to children.

Storck also paid tribute to 20th prexy Spyros Skouras, who purchased King Leopold to allow the film to go into general distribution and who is backing its release with an all-inclusive promotion campaign.

Mex Border House Rises

Laredo, Tex. April 3. Construction has been started across the border at Nuevo Laredo, Mexico, on a two million peso structure to replace the city's largest theatre, Teatro de las Americas, which was destroyed by fire Jan. 4.

The building is expected to be completed within four months and has been designed by Lopez Fernandez, architect of Mexico City. The house will feature a glass screen and provide seating for 3,500 patrons.

'Classification' Bill Fails to Pass Albany's Dark Political Night; Revival in 1961 a Certainty

Failure of the New York State legislature to pass the Younglove-Duffy film classification bill has given the film industry a 12-month reprieve, but the battle is far from over. All indications are that when the lawmakers next meet in Albany (January, 1961) a similar bill will be introduced, perhaps accompanied by some other measures of even more far-reaching impact to New York exhibitors and distributors.

This was suggested Friday (1) by James A. Fitzpatrick, Plattsburg lawyer and general counsel to the Joint Committee on the Publication and Dissemination of Obscene and Objectionable Material, which sponsored the late Duffy-Younglove bill. Fitzpatrick is generally credited by industry execs as being the driving force behind the Joint Committee's campaign to "clean up" motion pictures and other mass media.

Contacted at his Plattsburg office, Fitzpatrick expressed keen disappointment that the Younglove-Duffy bill, which had passed the Assembly by an overwhelming vote, should have died in a Senate committee. However, said Fitzpatrick, "this does give the motion picture industry additional time to place its house in order." If it doesn't, he indicated, there will certainly be another classification bill introduced next year.

Other legislation which might be forthcoming, said Fitzpatrick, would be a measure to set up a permanent Decency Commission, which would be charged with watching the mass media for signs of immorality, and perhaps a bill to prohibit the use in advertising of quotes from reviewers without the specific permission of the reviewers themselves. The latter idea, said Fitzpatrick, had occurred to him recently when reading several film ads that used quotes whose meaning had obviously been twisted by appearing out of the context of the entire review.

Trade Reaction

The New York film industry greeted the defeat of the Younglove-Duffy bill with official joy, as well as some surprise—surprise, because after the passage of the bill in the Assembly by such a wide margin (124-25), it had been assumed the measure would have little difficulty in the Senate. Actually, if the bill had ever reached the Senate floor, it probably would have been passed by as big a margin as in the Assembly, Albany sources report. It was only as a result of the political maneuvering of a couple of senators that the bill was kept bottled up in committee until the legislature adjourned in the early morning hours Friday.

In view of this, the statement issued by Eric Johnston, proxy of the Motion Picture Assn. of America, bailing the failure of the bill, was perhaps somewhat overrated. Said Johnston: "The killing of film censorship through classification in the New York legislature should give renewed heart and courage to everyone in America who believes in freedom..."

"The results in Albany should be a lesson to these censorship advocates that there are men and women in political life in the United States who refuse to be stampeded into chipping away at liberty, who are steadfastly prepared to resist encroachments on the First Amendment."

The entire motion picture industry will wish to salute the New York Senate for standing firm against assaults on America's concepts of freedom...

The Senate, of course, didn't really get a chance to stand firm, or otherwise.

Disputed Censorship

Johnston did add, however, that "while this is a significant victory, we must not let our guard down. We must continue standing together to fight off efforts for motion picture censorship whenever they appear."

Another MPAA exec emphasized this point when he said that he had won the skirmish, but not the battle.

The Duffy-Younglove bill which died last week would, if passed, have taken effect immediately. It

called for the State Education Department's motion picture division to classify a film, in licensing it, as "approved for patronage by children attending the elementary and secondary schools of the state." As a classification measure, it was fairly innocuous, but the MPAA feared that once any such bill was written onto the books, it would be a simple matter to amend it subsequently to put more guts (restrictions) into it.

Actually the bill was a substitute measure, introduced late in the legislative session, for another, more complex classification bill which would have required exhibitors to advertise the classifications given to the film by the motion picture division. Fact that the bill was introduced so late was a problem for both its opponents and proponents.

Former, led by MPAA, bemoaned fact that there were no public hearings on the measure and that they didn't have time to contact lawmakers to inform them of industry's position.

The bill's supporters also were hamstrung by the time element. Fitzpatrick said Friday that if there had been a printed version of the bill ready for circulation earlier, a campaign could have been organized to marshal the support of parent-teacher groups and various religious and veterans organizations, all of whom, he felt, would have gotten behind the legislation.

"We have tried to be moderate and reasonable," said Fitzpatrick. "The fact that the bill passed the Assembly should put the industry on notice that the legislature is aware of the problem of violence and sex in films and film advertising; and is anxious to do something about it."

Says Fitzpatrick—

In Fitzpatrick's opinion, it's obvious that the industry has not yet started "to clean its own house." He said he had just noticed the ad which Columbia is currently running in the trades on its new Hammer production, "Strangers of Bombay," and he quoted such catchlines as "see human beast attack beautiful victim," "see murder-for-a-murder justice" and "see horrendous tortures of the Orient."

"I honestly think," the committee counsel said, "that the film companies are losing a large share of the family trade by these practices."

Fitzpatrick said it was also obvious that the worst offenders are not the foreign film distributors, although he found offense in a large display ad in the April 1 N.Y. Times advertising, "The Countess." The use in the ad of a quote from Bosley Crowther's review of the picture prompted him to wonder whether or not there might not be reason to introduce legislation on the use of reviewer quotes.

The establishment of a permanent Decency Commission, Fitzpatrick said, is on the Joint Committee's agenda for study during the coming months. The Commission would, in effect, take over on a year-round basis the job now being done by the Joint Committee, which has one year of life. It's still too early to conjecture on what form the commission might take, he said, but it would probably be within the executive department and appointed by the legislature and the governor. "It would certainly be necessary for it to have a full-time staff," he said.

Michigan Exhibs Pressure Congress Vs. New Minima

Detroit, April 5. A Michigan exhib delegation has met with Congressmen in Washington to protest any increase in minimum wages for theatre employees. The delegation was composed of Milton H. London, proxy of Allied Theatre; Alden W. Smith, exec. veepee, Co-Operative Theatre of Michigan; Woodrow R. Praught, proxy of United Detroit Theatre; and M. F. Gowerthorpe, proxy of Butterfield Theatre.

They represented every theatre in Michigan and had appointments with the State's two senators and four of its congressmen.

Hartford's On-Air Toll-Test Seen Vital; 2-Hours Daily on Commercial Channel; Expect Fight, Adequately War-Chested

By ROBERT H. ECHLSON

Hartford, April 5

Three-year, pay-per-test plan which is scheduled for this area in the not too distant future. Back of the venture is General Time Co. through its subsidiary RKO General Inc.

This will be the first test without the use of cable. It will also be the first time an existing commercial station is used for toll-casting.

Current plans call for a pay-per-test two hours a day of pay-per-test operation. At least two hours a day will be devoted to the commercial operation of WHCT, a television news on the air for its regular programming.

When testing gets underway, it is probable that all is contingent

a landline circuit built in a suburb of Toronto.

Undisclosed aspect of the Hartford proposal is what manner of amusement late will be offered. Pay-per-test films are mentioned, but whether the Zenith interests have worked this out is not revealed. Broadway stage shows, sports and concert specials are likewise.

Unmentioned is the contemplated scale of pay-per-test. Toronto experiment with the Telemeter system has been \$1 a minute but with some daytime adult programs priced at 25c. Costs are dependent in a meter testing on top of the receiver.

Hartford is told that Zenith Phonovision decoders will be loaned to subscribers each home paying an installation fee, probably less than for installation of a new tele-

Balaban Hails Hartford Try

Paramount, an owner of the International Telemeter used home-toll system, welcomes Zenith-RKO General into the field of pay-per-test. So stated Par president Barney Balaban in New York last week.

As formally "announced," Zenith's over-the-air Phonovision system is to be given a three-year trial run. It is the Federal Communications Commission's all right over the RKO General broadcasting facilities in Hartford, Conn.

"We're glad to see them," commented Balaban. "We never debated ourselves into thinking we're the only ones to prevail. They (Zenith and RKO) are substantial, far better than the fly-by-nighters."

The crack about fly-by-nighters obviously was aimed at Scrippsvision, which was a system put out of business before it began operations because of stock promotion angles that came under Direct Attorney attack. This kind of thing could give home toll a bad name, in Balaban's opinion.

On final FCC action, legally imposed a start will be within six months of the approval. Starting with General Time are: (1) Zenith Radio Corp. and (2) Capital Broadcasting Corp., operators of the station. Zenith is providing its "Phonovision" system, previously based in Chicago of organizing and unscrambling means. Capital is providing the local facilities. Edward D. Tindel, its press, will become general manager of the toll casting station under proposed set-up.

Test will open the way for the other three to cullet of the area to participate in tollcasting. Under the FCC order of about a two-hour pay-per-test is permissible in areas that have that commercial in outlets. FCC directive sanctions "in principle" advertising operation of at least four hours a day in addition to each programming.

FCC ruling in principle also provides for stamping of toll so that all subscription stations are on the other of the same time theoretically freeing out advertising supported programming.

Through lease and purchase RKO General is taking over the facilities of WHCT. It is filing application with FCC this week for transfer of license. Following this RKO General will seek permission from FCC for the tests.

Adequate Financing

Expecting opposition to the granting of authority, RKO General has a \$2,000,000 war chest to go FCC okay. Also earmarked of an additional \$10,000,000 to assure program and engineering costs over the three-year period.

Among Hartford's customers this General Time experiment is deemed "do or die." On the success or failure of this Hartford experiment—on the one hand—the future of over-the-air tollcasting in this country. All eyes are on the operator, but also the advertiser, political and business should be focused here. There are 26 other four-channel cities in the nation. All were examined by both Zenith and RKO General before Hartford was chosen.

Of course, interest in Hartford is a national matter. With its 100,000 population, it is a test case for the nation. It is a test case for the nation. It is a test case for the nation.

Tollcasting in Hartford has been tested in Hartford. Tollcasting in Hartford has been tested in Hartford. Tollcasting in Hartford has been tested in Hartford.

this week. Financial arrangements between RKO General and Zenith also presently not known. However, Zenith has taken a firm hand in both the choice of the test area and regarding monies pledged by RKO General in guaranteeing adequacy of the Hartford project.

This locale was picked says Tom O'Neil, president of RKO General, because, as a test market Hartford is neither too big nor too small and in many respects a typical American city.

According to O'Neil, Hartford test will prove two things: that the American public is ready for the type of quality programming only toll can exist, and that pay-per-test stations not affiliated with big networks can operate profitably if they are permitted by Congress to engage in subscription tv.

If FCC approves the license transfer, it will be the second time in the history of Channel 18 that it has become a business relative of General Time Corp. RKO General is a subsidiary of the time concern. So was General Telemeter Corp., which along with the Hartford Times Television Corp., which operated the channel and its former radio outlet, WHCT, for two years.

CBS purchased the station in 1953 and operated it as an O & E project until October 1958 when it dropped the station in favor of an affiliation with WHCT-TV, a V here. Channel 18 remained dark until January 1959 when it reopened as an indie. Facilities were purchased from CBS for \$250,000.

AB-PT EXEC HITS TOLL; TEST OF WELL-TO-DO

Bring both theatrical film exhibitor and commercial to broadcast. American Broadcasting-Paramount Theatres is opposed to toll television. In support of this stance, AB-PT's Ed Hyman offers some statements and provocative questions with particular reference to the Telemeter run in Elmhurst, Toronto suburb.

To wit: To those who are claiming success for Telemeter, underlying the fact that the receipts are yet to be counted, an area of well-to-do citizens was chosen for the Canadian experiment but not affluent people. Tied with the media, might cause representation, will there be a steady flow of attractive and diversified programs, will there be adequate patronage in spring and summer when people are not content to stay home, will there be ownership problems, will the sponsors be able to meet the costs of effectively saturating any large area?

While averse to home toll, AB-PT will refrain from any action looking to have Telemeter or any other such system regulated out of business, which thought was advanced by Phil Harling last week's VARIETY. AB-PT is again in, but taking no action.

phone." Toronto installation charge was \$5.

Various decoders will be tried out during the Hartford experiment. Some will use IRM cards, others will take tokens or coins to unscramble the pictures. Others will record program and stamp out both which the pay patron will mail back with payment.

RKO General's entrance into the Hartford television situation is being worked out in the following manner: All non physical assets of CBC—such as good will, intangible properties, supplies, accounts receivable, etc.—are being purchased. Capital—on the other hand—is leasing its physical properties, plant and equipment to RKO General for a 10-year period.

Costs to RKO General is secret at moment but will probably be made public in filings with FCC

Paramount: 'Our Future In Toll'

"The future of our business is permanently partnered with Pay-As-You-See-TV. This is a matter of specifically spelled-out Paramount policy as contained in an inter-office publication and, while unassigned, evidently is the dictate of Par president Barney Balaban. This represents the most sweeping declaration on the part of a major film company that home toll loans as a major part of future operations. It is not surprising that it should be Par of course, since this outfit has been active in home toll right along via its International Telemeter branch.

But importantly, rather than an operational setback, home toll seems now being pursued as a full-fledged partner with theatrical production-distribution.

The Par statement takes note of the need for structural economies and the means to "regain the company's health and stability in production and distribution." That Par has been geared to this acknowledgment.

The settlement and rebuilding along with restriction of home toll as "paramount policy" are considered signs as follows:

The changes recommended by this new order of operation will be brought about with the confidence and vigor that Paramount warrants. They will be well planned

and orderly, and within the framework of the basic economics of our industry. Neither time, motion picture money will be lost in the triple objectives of immediate, business and mobility. The inevitable result must bring us to the level of healthy business potential our product and manpower entitle us to. Only thus equipped can we face up to the problems and the competition of the immediate future."

Producers' Link

Balaban, in a person-to-person with a reporter last week, said he saw a direct relationship between home toll and theatrical production. The potential of the pay-as-you-see video enterprise is encouraging producers, including Par, to embark on more and more theatrical films, he said. Chief executives would be very cautious in view of their increased costs and the problems inherent in the studio strike.

Balaban said he regards as unlikely any Congressionally placed burden on Telemeter despite effects along these lines by the Elmhurst. Pay-TV's own allies headed by Phil Harling. He stated he is confident of freedom of home-toll contentions so long as this commercial medium is handled with good taste and common sense and is not done, trying

Toronto Toll Month: \$120,000

By ROBERT McTAY

Toronto, April 5

On first partial pickup by Telemeter coin-collectors, west Toronto suburban subscribers are paying an average of \$9 a week, with a weekend switch to hockey games getting much of the family budget. Month's revenue, on VARIETY responsibility, should be \$120,000, but it is too early yet to judge the success of the experiment, according to James R. Nairn, director of publicity, Trans-Canada Telemeter.

Some 10,000 subscribers have paid the \$5 installation fee of the coin-collecting gadget and its wiring, but only some 1,500 are being serviced by Trans-Canada Telemeter. The buildup being the lack of machines. However, TCT secured 6,000 American-made units last week, these being currently rushed into the homes of waiting subscribers.

Nairn stressed that no level of revenue has yet been determined and that emphasis is being placed on further installation of sets, this being blocked by nonarrival of sufficient units, plus unreasonable weather.

Closed-Circuit Test in 3 Texas Cities May Bring Back Nabe Boxing Clubs

Houston, April 5

As a result of a test in three Texas cities, the use of closed-circuit television is seen as a stimulant that may restore the local boxing club to its previous status. The idea, tried previously with national closed-circuit heavyweight championship fights, involves the piping in of an important main event by closed-circuit and filling the rest of the card with live local talent preliminaries.

A Houston-Dallas-San Antonio closed-circuit boxing linkup last Monday 21 did not break box records, but it had the effect of raising the hopes of the fight club.

Last Monday's bout between Sonny Liston and Cleveland Williams, resulting in a second round TKO victory for Liston, originated here and was carried by closed-circuit as the main event on live boxing cards in Dallas and San Antonio. Some 10,000 fans showed out \$43,578 at the local gate. Dallas and San Antonio failed to break even, but the promoters there were hopeful of future possibilities.

Deal has almost been completed for an April 18 match here between Liston, the No. 2 heavyweight contender, and Lee Harris, rated sixth, as the main event for a 12-city network that may extend as far as Milwaukee.

Dallas promoter Ralph Smith said the paid crowd at the Memorial Auditorium was 3,012 with a gate of \$6,200.50. He said the card lost money but it was expected because of the initial expenses involved in closed circuit telecasts.

The idea for the tv-live talent combination was conceived by Texas Boxing Enterprises Inc., the Houston promoters, and Giantview TV of Detroit.

Harling on 'Aired' Toll: Long Away

Little Rock, April 5

Pay tv via the airwaves is at least five years away in the United States, Philip F. Harling, head of Theatre Owners of America's Anti-Pay-TV Committee, told a convention of Arkansas exhibitors here last week. Harling maintained that the public hearings of Rep. Owen Harris, the Arkansas Congressman who is chairman of the Interstate and Foreign Commerce Committee, deserved the credit for the postponement.

Harling, who has been leading the campaign to ban both over-the-air and cable tv, reiterated his views of Paramount's Telemeter test in Toronto, indicating that it would suffer the same fate of previous pay tv experiments. Harris' efforts, Harling indicated, are mainly responsible for the so-called third report of the Federal Communications Commission which, according to Harling, have made conditions for pay tv tests so tough that no applications have been submitted. He contended that it is evident from the various orders issued by the FCC that pay tv will not be tested through the airwaves until the present restrictions are revoked.

On the question of cable tv, Harling attempted to show its impossibility by citing evidence of the tremendous costs involved. In addition, he noted that theatremen have fought applications for wired tv systems successfully in all communities in the U.S., but it is a hardening process sending the vigilantes to brush fires all over the country.

He urged continuance of the grassroots campaign to ban all forms of pay tv. He noted that there is sufficient legal argument and public interest available to use "as to whether this form of communication can be used without governmental approval or regulation."

BRITAIN'S BERNSTEIN MR. DUBIOUS ON TOLL

London, April 5

Opinion that tollcasting isn't "as suitable for Britain as for other countries" was voiced by Sydney L. Bernstein, Granada TV topper, in a press conference here last week following his return from a U.S. and Canada trip during which he saw Paramount's Telemeter toll experiment in a Toronto suburb. Adding "but who can prophesy?" Bernstein further opined that tollcasting might be a wonderful way of disseminating minority tv programs and that he'd like to see the system operating in some areas.

The exec, who declared that he'd been impressed by the Toronto toll transmission, hinted at possible moves to set up a distributing outfit for tv programs in Canada on the lines of a film distributing office. Such a pattern of tv operations was bound to come all over the world, he thought, consequent on the perfection of recording and live-conversion techniques.

Bernstein confirmed that Granada had agreed to take a 25% interest in Upper Canada Broadcasting Co. if that outfit were granted a license. As a result of his trip, Granada would be taking a number of CBC plays and a series of children's shows. "The Friendly Giant," but no movie had yet been made to sell British programs in quantity to Canada.

CHI FEARS & CROCODILE TEARS

-Of Splices, Wipes, Fades & Dissolves

For owners and managers of radio and tv stations attending the National Assn. of Broadcasters' convention here, the old saw about a "chicken in every pot" should be translated to "automation in every station," if a trip through the exhibits of various equipment manufacturers displaying at the convention is any criterion. The fully automated radio station that caused a minor sensation here several years ago is calmly accepted as a reality today, with several manufacturers offering a wide range of components that can be assembled into varying degrees of automatic operation to suit the needs of the individual station.

Tape is, of course, at the heart of the automation spurge and its many uses are well illustrated by a multiplicity of radio and tv equipment. Newest wrinkle in the videotape field are editing devices that will give smooth, sure, splices, wipes, fades, and dissolves and are adaptable to tape machines already in use. One of the editing devices will freeze on an individual frame and can play back the single image as a still up to eight hours later with no loss of definition. Color tape machines are also abundant with elaborate demonstrations employed to show up the color fidelity to best advantage.

Exhibits are strictly limited to equipment with the various programming transcription and film outfits relegated to the hospitality circuit. The exhibitors range from lighting outfits, to projector manufacturers, to antenna firms, to the big boys, RCA, GE, Geco, Collins, Ampex, etc., who each offer a wide variety of goodies for just about every conceivable broadcasting need. RCA is particularly proud of its part in the weather eye satellite program and devotes considerable display space to the satellite's technical components.

For equipment makers the NAB conventions traditionally offer the largest possible audiences to audition their wares and new developments and this year, as in the past, they are taking full advantage of the traffic to merchandise their products to an astute and discerning group.

NBC Declares War on Print Media's Downgrading of TV

Chicago, April 5

NBC TV, for one, has had it with the print media's persistent attacks on television. Convinced now that it's all a conspiracy to discredit a competing advertising medium and to smother the print's own inadequacies, the web is going to hit back on the agency front with a no-holds-barred campaign of inflated print claims, using specifics.

The network told its affiliates here last Sunday (3) that it would lead the broadcast counter-attack with a presentation on Madison Ave. that will show, for instance, that Life magazine's circulation, for all it boasts, has far less penetration than NBC television. It will also point up the long-camouflaged intelligence (per the print research firm of Daniel Starch) that the average 1,000-line newspaper ad is noticed only by one out of five readers, making circulation itself an inaccurate yardstick.

Smarting over a rash of newspaper ads purchased lately by the mass-circulation mags which, in telling their story, tend to down-grade tv, NBC is going to fight fire with fire. Its presentation to the affils showed that Life mag hits 10% of the homes in less than one out of four counties in the U.S., while NBC-TV has an average penetration of 70% per average evening in 2,864 counties. Life, according to NBC research, has no county coverage whatever when

(Continued on page 47)

Ralston Buys ABC Educ'l TV Show

Chicago, April 5

ABC-TV revealed to its affiliates here that it has copped a sponsor—Ralston—for the implementation of its "Doerfer Plan" programming in the public interest. Jeff Baker, exec. vp. of the company, ABC program topser Tom Moore revealed that the network will incept a Tuesday at 7 half-hour show called "Expedition," an educational travel series with a particular appeal to youth.

Ralston will sponsor the show on the two-out-of-three-weeks basis, with the affiliates taking over the third week each time round for their own similar type program, which they can sell locally.

New (NAB) Boarders

Chicago, April 5

New board members of the National Assn. of Broadcasters, elected today (Tues.) were Campbell Aronow, WTAR-WTAR-TV, Norfolk, Va.; Dwight Martin, WAFB-TV, Baton Rouge, La.; Joseph S. Dody, Sinclair, WJAR-TV, Providence, R.I.; Bill Quarton, WMT, Cedar Rapids, Ia.; Henry Clay, International Broadcasting Corp., Shreveport, La. and Eugene Thomas, KETV, Omaha.

Sole represeter from the previous board is Martin.

NAB May Pattern Itself Like CBS (Separate Orgs)

Chicago, April 5

Possibility looms that the National Assn. of Broadcasters, as a more effective means of defining its functions, may completely reorganize along the lines of the Columbia Broadcasting System, with separate organizations under the overall NAB umbrella. While it's not generally known, there have been tentative discussions leading to such an eventuality, sparked by an awareness that NAB as an organization has become cumbersome and unwieldy.

As such, there would be a separate president for television, another president for radio, with an overall president, the eventual high-priced successor to Harold Fellows as the overall front man.

At a single unit, it's the feeling that inequities exist in distribution of voting power. Making up the approximate \$1,200,000 in annual revenues derived by NAB are an approximate 400 tv stations and 1,400 radio stations. The majority of the coin stems from tv membership yet as it currently breaks down both radio and tv have equal influence in voting strength. The television boys regard it as unfair.

Clair McCollough, NAB sparkplug, in his keynote talk alluded to the "orderly chaos" of the existing setup through the multi-faceted responsibilities in membership soundings, committee recommendations, board actions, staff implementation, etc.

NAB MEETING IN ONE WORD: GOVT.

By GEORGE ROSEN
Chicago, April 5

The nation's broadcasters moved into Chicago this week for the annual convention of the National Assn. of Broadcasters with a full awareness that they are facing the toughest fight in the industry's history, that this is the most crucial meet in the organization's 38 years of cliffhanging and that henceforth things can never be the same.

Something has always disrupted the status quo, dating way back to Lawrence Fly and the "Blue Book," but never before on the scale that it exists today. With the broadcasters turned into Washington's whipping boy in an election year.

This year's convention is gloomy with speculation over whether the industry is closer to Government supervision. That the broadcasters are terribly concerned is evidenced by the fact that all meetings and luncheons are SRO. Compounding the gloom that hovers over the conclave is the fact that the industry organization is without leadership. Who will succeed the late Harold E. Fellows as NAB presy is, of course, of paramount concern to all, and while a final decision may still be weeks or even months off, speculation runs high among the broadcasters.

McCollough Bandwagon

What is wanted is an independent man of stature, disassociated with the industry, but who knows all the right people in the right places (see separate story), though any or all would accept the post is a moot point. Meanwhile, there is growing sentiment among a large segment of the broadcasters that the ideal choice would be none other than Clair McCollough, vet broadcaster and industry leader who is the major sparking behind this year's crucial assembly and recipient of NAB's Distinguished Service Award for 1960. But here, too, it's considered problematical whether McCollough, factotum of the Steinman Stations, would accept.

What is definitely known by one and all is that a day of reckoning has come—a day largely brought on by the broadcasters themselves. It remained for McCollough, in an outspoken address seldom risked by industry spokesmen, at NAB conventions to set the record straight and lay the inequities on the line, in a plea for intensive self-inspection.

"Guerrilla Warfare"

"In far too many instances within our own industry," said McCollough, "the pursuit of stability and reasonable prosperity has taken on the character of guerrilla warfare, rather than hard-hitting, constructive competition. We have moved from the emulating period of rate-cutting to the far more dangerous...

(Continued on page 43)

Is Oren Harris Promoting Doerfer for NAB President?

Chicago, April 5

It sounds "out of this world," but there are those in high places who contend that it wouldn't be too surprising if ex-FCC chairman John C. Doerfer, now jobless, loomed as the dark horse for the presidency of the NAB—and with Oren Harris' blessing yet.

One source close to the chairman of the House Subcommittee on Legislative Oversight, who was directly responsible for blowing the whistle on Doerfer and forcing his resignation as chairman of the FCC, has confided to intimates that Harris, far from opposing a Doerfer career in broadcasting, may yet turn out to be his staunchest supporter.

Harris' position was described thusly: While it's true that Doer-

NBC and ABC Razzmatazz a Big Chi Fillip for Affils; Skouras and Kaiser On Deck; Inter-Web Rivalry Bitter

Chicago, April 5

Far and away the most sought-after ticket at the NAB convention was for the Broadcast Pioneers dinner tonight (Tues.), which had ex-President Harry S. Truman as honor guest and recipient of a gold record containing excerpts from a half a dozen of his "Give 'Em Hell" speeches. Since these talks were a great stimulant to radio and since Truman served so effectively on some of the early regulatory bodies, the broadcasters feel he rates the honor. He was also presented videotapes of all these memorable talks for his Independence library.

The late Merlin Hall (Dea.) Aylesworth, first president of NBC, was officially inducted into the Pioneers Hall of Fame with his daughter, Mrs. Dorothy Dwyer, of New York, on hand to accept the citation.

New FCC Head Warns NAB He'll Brook No Laxity

Chicago, April 5

Frederick W. Ford, new FCC chairman, made his debut before the industry at large today (Tues.) a stern one, with admonition to use the unhappy experience of payola and quiz rigging profitably, particularly in the area of programming. He assured the NAB gathering he would brook no "laxity of license responsibility" and urged adherence to the Television Code, lest broadcasters "risk the imposition of restrictive measures, which can only result in destroying originality and initiative."

While he made clear that neither the FCC nor Congress wants the Government to have a hand in programming, he said he could not help but respond to increasing public comment on excessive violence on tv. Specifically, he cited a recent complaint from the National Congress of Parents & Teachers ("a formidable group" of 12,000,000 members) about programs that were felt to be corrupting the minds of children. Ford reminded broadcasters that they must fulfill their responsibility toward children.

He recommended that stations

(Continued on page 47)

fer committed a grievous error and must be held responsible for his own resignation, by the same token, the industry owes a debt to the ex-FCC head, who has a deep appreciation of their problems and has been a true friend at court.

Meanwhile, the Selection Committee of the NAB has been touting around favorite candidates for the post as successor to the late Harold E. Fellows. Among those projected: Chief Justice Warren, Milton Eisenhower, George V. Allen, director of U.S. Information Agency, Theodore H. Streibert, who preceded Allen in the UNIA job. Some favor a Lyndon Johnson or an Adlai Stevenson or reasonable facsimiles of top brass "who know all the right people in the right places."

Chicago, April 5

Whatever the Nielsen differentials and upcoming program sheds separating NBC and ABC, the two webs put on some highly spectacular razzmatazz for their affiliates here. Depending on which network they were rooting for, the affils bought everything lurk, stock and barrel, on persuasive were the top web rebeldes.

In the ABC camp were Leonard H. Goldenman and Ohio Treys to spark the occasion and they brought along such top outside brass as 20th-Fox's Spyros Skouras and sponsor Henry J. Kaiser (latter two in connection with Kaiser's purchase of "Hong Kong" out of the 20th-TV shop). In the NBC corner was the top Bob & Bob (Samuel & Katherine) command to spearhead the new season drum-beating.

There was nothing delicate in their treatment of the rival networks vis-a-vis the intranuclear ceasefires. ABC's presentation being chiefly at the expense of NBC and NBC board chairman Sar-noff getting in his mid-digs at CBS. Names were named: no concealed references such as Network Y or Network Z. The boys were pitching hard—and the affils, both sides, seemed to relish it.

The two networks were saving a lot of their thunder for the Chi get-togethers. ABC presentation made the disclosure that it had wrested away from NBC the Bristol-Myers-sponsored "Peter Gunn" series, which goes into the Monday night 10:30 period. It's currently the Monday night attraction on NBC, but B-M figures the new time is better, away from the stiff early evening evening competition of the rival webs.

It's believed that R. J. Reynolds currently B-M's co-sponsor on

(Continued on page 62)

Affils Love CBS, CBS Loves Affils

Chicago, April 5

Since nothing of any considerable import has arisen since the CBS-TV crowd set down with the affiliates in Washington last month at which time the web was a solid vote of confidence from the station men), the network brass is catching up once more with the affils at the NAB Convention, responded in kind and converted the occasion into a social clamor.

CBS put on a lavish feed Sunday night (3) with a turnout of several hundred and even brought out Ed Sullivan to emcee the entertainment and gladness the affils.

Usually CBS times its annual preview to immediately precede the NAB meet, frequently even taking the play away from the industry convention by some radio-dance broadcasting innovation. But this year they moved it up to late February in Washington to permit the affils to "get the feel" of the D.C. climate.

NAT'L AUDIENCE BOARD OPENING JAPAN WING

Chicago, April 5

National Audience Board is opening offices in Japan to sample reactions in that country to U.S. tv programs distributed there. Hajime Ishii, who has just completed post-graduate work at Stanford U., will return to his native country this month to head Audience Board operations there.

Ishii is attending the National Assn. of Broadcasters' conclave currently to acquire background. Others attending in behalf of the board are Bernard Kamins west coast; Dale Clark, N.Y.; and Mrs. Joseph Hector, midwest.

Lamentations & Rejoicing Among NBC-ABC Affiliates Over Shift In Sports Prestige; CBS Cries 'Foul'

Chicago, April 5

The shift in sports prestige in the intramural network battle for supremacy, as result of ABC-TV's recent coup in administering a one-punch on its rivals in the grab of the Gillette-AFLA-NCAA playoffs (Game of the Week) has done more than its share of repercussions among varied affiliate operators attending the NAB convention here.

NBC affiliates made no bones over their disquiet in being shut out of the fight for sports—even though NBC was partially influenced in relinquishing the Gillette bouts by some affiliate disapproval at low ratings. But chiefly the situation men were lamenting their weakened afternoon (for since the loss of the NCAA grid games) poses the prospect of "what do we do about programming 2 to 5 p.m.?" Statisticians estimated that up to now they are frankly at a loss for answers.

It's true that NBC's organized a post for a pickup of the Pittsburgh Steelers and Baltimore Colts p.p. grid games, a move which in turn precipitated some local maneuver from the CBS camp in view of their previous loss. Sunday afternoon, however, with the pro grid, but the NBC deal with the 12 major time slots with the league. There are the stations that will feel the brunt of the alleged TV team.

On the other hand, the ABC-TV affiliate in separate quarters here were proudly proclaiming "not network with any competitive basis" even the Saturday night and Sunday and Sunday night wrap-up Sports was the one area in programming where the affiliate felt the network was off the beam—referring to which Ollie Trice & Co. (responsible in the recent Operation Band Up).

There were reports circulating the convention that ABC might also embrace the new Harry W. Winkler's American Football League games. This, however, is a moot point. Games are to be played Saturday nights. It isn't likely that Gillette would hold still for alternate-week shifts to accommodate the gridcasts, although some felt that ABC might do Sunday delays on the gridcasts.

Stanton Tribute To Hal Fellows

Chicago, April 5

Dr. Frank Stanton, in his memorial tribute to Harold F. Fellows, described the president of NAB who died last month, as "a man who was deeply believed in the strength and enormous potential of broadcasting as a service to all people, who knew that this potential could be realized only in an atmosphere of self-discipline and freedom, and who translated these two beliefs into a unified philosophy which underlay his every word and action."

Fittingly, to inaugurate a convention haunted by fears of Government regulation, the CBS press quoted from a 1954 speech of Fellows: "freedom under license," which he felt contained a "vision" for radio and TV.

"I cannot emphasize too strongly that we are dealing with something more than a commercial enterprise; we are dealing with an instrument which is only incidentally supported by commerce, in the tradition of American enterprise, an instrument of untold power for good, an instrument under license, but free, as in good wisdom we should maintain it."

I like to think that the towers of broadcasting are monuments of freedom, taking their place at the side of our nation's great free press—a vigilant guardian of the people's liberty and living memorial to those who made it possible. It freedom that can live under license, it is the freedom that has been truly lost."

Chris Herter's 'What's Good 'Nuf for the Globe Is Good 'Nuf for Video'

By LES BROWN

Chicago, April 5

The "backing" of Secretary of State Christian Herter as speaker at yesterday's (Mon.) NAB luncheon was not an indication to broadcasting's immediate and pressing needs as it perhaps seemed initially. While Herter spoke hardly at all about radio and TV—except to point out how those industries are helping the world to a better understanding of America—his speech, if taken allegorically, has a real bearing on how the Government-licensed communications media might proceed in solving their own problems.

Though to be sure, broadcasting problems are, microcosm alongside those of the nation as a whole, still in a general sense, they are not too dissimilar. In the abstract, the objectives are congruent—the preservation of freedom and of democratic principles. Herter (Continued on page 47)

Brinkley & Co. 'NAB-Analyze' Federal Gov't

By SID SILVERMAN

Chicago, April 5

David Brinkley, speaking at the television assembly yesterday (Mon.) afternoon, delivered one of the brighter and more humorous speeches of the NAB convention in a simple straightforward manner. The NBC commentator gave his opinion of the political climate of 1960 which, though not profound, made a lot of sense.

He opined that both the country and the Government have grown too large for any type of political shift, to be more than a change in emphasis. The basic structure and feature of the Government are well-defined and self-perpetuating and regardless of who is elected in November, little or nothing will be done to upset the apparatus. This includes such Governmental items as spending, which will probably increase before it gets smaller, and the size of the Government, which will increase inevitably.

Following Brinkley's remarks the session was thrown open to questions from the floor. Included on the day for the Q&A were Thad H. Brown, NAB v.p. for television, and Vincent J. Waskowski, NAB manager of Government Relations, and Brinkley. In answer to a query about primaries, Brinkley said there were generally a waste of time since a minute portion of the potential vote was tested. He further (Continued on page 47)



DOUGLAS HERRICK
Currently appearing in
THE ANDERSONVILLE TRIAL
Henry Miller's Theatre, New York
Represented by ARTHUR HANNA
OF CHARLES D. FRANKLIN, INC.
PLaza 1-5885, New York

Brighter Daytime Picture Heartens NBC-TV Affiliates

Chicago, April 5

NBC-TV affiliates for some time distressed over the network's downgraded daytime status, had cause to take heart over the weekend as they heard the "Loretta Young Story" from Don Durgin, vice in charge of Television Network Sales.

Durgin, one of the key speakers at the network-affiliate meeting here Sunday (3) prior to the opening of the NAB convention, came armed with some pretty impressive figures on the web's daytime resurgence, sparked by the stripping of the Loretta Young anthology backing in the 2:30 p.m. slot.

NBC's top brass turned out for the Sunday afternoon Chi performance, which was a repeat of the presentation put on last month in Beta Radio for the Affiliates Executive Committee. Because it was a hit of the Beta season, NBC gave it a full-scale showcasing before the entire affiliate assembly.

Based on the local as well as national ratings, the affiliate concurred with the web's bullishness over NBC's new competitive position in the daytime marketplace. Durgin showed that latest Nielsen national figures project the daytime sked into 3,545,000 homes per minute, only 175,000 lower than CBS and nearly 1,500,000 more than ABC. On a share basis, too, Durgin, NBC is the daytime champ with a 37.9 to CBS' 36.7 with a 23.7 for ABC.

Durgin pointed out that in the one-month period since Loretta Young Theatre, "Comedy Playhouse," and "Adventure Time" were added to the daytime sked, NBC-TV cut its CBS deficit from 18% to 4% and increased its advantage over ABC from 31% to 41% from the February 2 report.

NBC, said Durgin, leads in six of its 12 programmed daytime half-hours, with less than 0.5 rating points separating NBC and CBS in an additional two half hours.

B'casters Resist Clipp's Fight For 'Story Board' to Preview TV Com's

Chicago, April 5

Ron Cochrane Moves Up Network Ladder, From WCBS-TV to CBS News

WCBS-TV, N.Y., is "looking over the field" for a replacement for Ron Cochrane. Latter makes the high-rated "Late News" and "Seven O'Clock Report" to take on CBS News network chores after five and a half years with the Columbia flagship, preceded by two and a half years with WTOP in Washington. Cochrane will remain with his local assignments until Frank Shakespeare, v.p. general manager of WCBS-TV, fills the slot through joint efforts with John F. Day, v.p. of CBS News.

Day will spot Cochrane on the 1 p.m. cross-the-board CBS News segment produced for CBS-TV, plus several special projects being blueprinted. Cochrane's move was at his own request. In addition to newscasts, he's moderated several public affairs programs, both network and local, in 10 years.

Liberalize Radio Code to Permit More Com'l Time

Chicago, April 5

To get more radio stations to adhere to the National Assn. of Broadcasters Radio Code, there has been a liberalization of the code—to permit more commercial time allowable in a five-minute span.

Under the old provision, the amount of commercial time allowable in a five-minute slot was one minute, 15 seconds. New provision allows one minute, 30 seconds—an increase of 15 seconds per five-minute segment.

Oddly enough, it was the broadcasting scandals which caused the NAB standards of Good Practice Committee to make the revision in favor of more commercialization. The committee was faced with the need of attracting more stations to adopt the code. Chairman Cliff Gill explained in an address before radio operators that at its meeting last week we considered various amendments to our code, but adopted only one, one which we believe will solve the dilemma of conscientious broadcasters who want to subscribe to our standards but who would not live with our previous commercial time limitation for five-minute programs. He then went on to state the change.

Gill pointed out that, even though the number of code subscribers skyrocketed from 611 to 1,200 stations after the psychological shock of the scandals broke, this number still represents only 66% of NAB's total membership. He recalled that his committee took (Continued on page 43)

Indication of the intramural bickering attending TV's "housecleaning" in the continued broadcaster resistance to the proposal set forth by Ringer Clipp, v.p. in charge of the Triangle Stations, for the inauguration of a "story board" to preview all network and spot commercials at the source in compliance with code standards.

Clipp is hopeful of mustering new support for his proposal at the NAB convention, but how far he'll get is conjectural. Opponents, numbering some key broadcasters, take the position that: (1) this would be tantamount to censorship; (2) it could cost the industry probably \$2,000,000 to expedite.

Clipp says this is nonsense, that possibly eight or 10 people could be on call in both N.Y. and Los Angeles to screen all commercials at the ad agency source, thus obviating the need for a cumbersome monitoring system of all the nation's stations. Further, Clipp argues that it could be done for \$250,000 at the most, counting all expenses.

Since there are never more than 225 major advertisers in the national spot picture at any one time, and since automatically 50% of the commercials would automatically get a clean bill of health, the task of providing an industry seal for TV commercials vouching for their authenticity would not be near as formidable as some broadcasters suppose, Clipp argues.

Just as the Good Housekeeping Seal has achieved a 22% to 39% greater effectiveness in ton, can the industry translate the prevailing into a similar effectiveness, Clipp contends.

FM Upbeat: Whys And Wherefores

Chicago, April 5

FM broadcasters, attending the first convention of their own association, were armed with some fancy public statistics by which to combat sales resistance in 1960. The figures represent a composite of Pulse surveys in individual markets throughout the country in the past six months. Here are some highlights.

Penetration: An average of 43.5% of homes in principal markets now have FM sets.

Loyalty: 51.3% of setowners listen every day, but the discouraging fact is that only 36.3% of the homes tune in every week.

Educational Level: 37% of FM listeners are college graduates, while only 18% had not completed high school.

Age Level: Only 3.5% of the audience is teenage or younger, the rest are in the broad consumer class.

Economic Level: Most are in the higher income brackets, and 39% are business execs or in the professions.

According to NAFMB press Fred Rubell, who interpreted the statistics, the pattern follows in virtually every market that the FM audience is predominantly adult, educated and of good means. He held it important that 47% of the FM listen do most of their listening in their living rooms, just the opposite of AM's car and kitchen pattern.

About 48% of its audience tunes in FM for "good" music (the quotes are Rubell's), while only 2% are seeking news and whether. Only 17% care particularly about the better sound.

Roberta Sherwood To Top NAB Talent Spread

Chicago, April 5

ASCAP's talent emorgashed for the banquet winding up NAB tomorrow night (Wed.) will headline Roberta Sherwood, with comedian Harvey Stone as emcee.

The Pompano Thedy Family, a comedy act, the Dominiques, arrabato from Cuba, Renzo, a magician and the June Taylor Girls comprise the rest of the bill. Show-banking and dinner music will be provided by the Frank Yocell orch. of Chi's Hotel Sherman.

Broadcasters Worried About Those Post-'48's; M-G Features To Toll-TV

Chicago, April 5

Though it enjoyed no billing on the NAB Convention agenda here, the sceptre of toll-TV hangs ominously over the assembled broadcasters. While it is conceded that the era of a full-blown feevee, if at all, may still be some years off, nonetheless the broadcasters seem to be alerted to the prospects of more immediate repercussions that could affect stations all over the country.

Two major possibilities loomed in their collective thinking and discussion as the broadcasters debated the pros and cons of the current Paramount Telemeter experiments in Canada and the upcoming

tests in Hartford, Conn. under combined auspices of Zenith and Tom O'Neill's RKO General.

Foremost is the unreformed report that the O'Neill-Zenith combo envisions a MGM tie-in for product. Discussions are already rife as underways. If so, this ticklish problem of "where if toll-TV comes, will it go for its programming?"

What concerns the U. S. station operators is the prospect of a complete shut-off from "free television" of the Hollywood studios' post-'48 features, should the studios decide that feevee is sufficiently practical to warrant supplanting the pay in that direction.

Such an eventuality is not taken

lightly. Should it come to pass it would be a major blow to station income and in the fight to sustain the status quo.

And with Paramount obviously favoring Telemeter in the toll-TV programming sweepstakes, two of the top Hollywood studios would have a running start in their belated quest to find their rightful place in television.

The broadcasters make no bones that, in short time, they're going to need additional features. Whatever the formula evolved by the studios in disposing of them, they're banking on them as their future lifeblood. They've got something new to worry about in coming months—or maybe years.

TV OUT OF TUNE THIS SUMMER

NBC's Political Triple Play

There are going to be three different versions of the same program for the American voting public. The program is "Conventions, 1960," which NBC-TV will air for the home audience on April 24.

But the various versions are the Democratic version, the Republican version and the network version. First two, selected by the political organizations from the web, will be circulated among their respective followers, evidently through 16mm film prints.

It all came about this way: An alert Democratic organization got wind that NBC intended to do a half-hour advance study, which is narrated by Chet Huntley and David Brinkley, about the conventions upcoming in July. The Dems thought it might be a good idea to prepare a version that could be shown the various Demo state organizations as a form of orientation to the convention. When the GOP got wind of the Demo request which NBC gladly complied with, they asked for a version—which, naturally, stressed the angles most beneficial to them. Why not? The Democrats were doing essentially the same thing.

It can only be conjectured at the moment but the Dem and Rep club circuit versions of the program will probably differ in that the on-the-air interview with Republican chairman Thurston Marion might be eliminated from the opposing Dem version, and Democratic chairman Paul Butler (who made the original request) might be eliminated from the opposing GOP version. Instead of the half-hour to be aired, each of the edited portions, NBC estimates, will be about 20 minutes long.

'FM Convention' Is SRO as Boys Talk Up Happy Future for Medium

Chicago, April 5

FM radio may still be the poor relation of AM and TV, but the facts are these: The FM band is filling up in more and more markets, more stations than ever are operating in the black, and the graph of set sales is still going up. All of which seems to augur a happy future for the medium.

A fourth indication that something may really be happening on that "other" radio band is the fact that FM broadcasters, for the first time, held a convention of their own last Sunday. In conjunction with this year's NAB conference in Chi., perhaps a fifth positive sign is the fact that the capacious Waldorf Room of the Conrad Hilton Hotel was SRO all afternoon.

In marked contrast to the Washington troubles the radio and tv boys have been trying to duster at NAB, the FM broadcasters are still nursing the relatively mild headaches of getting more circulation, promoting their stations and selling more time. All the FM crowd seems to want from Washington at this point is FCC authorization of stereotyping which figures to hasten the medium's growth.

Clearly, the medium is still at the stage of discovering what it represents to its audience. In the swap of success stories, the concept most bandied about was the shrewd one of "quality," but the

(Continued on page 62)

\$172,469,000 Peak For ABC in 1959

A record income of \$172,469,000 was realized in '59 by the ABC division of American Broadcasting-Paramount Theatres. The division includes the tv and radio webs and cbs's. The gross compares to \$138,947,000 racked up by the division in '58.

AB-PT proxy Leonard Goldenson said in a letter to stockholders that ABC-TV "showed the largest dollar and percentage increase of all networks in gross time sales and achieved second position prior to the year end among the three networks in share of total national tv audience in the prime evening period." ABC's owned tv and radio stations also showed higher sales and earnings, he stated. The radio network continued to operate at a loss, he went on, although its operation has improved since last year.

Overall, AB-PT had net earnings of \$7,967,000, or \$1.87 a share, compared to \$5,344,000, or \$1.21 a share, in '58. Net earnings for the entire company increased 49% in '59, giving AB-PT its best earning year since 1953.

NON-MUSICAL PINCHHITTERS

By ART WOODSTONE

For the first time in the history of network television, the channels this coming summer will be virtually devoid of musical and variety programs. The only exception will be CBS-TV's Sunday night Ed Sullivan stanza, for which the emcee is presently shooting advance tapes so that he can take time out for a rest and some recuperation.

Dramas and situation comedies will go in this summer for Garry Moore, Dinah Shore, Perry Como, Pat Boone and Steve Allen. In the past, all of these performers went off on the vacations, assured that their followers at home would be treated to similar stanzas, but there has been since the summer of '59 considerable disenchantment with the rating pull of variety-music formats, especially during the summer. There are other reasons, of course.

Here's the rundown: Chevrolet, which bankrolls the hourlong Sunday night Dinah Shore program, has always substituted a live musical and chatter stanza when she vacationed. Janet Blair and John Raitt, for instance. This summer, the automotive concern is substituting a 60-minute thriller drama.

'Homelife' Vice Andy

Andy Williams was Garry Moore's speller last summer. This summer Moore's Tuesday night CBS program will have as substitute "Diagnosis Homelife." There is, in this instance, an extenuating circumstance. Bob Banner, Moore's producer and partner in the Tuesday hour, bought Allen Case to front a country and western stanza, not quite like Moore's show, true, but nonetheless a music-variety show of a particular kind. When Case's "The Deputy" was renewed for another season at rival NBC-TV, it eliminated him and the ckw format from consideration as Moore's replacement.

Perry Como this summer is using two half-hour stanzas, "Tate" and "Happy," both on film, to fill his Wednesday 9-10 p.m. anchorage on NBC-TV. They're GAC-sold film packages. However, consistently in the past, GAC, which reps Como, always had a live music show to hold down the fort while the busy singer rested. It could be that, in addition to obnoxious unhappiness about the ratings of the old-fashioned live subs, GAC and Como feel that there is more residual value in two film shows. In addition, if one or both of them click during the hot spell, there is a chance NBC could use either as a regular season entry, in the event that something happens to disrupt the sked planned this spring for next fall.

Instead of a live musical format in the Pat Boone ABC-TV Thursday half-hour, the network this summer is inserting a film rerun.

Steve Allen held down the 8 o'clock Sunday hour until he shifted to Mondays last fall for Plymouth. And in that old Sabbath slot, there had traditionally been a musical replacement. It was in fact, the place where Steve Lawrence and Erdie Sarno helped boost their reps greatly, due to the star positions they held on the Allen summer sub.

2 New Reps for NAB, 1st Coast Full-Timer

Washington, April 5

National Assn. of Broadcasters has doubled its field staff by appointing two new representatives, one of whom will give the West Coast its first full-time representation.

Named were James T. McKnight, recently midwestern division manager for the World Broadcasting System, and Robert W. Jouscher, former part owner and general manager of WOSN, Lakeland, Fla. McKnight is expected to work out of San Francisco, while Jouscher's duties will be in the east.

Scott Paper Knows 'Father' Best; 'Operation Option' Puts Reruns On CBS Delaying ABC's Day-Dream

ARB Top 10

(Week of March 28)

Untouchables	ABC	29.1
Gunsmoke	CBS	28.8
Danny Thomas	CBS	27.5
Wagon Train	NBC	26.7
Have Gun	CBS	25.7
Price Is Right	NBC	25.3
This Is Your Life	NBC	25.0
Playhouse 90	CBS	24.0
Perry Mason	CBS	23.7
Loretta Young	NBC	23.5

Scott Paper and CBS-TV managed to put a dent in ABC-TV's ambitious daytime plans in one of the most unusual maneuvers in video history. Scott, at the 11th hour, picked up its option for "Father Knows Best" and is placing the half-hour reruns next season in the Tuesday-4-8 slot, where "Dennis O'Keefe Show" is now stationed for Oldsmobile.

This sudden action on March 31, the day Scott's option would have expired if it hadn't been sold off, delays the ABC start of the "Father" reruns as daytime fare for two years. It was not commonly known but ABC had the right-of-first refusal to run the Gene Roddenberry-produced situation comedy simultaneously day and night, and beginning next season.

In addition to the "Father" buy, Scott took the plum Monday 8-9 p.m. period on CBS for a new situation comedy, "Bringing Up Buddies," which Joe Connelly and Bob Mosher made.

Competition looked with trepidation at the probability that the still-hot "Father" films would give ABC a decided edge in 60-61 during the morning hours, where that network is now programmed. Use of the "Father" repeats was to have marked ABC's return to the 11-to-noon period after a long layoff. Whether ABC would have used them next season at 11 or 11:30 was not decided. In light of the CBS-Scott maneuver, though, ABC is now mulling other rerun properties for reentry into morning network programming.

Few persons outside CBS seemed to anticipate that Scott, a longtime "Father" first-run bankroller, would exercise its option to utilize the program's reruns in prime time. ABC had some weeks ago outmaneuvered both CBS and NBC (the latter also wanted the Robert Young-starrer for daytime use) by straddling, in a sense, the Scott option.

Since it so badly wanted assurance of the "Father" repeats (some 200 of them) for daytime use, ABC agreed with Screen Gems (selling for Rodney and Young) to pay about \$3,000,000 additional for 104 nighttime reruns of "Father."

Of course, ABC can now withdraw from the nighttime portion of the SG deal, because of Scott's surprising implementation of the same two-year option on CBS. ABC will still pay the rest of the asking price, about \$6,000,000, for the 200 daytime reruns, but the usage of the half-hour skin has naturally been deferred for two possibly very important years.

Polaroid High On 'Herridge Theatre'

It depends on how much of an upped stipend is demanded by Garry Moore and CBS-TV next season, but at the moment Polaroid is still interested in buying "Robert Herridge Theatre" as a regular network entry next season.

Polaroid, which isn't sure yet that it has the budget for the half-hour taped anthology, did nonetheless discuss placement of the program at ABC-TV. Originally, a CBS slot was sought but it seems that the web is virtually pinned down in prime time and could only offer a late afternoon Sunday time.

Program is already in the can and was done by the CBS subsidiary, CBS Films. Polaroid part sponsor of Moore's Tuesday hour, confirmed that it previously agreed to the performer's demand for a decrease in the number of commercials per program. But actual renewal into next season will depend on the budget increases asked of the sponsors.

Roller Derby TV Seeks SEC Nod On Public Stock Sale

Washington, April 5

Roller Derby TV Inc. of New York is seeking Securities & Exchange Commission registration of 277,000 shares of common stock to be offered for public sale.

The company itself plans to sell 117,000 of these shares, while the remaining 160,000 will be offered by 26 individual holders after the company transaction is completed.

The company was organized last July by Leo A. Seltzer, president, and his brother Oscar D. Seltzer, secretary-treasurer, primarily for marketing tapes and films of Roller Derby contests to television stations. Western Roller Derby Inc. has given it exclusive rights on this score.

The company will use \$150,000 of the net proceeds from the stock sale for buying tapes and films of Roller Derby contests. Another \$42,500 will be spent for marketing in tv outlets, sales promotion, distribution and other activities.

Of the 441,000 shares outstanding, the Seltzer brothers hold 148,000 apiece.

Sec'y Gates to Debut Six-Part TV 'Forum' By Philly Bulletin-WCAU

Philadelphia, April 5

The 1960 "Bulletin Forum" goes off Sunday (10) with an address by Secretary of Defense Thomas S. Gates Jr. "In a New Decade Are We Strong Enough to Keep the Peace?"

Produced by the Evening Bulletin and the Sunday Bulletin, the forum skeds six programs devoted to the discussion of current moral and political problems. Seasons mark the 14th consecutive year in which WCAU-TV and the Bulletin have cooperated to present the series.

On Easter Sunday (17) Carl Sandburg, Pearl S. Buck, called Princess Beana of Romania, and Gaylor P. Hartwell, proxy of the U. of Pennsylvania, will discuss "In a New Decade What Has Happened to Our Moral Values?"

CBS newsmen Stuart Novins will moderate the panel.

Seligman New Laff-It-Up Developer at Wm. Morris

Bernie Seligman has been named head of the comedy writing development program at the William Morris Agency, succeeding Les Colodny, resigned. Seligman at the Morris office for about 16 years, has worked the television and legit sectors of that office. Colodny, who wrote comedy scripts before turning to agency work, will do writing and production for Dave Garraway.

Vidtape Fogs Up Labor Scene As SAG, AFTRA Prep Guns for New War

By ART WOODSTONE
Fog hangs heavy over negotiations for a new TV Supplement to Screen Actors Guild and the Independent Alliance of Television Film Producers. It's an ominous sign and that old devil television tape is the cause.

After the recent situation with the theatrical film producers, the 1st film part in the next order of business for SAG, and it's not a happy one. It's highly probable that the union will seek to negotiate for the first time rates and working conditions in that area. The act of negotiating tape wages and rules for SAG members is a step into total jurisdiction by the film orators, a fact which is not at all likely to please the rival American Federation of Television and Radio Artists.

"TV Supplement" talks are slated to begin in Hollywood on or about May 31. SAG has yet to notify the producers of a film starting date. It has not yet prepared its demands—formally at this rate—and there is strong evidence that the union will talk tape in addition to negotiating the film portions of the contract. AFTRA is not contesting SAG's jurisdiction over film.

AFTRA, however, is vitally interested in establishing its SAG videotape programs. And if SAG makes it clear that it plans to negotiate tape with trifling management, then the union for live performers in television threatens to remove all the stops and again start open war on SAG.

Study of Merger
Battle of tape was suspended in the first place only because the two unions, both part of the AFL-CIO, agreed about 10 months ago to await the results of a merger study which, theoretically, could bring the two groups together and forever end their jurisdictional squabbling. In early January of this year, a New Jersey labor expert, David L. Cole, finished the study, in favor of merger. AFTRA continued to maintain peace so long as the union's leaders felt there was a 50-50 chance that SAG would eventually honor the plan Cole laid down for merger.

However, it now appears to some of the AFTRA leaders that their counterparts in SAG have less and less intention of going along with a blending of the two bodies, at least not along lines proposed by Cole. To start revising a merger blueprint now would necessitate another long delay and due to the thoroughly unwritten condition of tape jurisdiction, AFTRA is not overly anxious to do that.

Among other recommendations, Cole suggested to both parties, until merger is completed, that they advise each other about overlapping activities, such as tape. This is construed by AFTRA to mean that the two unions have a gentlemen's understanding, part of which is to give each other 60 days' notice in the event of a negotiation on tape.

AFTRA's Aims
The minute SAG notifies AFTRA, if it does, then the latter union, according to information from New York sources, plans to wire, write, call or see ad agencies and networks, who are signatory to the AFTRA Code, and warn them to ignore any conclusions drawn out of SAG's "TV Supplement" talks. AFTRA's Code comes up for renegotiation by Nov. 15 of this year. AFTRA too will undoubtedly seek to clarify and extend the limited understanding it already has with networks and other management groups abiding by the Code.

If such a stalemate is created, the result will be fresh unionism, because networks and national advertisers will have to play tape programs made by film producers under SAG jurisdiction against the certain opposition of AFTRA. A strike vs. the web is the next step.

Both SAG and AFTRA had been trying on the National Labor Relations Board to voice the tape issue for them. Some 15 months ago the NLRB held an arbitration to decide whether SAG or AFTRA held jurisdictional sway over tv commercial taping. Yet the Washington, D.C. group has established a

new record for delaying a decision, not having issued one yet.

Recalling CHI
Only other time similar to any broadcast can remember that the NLRB held up a decision just the normal five or six months for such things as when AFTRA and the American Federation of Musicians arbitrated in Chicago. George Heller, the boss of AFTRA, was still alive at the time and James C. Petrillo was still national boss for the musicians. These two tough labor leaders cracked heads over whether musicians who appeared on tv should also become members of AFTRA. NLRB did not come up with a decision and the issue eventually is still unresolved, except that most musicians reportedly still only belong to AFM.

It is thought here that NLRB rather than man judgment on the tape brain-twister was waiting for AFTRA and SAG to merge and eliminate the need for a legal opinion. So far as can be learned, neither union has told the NLRB that merger is impossible or unworkable under the Cole plan, so the deferment of a decision could go on indefinitely.

Besides tape, which is obviously more an issue between SAG and AFTRA than between SAG and management, there is the fundamental film contract to be renegotiated, as previously mentioned.

Considering what SAG is said to have gained from the theatrical producers due to a combination of the strike against the studios and intensive negotiation, many of the same things will again be sought in SAG, but this time in tv film. Members of SAG's rank-and-file point out, for instance, that an increase of roughly 10% in wages will be demanded for tv film performances. Plus that SAG is likely to demand a 5% contribution based on earnings in tv film by management to a pension & welfare fund for actors. Both of these points were assured in the theatrical film contract. Additionally, SAG is expected to ask for residual payments, which it does not now have in tv film for use of tv film outside the United States.

If something doesn't happen fast to keep AFTRA and SAG from blowing their stacks over tape, it'll be "shades of 1958," when the two unions threw bricks at each other almost as fast as against management.

CBS-AM's B&A Auditions

Jonathan Winters, Milt Karmine, Phyllis Diller and Harry Golden have all auditioned for a one-man show to replace Burns & Allen's five-minute CBS Radio strip.

Network program topser Hume and Barnes will decide which of them gets the cross-the-board 7:40 a.m. slot by the end of this week.

'Babylon' Not So Alas

The Arbitrons gave "Alas, Babylon" the "Playhouse 90" presentation last Sunday (4), a desired advantage over the NBC and ABC competition. The usually strong "Maverick" on ABC got only an 18.4 at 8 p.m. Its second half-hour against 24.6 for the first half-hour of the CBS-TV special, "Hollywood Sings" on NBC's "Sunday Showcase" drew a low 10.4 in its own first half-hour at 8.

In its next two half-hours "Babylon" garnered, respectively, 24.2 and 23.3. The two highest competitors of the night were ABC's "Lawman" at 8:30 with 19.1 and "Dinah" there at 9 with 19.2.

WCBS Radio in Cahoots With Uncle Sam—Look At That Postcard Pull!

WCBS Radio hit a kind of jackpot in audience promotion. The N.Y. radio station claims a pull of 25,620 postcards during a 10-day campaign to give away 50 pairs of car-cin. discs.

Pull-off is that the WCBS campaign on the air never mentioned the Ringling Bros. Barnum & Bailey show at Madison Square Garden by name, the makers were a straight business deal in which CBS paid much for the air. Nor was the radio audience informed that the seats were down front in boxes at roughly a sandwich a pair.

This is the second time that WCBS has clicked on an audience promotion. First it was the movie-preview club gimmick used on the Dick Noel daystar stanza, which only offered two seats to a Radio City Music Hall preview (the picture was not disclosed on the air). Noel has been hauling in a 1,000 tickets a week, according to the station. Whole scheme is to find a simple offer of modest cost, possibly something like the preview that the listeners can't buy themselves.

PASSION FOR PIX CUTS PAAR'S CHARLOTTE PIE

Charlotte, N.C. April 5
Charlotte's WSOB-TV will drop NBC's Jack Paar show after April 15. The announcement rated Page 1 in the Charlotte News.

Larry Walker, station executive vice-president, says the Paar show is being dropped from the schedule so that motion pictures can be shown in the time.

"Our overall Paar audience is small," Walker said. "Most of our viewers would rather see movies."

There is a more realistic explanation for WSOB-TV's decision to scuttle Paar—an economic one. A local station, as any viewer knows, can't slip in as many commercial "spots" during Paar's wingding as is possible during a feature-length film.

Corinthian's Editorial Columns

Corinthian Broadcasting pres. C. W. Wood Petersmeyer would like to see the group's stations get out and mix it up in the real controversial issues in their communities. And station chiefs have been given the right to editorialize on local issues without clearance.

In line with a stepped up pubservice program—and particularly as regards the Monday night half hour every third week that CBS-TV is handing to affiliates—Petersmeyer told Corinthian tele managers at a recent session that "controversy" should be the key word in pubservice programming. "I urge each one of you some time during the year—several times if possible—to get out and dedicate your facilities to the local controversial issues. This is how we put additional meat on the bones of television. We have an obligation to tackle areas of controversy and not be afraid of public reaction. It's the only way to achieve its full potential as a communications medium."

Discussing current and future public service programming with the managers were Corinthian's headquarters staff including the chain's chief engineer and research director, and Herman Land, who is director of special projects.

With no issues sacred, the managers were urged to put their best creative efforts into film documentaries on controversial topics in areas such as segregation, politics, union-management matters, religion, etc.

Projects underway: KOTV, Tulsa's "Comment," nightly open-end interview show with unlimited subject range and Young Ideas; Houston show moderated alternately by a psychologist and a minister that has teenagers discussing major issues of the adult world; weekly "Comment" show on KHOU-TV Houston.

KOTV has plans for an "Oklahoma Town Meeting" to be chaired by the governor or other outstanding state officials with viewers phoning in queries.

Other stations in the group—WISH-TV, Indianapolis; WANE-TV, Ft. Wayne; KRET-TV, Springfield—will definitely be stepping up pubservice activities. All have videotape facilities and plans for the hard-core documentaries.

TV-Radio Production Centres

IN NEW YORK CITY . . .

Elliot Saunders has made arrangements for half-hour film interview with Simone de Beauvoir, French novelist, to lead off his biographical series, "The Europeans." Don Morrow, publisher for Alan Ludden as m.p. on GE "College Quiz Hour." WNTA's Beryl Berner participating in this year's UNICEF Art Show. WCRB Radio's Ed Joyce presenting dixie music on his Monday 9 to 10 p.m. show. David Gordon, head of own firm, National Consultants, left for Mexico City on a special project to direct a 15-minute film presenting President Adolfo Martinez of that country.

Nel Tunis, former New York dealer, is exec producer of "The Big Idea" which premieres on Philly's WBCY Sunday 10-11. Alan Smith is show's roving reporter and John Williams Streeter will be science editor.

Nerv Griffin's "Play Your Hunch" daytime will be added on April 13 to the NBC-TV nighttime slot for the summer, with Griffin still emceeing. Len Busin, pres. of Punch Films Inc. and stop-motion supporter, inked by Ultra Club Beer to co-produce six more tv blurbs for the industry, after having finished 19 others in conjunction with Firkian Films. Lee Jordan off to Georgia for four-day weekend after making for Jack Sterling on latter's WCRB Radio stanza.

Actor Jas. Barnes going to Germany for a week next month to do a "Top Secret" film for the CIC Counter Intelligence Corps in Kaiserlautern. Westinghouse Broadcasting p.r. man David Aldrich, and his actress wife Lorraine Carter became parents of a girl last week.

Ed Joyce doing 60 minutes of dixieland Mondays at 9 p.m. over WCRB Radio. James Starbuck, regular "Arthur Murray Party" choreographer, etc. to do the Bush industrial show this summer.

Jackie Gleason will narrate as well as compose the musical theme for "Eddie in Wonderland" June 21 over CBS-TV. John Walters, former CBS correspondent in Korea, takes over "New York Story" slot in WCRB Radio, formerly filled by Bill Leonard and Jim McKay.

Leonard Allen becomes manager of foreign news, NBC, while Donald V. Meany gets the nod as director, NBC News. Richard Reiter and William Hallahan join CBS-TV's production sales division as commercial producer and assistant commercial producer, respectively. John Derr and Vic Ghersi to handle coverage for CBS Radio (Thursday 7) of the Masters Golf Tourney.

Actress Adele Newton is doing the Du Pont commercials for ABC-TV's "American Bandstand" with the next one set for May 16. Mutual's 11th consecutive season of Major League "Game of the Day" broadcasts begin April 9 with the radio web's sports director Van Pelt doing the play-by-play on the exhibition game between the Children and Yanks.

Benny Ottolina, star of WABC-TV's new "Benny Show" arrived from Caracas, Venezuela. Show will prem Monday 7:30 at 11:30 a.m. Milton DeLung has been signed by producer-director Johnny Stevens to lead the music for the show. Johnny Desmond, Arthur Tracy and Eleanor Steber visit Joe Franklin's "Memory Lane" WABC-TV, today Wed., tomorrow and Friday, respectively. Art Van Horn, ABC newscaster, to take a fling in summer stock as an actor.

Arnold, co-owner of IMPA productions, left for the Coast to supervise production on ABC-TV's "Ernie Kovacs Show." Arnold alternates work with partner Irving Mansfield in hopes to Coast where show emanates. Charlton Heston, Joan Collins, Anthony Franciosa, Audrey Hepburn and Stephen Boyd are guests on WABC's Fred Robbins "Assignment Hollywood" this week.

IN HOLLYWOOD . . .

Bruce Fells, now directing the Broadcast Stations division of United Artists, won't deny he's been approached by outside interests on the formation of a fourth tv network but then claims up. He's looking to buy five VHF's for U.A. which is interpreted in some quarters as the nucleus of a web and the motivating force behind the rumor.

McCam-Erickson's Terry Cline is said to have shouted over the phone to ABC-TV's Ollie Trapp after a heated disagreement, "I'd like to pull every one of our shows off your network—except 'The Untouchables'."

Mike Minor, who is venturing on his own as a singer, he's Don Fedderson's boy, has caught the eye of tv scouts in his nifty darts and neat goes into a N.Y. bottle so the bosses can star him up. Art Rush underwent three operations but now is out and good as new.

Antoinette Peterson, late ABC-TV, and Ted Bates, is hailed around Palm Springs as the asparagus king. He has 80 acres going for him at nearby Salton. Pete Lavatich tried to talk George Burns into immediate action on his new comedy idea but there are nifty darts to fill. He's morally obligated to 20th-Fox-TV for the pilot.

BBD&O finally topped Young & Rubicam. They're a finer show in new quarters off the street. Ben Feiner, formerly with CBS-TV and Screen Gems, is now research and story editor of ABC-TV's Churchill memoir series.

Paramount's recent tv deal with CBS-TV or vice versa, recalls to oldtimers that 30 years ago William Paley sold off half of the web's shares to Par's Adelphi Zuker. Three years later Paley bought back the stock in lieu of \$5,000,000 payment. Who's sorry now?

IN CHICAGO . . .

Mal Bellairs elbowed from WBBM for about five weeks with eye thrombosis. Val Bettin's erstwhile WGN-TV entry, "The Storyteller," being revived in radio format on WCFM with same sponsor, Marshall Field & Co., paying the tab. FM Unlabeled will offer it for creditation.

Johnny Foy launching new sports strip on WMAQ this week. Jacob Scher exited WBBM's "Frankly Speaking" to become chief counsel for the Moss Committee, investigating suppression of governmental information. Claude Soule, also of Northwestern U., replaces him as moderator.

Fran Affron of WGN-TV and "Don McNeill's Breakfast Club" crashed this year's "Who's Who." Don Quinn, program manager of WIND, transferring to Westinghouse's KDKA, Pittsburgh, in same capacity. Graham White, ex-Ziv-TV in N.Y., signed on with NBC Radio spot sales. Dorothy Kay tapped as regular vocalist on the new "Wally Phillips Show" on WGN-TV.

Jack Tracy, sdr man for Argo Records, launched a jazz show on WSCB-FM. "Reading Out Loud," the much-publicized Westinghouse series in which Julie Harris, Jane Farrow and others read children's classics, starts on WTTW, the educational station, April 11.

IN LONDON . . .

Associated-Rediffusion pages Daniel Farson for another series of social commentaries later in the year, with his "Guide To The British" just ended. Evelyn Bross, inked for Val Parnell's "Starline" on Associated TeleVision April 14. BBC-TV finally takes John Osborne's first tv play "A Subject for Scandal and Concern" after turndowns by Granada TV and A.R. skedding it for April 25. Granada's Cecil Bernstein left for N.Y. Saturday 2 on a week's look-at-programs trip.

Five from the London cast of "The Most Happy Fella" appear in ATV's "Sunday Night At The London Palladium" Sunday 10. They're Inis Watls, Helena Scott, Art Lund, Lili Stanger, Jack Delam. Scottish TV topper Roy Thomson gives \$1,470 to the funds of the Scottish National Oreb. Script editor Guy Morgan picks 15 yards from over 250 submissions for the resumed "No Hiding Place" skins, skedded for a May 3 start by A.R. Writer Alan Owen working on.

(Continued on page 58)

3-NETWORK DERRING-DOUGH

'Playhouse 90'—A Gasser

Philadelphia, April 5. The Philadelphia Gas Works credits television for increased cooking with gas since the outlay of \$248,000 in tv commercials beginning in 1954.

City Council investigating the local outfit charged that other subsidiaries of the United Gas Improvement Co. had not joined PGW in bankrolling "Playhouse 90" which from 1957-59 cost the city-owned utility \$174,277. Charles G. Simpson, PGW's general manager, said his firm was in the "big league" and had more to gain from tv advertising than the smaller outfits. He declared that sponsorship of the tv show had halted the decline in sales of gas appliances and that gas ranges were now outselling electric ranges 12 to 1.

Simpson added that the company was used to spending "big money" on tv, laying out about \$43,000 a year before picking up the "Playhouse" tab. Figuring the Philly audience only, the exec added that the cost per viewer for "90" was 4¢ in 1957, 3¢ in '58, and 4¢ last year.

The committee was informed that PGW spent \$43,348 on tv in 1954, \$78,000 in '55, \$53,000 in '56 and \$174,277 on "Playhouse 90" from 1957-59, with the current appropriation set at \$38,176.

Those V Wings Jet-Propel Norfolk WVEC-TV Into Preeminent Status

Norfolk, April 5

After six years of sweating it out as a UHF entry in this four-station market, WVEC-TV, Hampton-Norfolk, got its VHF wings last fall and has come on like a jet with ABC-TV affiliation.

Local and web flacks have stormed the area with promotion, merchandising and exploitation. This, coupled with ABC's programming strength to a lion points to ARB-rating dominance in the prime night hours so far this year, has thrust WVEC into close competition with NBC affiliate WAVY and CBS affiliate WTAR, both Norfolk. (Remaining U in the market is WTOV.)

Besides the ABC primetime, WVEC is showing ARB strength with syndie half hours and feature films and news. Station leads in the 6 to 6:45 p.m. slot with "Three Stooges." In beating the CBS affil with first-run features late at night (even topping the Paar show a few times while the NBC owl emcee was on his heridated blather) and in dominating early evening local newscasts, Station's overall nighttime ARB average is tops from 6 to 10 p.m., and the station's total programming average shows it first 54.1% of the viewing day. That's in spite of two hours and 20 minutes of educational tie for Norfolk City Schools.

ABC's publicity and promotion men were in the market for the first months of the switchover and station proxy and manager Tom Chisman figures the N.Y. exploitation help was vital. Otherwise, Chisman carefully programmed against the other stations' weak spots, for example, the first-run films against second and third run entries elsewhere and a local news spread backed by a veteran newsmag with 30 years experience in the area.

British Video's \$16,870,000 Feb.

London, April 5

The 10 commercial tv companies operating in Britain copied just under \$16,870,000 from advertising in February. Highest individual take was made by the London weekday program company, Associated-Rediffusion Ltd., which with \$3,814,000 chalked up its own best-month yet record.

Each of the three other major webs hauled in over \$2,000,000 apiece. Granada Television, operating in the North weekdays, grabbed \$1,762,000, while Associated Television, which covers the Midlands midweek and the London region weekends, registered a \$1,200,000 total. And ABC Television, according to Media Records, brought in \$2,374,000 with Midlands and North as its stomping ground at weekends.

Peak revenue month so far for the 10 outfits was November, 1959, when the aggregate was \$18,338,000.

GOODSON-TODMAN PLAY A 'HUNCH'

By BILL GREELEY

The dust hasn't settled yet from television's year of the locust, but everything's coming up roses in the quiz pastures of Goodson-Todman.

The shop still has 21 half-hours a week on the networks, with some blooming hardy perennials that are harder to stomp out than crab grass.

G-T's sales and administrative veepee Bud Austin figures the most fascinating among the deathless is "Play Your Hunch," the NBC-TV daytime strip that's going nighttime after a three-network swing.

The show that simply pits two couples against each other for small prizes played the '58-'59 season on CBS daytime. After the web bounced it, Austin peddled it to ABC which was then prepping its move into daytime. No sooner said than the rating climbed while "Hunch" ran out its string on CBS.

ABC liked the show, but in the early days of the web's "operation sunshine" it proved too expensive. Network liked the show well enough, in fact, not to strike the set when it went off the air, in hopes it could be brought back.

G-T disbanded the production staff, putting them to work on other properties. But when participating sponsors deserted NBC's daytime strip "Treasure Hunt" because of Congressional heat, Austin pitched the show to the third web. Against hard protest from other web boss NBC's Carl Lindemann, Austin pitched "Hunch" in the 10:30-11 morning quiz lineup. Show had to be prepped in two weeks time because of the short notice on "Treasure's" demise, and Austin says the new production staff literally worked around the clock.

Fresno Come In Three's

"Hunch" had its third premiere last December, and the early stanzas showed signs of the hasty preparation. But it has since settled in with emcee Merv Griffin doing a daily vocal and the added punch of some interesting name guests.

Audience has built space with the show now commanding as high as 9's and 10's in the Nielsen for a 45% and up share of viewers. It was responsible for switching Colgate coin from CBS daytime reruns to NBC (sponsor has five quarter-hours a week).

Beginning April 15, "Hunch" goes nighttime as well with Colgate holding an option. Although Friday is traditionally the worst night of the week for audience, summer is the worst time to preem, and the 7:30 time is a suicide slot (facing high-rated "Ranchero" and "Disney Presents"), Austin is confident the show will go.

Modest daytime production will be maintained with the exception of a big band for intros and Griffin's songs.

Other Formats (Non-Quiz)

G-T isn't banking all the way on panels and quizzes, though. Last year the shop produced "The Rebel" and "Philip Marlowe." This year, three half-hour film pilots are in the works. Situation comedy in co-production with NBC, "One Happy Family," three generations in one household, is ready to pitch to agencies. "The Yank" with ABC, starring Jim Drury as a post-Civil War doctor in the south, will be ready next week. "The Earl of Durango" will be on the market in another month or so.

Also ready is a new panel show, "Matter of Opinion," in preparation for the last year.

Moreover, G-T is contemplating a syndicated film setup, and is on the lookout for available radio-TV station properties. Company already has newspaper holdings with the Post-Dispatch (R. I.) Times and recently-purchased Elizabeth (N. J.) Times.

NBC's 'Be Kind to Kids on Sunday' In 7-9 Brace of Shirley Live, Family Pix

Life Mag's WCBS News

Life magazine will bankroll the 7:45 a.m. news on WCBS Radio, N.Y., three times a week. The mag begins on the 10-minute newscast April 15.

Life will sponsor the three shows on a rotating schedule, which means that one week it'll be on Monday, Wednesday and Friday and the next week on Tuesday, Thursday and Saturday. Young & Rubicam set the deal.

It appears as if NBC-TV is fed up with trying action and adventure programs between 7 and 9 p.m. on Sundays. Assuming that kids control the tv sets at that time, network sources indicate that stanzas such as "Overland Trail" at 7 and its predecessor "Riverboat" don't have the necessary pull on kid audiences.

As a result, the network is reportedly mulling Shirley Temple for a kid-slanted live hour at 7. Miss Temple is already under contract to NBC-TV for fall. Speculation is that "Overland Trail" has to click within the next couple of weeks at the latest, otherwise it will probably be moved to a different night and a later time period than it now has. This would be similar to the earlier shift of "Riverboat," which bombed on Sundays but improved when transferred to 8 p.m. Monday.

It already has been established that the 60 minutes from 8 to 9 p.m. have been recaptured by the network for two half-hour situation comedies next season. At present, the hour contains "Sunday Showcase," a series designed almost strictly for adult viewers. Kids, NBC seems to feel, often stay up as late as 9 on the Sabbath and continue to control the dial. Hope is that situationers will fill the kid bill and keep adults reasonably happy, too.

Miss Temple's hour format is likely to be flexible, ranging from light music for kids to dramatized fairy tales, such as the ones she did on a series for NBC-TV and Brook Shampoo a couple of seasons ago.

Half-hour telefilms being considered for 8 to 9 include the Gordon MacRae-fronted "No Place Like Home," the NBC-Goodson-Todman co-production of "One Happy Family," Nanette Fabray in "National Velvet" and a Tab Hunter pilot.

Brit. TV May Up Peak-Time Rates

London, April 5

A further increase in peak-time rates for segments on commercial tv may come about in the fall as an indirect result of talks soon to start between Britain's Independent Television Authority and the program companies.

ITA has been reviewing the rules governing the amount of program time devoted to advertising and is likely to insist on a reduction in the maximum—now eight minutes—that can be inserted into any 60 minutes, starting on the hour. Other condition that now has to be fulfilled is that the entire daily average of ad time mustn't be more than six minutes per hour. If the Authority should secure the reduction from eight minutes maximum this would obviously cut down the number of peak hours spots a web could carry and lead to a compensating increase in rates.

Dow Bow With 'Bat' Bags Top Spot on Arbitrons

Dow Chemical's NBC-TV mystery series cut off to a flying Arbitron start with "The Bat" last week as it pulled a snazzy 22.9 for the first half-hour, topping the 17.1 of "Untouchables" and "Zane Grey's" 14.3.

Second half-hour, with "Markham" down to a 7.3, found the Dow show and "Untouchables" slugging it out, latter getting 27.9, former 22.6.

Can. Board Tears Into Ontario Two For 'Weak' TV'ers

Ottawa, April 5

An Ottawa announcement by the Board of Broadcast Governors slaps at two Ontario television stations for weak programming. CKLW-TV at Windsor and CKSW-TV at Kingston held five-year licenses expiring March 31. BBG granted only brief renewals to the stations and called on them to show ability and intention of improving their programming.

The Windsor station used United States shows heavily to woo Detroit area audiences. When its renewal comes up next year, the first phase of the board's ruling, calling for a minimum 45% Canadian content, will be just going into effect (April 1, 1961). CKLW-TV got only a one-year renewal.

The Kingston station was given a two-year renewal. At that time, BBG's second phase will be coming into power, demanding a 55% minimum Canadian content (April 1, 1962). The station had not satisfied BBG with its programming. BBG also turned down a bid for a station in Canada's sub-Arctic which was to have aired partly in the Eskimo language and mostly religious alters. This reiterated the board's earlier stand against religious stations.

The board okayed a new French-language station at Sturgeon Falls, Ont., for Canadian Broadcasting Corp. operation. It deferred application by CHCH-TV at Hamilton, Ont., for upped power in view of the new video station to be opened in Toronto, 25 miles away. It did okay upped power for CFCL-TV at Timmins, Ont., so it could serve its northern mining area better.

BBG will hold public hearings in Edmonton starting May 10 and Calgary starting May 16 for new tv broadcasting licenses. In Edmonton, there are five applications, including one from the CBC to compete with the Alberta capital's existing indie, CERN-TV.

Fresno as All-U Town

Washington, April 5

Fresno seems on its way to becoming an all-UHF city.

The Federal Communications Commission revived its old plan for the California city, and the licensee of the only VHF outlet there said it wouldn't object if it got UHF channel 30.

Actually, channel 30 isn't involved in the FCC proposal, but that may be worked out.

Roger Clipp, radio-tv v.p. for Triangle Publications (licensee of KFRE-TV now on channel 12 in Fresno) said his engineers believe good reception can be had from the present transmitter over channel 30. He said Triangle will consent to the UHF plan if 30 is made available to it.

FCC in the new proposal had suggested channel 33 for KFRE-TV, while either moving channel 12 to Santa Barbara or making it an educational outlet in Fresno.

*Very probably you have
...on your own television screen!*

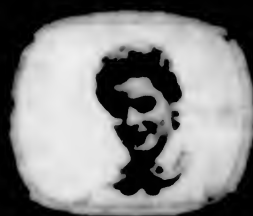
In recent months, for example, NBC viewers watched "The Turn of the Screw" by Henry James, "The Moon and Sixpence" by Somerset Maugham, Stephen Vincent Benet's "The Devil and Daniel Webster" and Budd Schulberg's "What Makes Sammy Run?"

On the drawing boards now at NBC are special television adaptations of such literary favorites as "Rebecca," "The Spiral Staircase" and "Portrait of Jenny." A new NBC Television series based on F. Van Wyck Mason's exciting novel "The Barbarians" is being produced on location in Rome.

Mark Twain's "Roughing It" will offer

millions of NBC viewers a self-portrait of the famous humorist as a young man. And Henry Steele Commager's definitive source work on the American Civil War will provide the basis of "The Blue And The Gray," a trail-blazing series of one-hour programs.

A far cry from the wrestling matches and transplanted vaudeville which



dominated the broadcast schedule only a decade ago—and a bright augury of things to come during the 1960-1961 season in the demanding, creative medium of television.

For in its unending quest for quality in everything it does, NBC Television will continue to attract outstanding talents from all branches of the

Watched
any
good books
lately?

creative arts. In addition, NBC will continue to discover its own creators—writers, directors and performers.

Result: a whole library of distinguished literature, a rich treasure of music, art and drama—in color and in black and white—on...

NBC TELEVISION

**In February
NBC Television
reprogrammed
its afternoon
lineup. Here
are the dramatic
results,
according to
Nielsen.***

Fact...
**the big
daytime trend
is to NBC.**

**Average rating
up 22%...from 7.6 to 9.3**
**Average share of audience
up 10%...from 33.5 to 37.0**
**Average homes per minute
up 24%...from 3,193,000
to 3,956,000**

Fact...

**NBC's morning
leadership continues.**
**21% greater share
of audience than the
second network.**
**87% greater
share than the
third network.**

Fact...

**NBC's afternoon
audience increased 29%!**
**Every time period
from Queen For A Day
at 2 pm to Adventure Time
at 4:30...up in
share of audience.**
**The Loretta Young
Theatre... up 63% over
the former program.**

look what's happening



Fact...

NBC wins half
of all top-rated
half hours.

NBC.... 6 half hours

Net. #2... 6 half hours

Net. #3... 0 half hours

(Every NBC program
except one reaches more
homes per average minute
than any program on
the third network.)

Fact...

Six of NBC's seven
audience participation
programs out-pull competing
programming on both
of the other networks.

NBC Average... 4,100,000
Homes Per Minute

Net. #2 Average... 3,700,000
Homes Per Minute

Net. #3 Average... 2,500,000
Homes Per Minute

Fact...

NBC leads in
overall average
program share.

NBC.... 37.0

Net. #2... 36.7

Net. #3... 23.2

**NBC
TELEVISION
NETWORK**

in broad daylight!

*NTI Average Audience, 10 am-1 pm
and 2-5 pm Mon.-Fri., including
NBC sustaining ratings.
Feb. I and Mar. I, 1960.



WNBQ / WMAQ

Directors Guild Pitches Full List Of Demands for New Vidpix Pact, With Post-'48s a Strategic Issue

Hollywood, April 5. The Directors Guild of America has officially submitted its terms for a new basic agreement to producers of theatrical and television films. Current contract, negotiated after a strike threat in 1958, expires April 30, and DGA seeks a May 1 start for a new agreement. Highlighted by the guild's firm demand for payment on post-48 pic sold to tv, key requests for the new two-year contract provide that:

1. A separate health and welfare plan be established, with producers paying 3 1/2% of total members' salaries or 5 1/2% of the producers' gross income of post-48 pic to the union is the producer's.

2. Producers contribute 5% of members' future salaries and will deduct an additional 2 1/2% of directors' own pay for the DGA pension plan.

3. Guild retains right to negotiate separate payments if a producer contemplates making films for pay to or releasing films to pay to.

4. In television, rerun payments be based on the individual director's salary (instead of the present minimum scale) up to a maximum of double the minimum guarantee.

5. Payment be made for foreign use rights on television films, with exhibition in a foreign country counting as an additional run.

6. Minimum salaries of directors in theatrical and television film production be increased.

The DGA requests were sent to executives with a letter of adherence in which the signatory can agree to the same terms eventually negotiated between the guild and the majors via the Assn. of Motion Picture Producers. It was reported that 250 copies of the six-page list of demands went out.

It is assumed that the directors would withdraw from the Motion Picture Industry Pension Plan if the producers agree to the DGA pension plan setup. Under the DGA proposal, producers would contribute the 5% of salaries of those guild members on weekly or biweekly salaries and deduct the 2 1/2% from these same salaries. For producers hiring directors on a per picture guarantee, they would contribute the 5% of salaries and will deduct an additional 2 1/2% from member's salary up to a maximum of \$100,000 per picture for each member. With relation to those members who are on a per picture deal which includes salary, percentage of profit or gross or deferrals, the producer would deduct 5% of the member's gross earnings and deduct an additional 2 1/2% of those earnings. (Continued on page 32)

'One for the Rhodes' As Michaelis Whips Up VIPs For Vidpix Portraits'

Arnold Michaelis, known for his twin and record portraits of VIPs, is branching out into tv as an indie producer. As in the night as well as sound medium, his format will be in the form of portraits. But his indie ventures mainly will be television sketches of countries, interspersed with occasional personalities.

Michaelis is an old hand at broadcasting, having been a staff director of CBS Radio and a producer-director of such early tv shows as "Celebrity Time" and "Billy Rose Show." He moved in front of the mike a number of years ago in radio and disk interview sessions and more recently before tv cameras for two shows, "Portrait of Nehru" and "Portrait of Aly Khan." The tv shows were carried by WNEU-TV, N. Y., and other stations of Metropolitan Broadcasting Co.

Plans for his new venture tentatively call for nine portrait specials. (Continued on page 30)

Coffee Break

Sensitivity of people in tv probably has no equal. There happens to be a "heavy" named Donovan in one of the episodes of MCA TV's "Johnny Midnight." There happens to be the Donovan Coffee Co. sponsoring the syndicated entry on WKRG-TV, Mobile, Ala.

Well, when the station screened the "Donovan" episode, it became concerned. Station execs called in the agency and the agency called in the client. After talks among many vicepresidents, it was decided to play the episode anyway. What probably helped swing the decision that the brand name is known as Red Diamond Coffee. What would have happened if the heavy had been named Red Donovan?

New Bid Pitched, WGA and ATP Resuming Talks

Hollywood, April 5.

Formal negotiations will be resumed this week in the two-month-old Writers Guild of America strike against the Alliance of Television Film Producers. WGA and the Alliance haven't held formal sessions since the end of February.

Basis of the resumption is a new offer submitted by the ATP. The proposal was brought before the WGA-WEST membership meeting last Thursday night 31. Members felt that it represented a substantial improvement over past offers, and instructed the negotiating committee to reopen talks on that basis.

Members, however, did feel that the offer as it now stands was not sufficiently good to warrant immediate approval but did open the door to further negotiations. This was the first Alliance offer deemed good enough by the WGA leadership to submit for members' consideration.

Meeting Thursday also authorized the WGA council to call strikes, at its discretion, against the networks in the areas of live tv and radio, and against the 30-odd independent tv-film producers. The nets are operating under a new 10-day contract extension, the pact having run out Thursday night. Indies are working on a status quo agreement, subject to cancellation on 48 hours' notice.

Negotiations with the indie are proceeding. However, as regards the network pact, members ordered the council to strike the union post-haste at the first sign that negotiations are faltering.

JAPAN WEIGHS RISE IN \$300 TELEPIX CEILING

Tokyo, April 5.

Foreign Exchange Control Section chief Haseki Nagahashi confirmed rumors that the Finance Ministry is weighing possibility of increasing the ceiling on imported television which now generally holds price at \$300 for a national showing of a 30-minute film.

Nagahashi gave the reasons for this consideration as Japan's present favorable dollar balance position and the higher quality of imported product now coming into the country. He told VARIETY that he believed the ceiling could be raised without curtailing the number of imported shows on the screens.

Announcement of the new regulations is due early in April. Nagahashi declined to comment on the figures of \$500 and \$600 which are most commonly mentioned as the new lid in the rumors.

Wasserman's 'Angel'

Dale Wasserman has written the pilot script for "Blue Angels," a new California National Production half-hour telefilm. Sam Gallo, the producer, is slated to start filming in mid-April on location in San Diego.

Reportedly, Conaco (Oil) already has picked up several markets in which to sponsor "Blue Angels," about Navy fliers. CNP, obviously will sell the show via straight syndication deals.

Mestre Mess Cues 'Writeoff' on Cuba By U.S. Vidpixers

Cuba as a market for American telefilms is being written off by some vidfilm companies—at least until the time comes when the international climate changes between the U.S. and the government of Fidel Castro.

The marked change in the Cuban broadcasting picture was illustrated by the recent steps taken against Abel and Goar Mestre, brothers and owners of CMQ radio and tv networks. The government, in the wake of criticism by a CMQ commentator, ordered the freezing of the personal bank accounts of the Mestres. CMQ's Channel 6, the last independent tv channel functioning, was expected to pass into government control. Recently, Havana's Channel 4 was placed under government supervision, pending formal expropriation, according to the New York Times.

Luis Conte Aguerre, a commentator and a one-time friend of Castro, charged on CMQ that Communism had infiltrated the revolutionary regime. Thereupon Aguerre was denounced for counter-revolutionary activities. Aguerre has received asylum at the Argentine Embassy in Havana. Goar Mestre and his family reportedly have left Cuba for the U.S., followed by his brother and his family.

Goar Mestre had been very active as a Latino buyer and distributor of American telefilm product. He was one of the founders of TISA, the Latino buying combine.

Steve Krantz Gen. Mgr. Of Screen Gems Canada

Steve Krantz is the new general manager of Screen Gems (Canada) Ltd. He moves to the Columbia Pictures' subsidiary's Toronto headquarters immediately.

Krantz, who has been director of Screen Gems program development department in New York, is taking over in Canada for Lloyd Burns who recently was named vicepres in charge of International operations for SG. Besides heading Canadian sales for the tv film outfit, Krantz is expected to negotiate Canadian tv co-production arrangements "on as wide a scale as possible."

Kasper Acquires Control Of Video Pictures Inc.

Edward T. Kasper, president of Video Pictures Inc., has acquired controlling interest in that firm which specializes in television commercials and training films for business and government. Coincidentally, George G. Tompkins becomes executive vicep of the outfit.

Kasper has arranged Chicago and Hollywood representation as part of a staff and facilities supplementation. It continues with its two Manhattan studios.

Kasper was previously president of Filmways Inc.

Vidpix Chatter

Henry Reimstein, formerly with Buena Vista and Universal, has joined Loper Films as a sales exec. He will cover tv stations along the eastern seaboard and report to sales topper Bob Morin. "Mann With A Flute," a tv film produced and directed by Thomas Craven, has been selected as the American tv documentary entry to the European tv film competition to be held at Cannes May 15-18. Film tells the story of Herbie Mann through his music.

Mayleas' Vidtape Blueprint For Off-B'way 'ANTA Presents Theatre'

Ziv-UA's 'Derby' Deals

Rooster of new sales on Ziv-UA's "Home Run Derby" includes some direct-to-advertiser deals and station buys.

Stagg-Bilt Homes bought the show from Phoenix. Station deals include WJAR, Providence; WLOP, Orlando; WAGA, Atlanta; KTVH, Omaha; WTVW, Evansville; KTVH, Wichita; WTIC, Hartford-New Haven; WRVA, Richmond; WTCC, Savannah; and WTVT, Tampa-St. Petersburg.

Regional Sales To Start Perking Post-Web Action

The big regionals for the new fall syndication season are expected to begin breaking in about 60 days, when most of the national coin on network shows should be set. Traditionally, the big regional bid is linked following the network selling season. Many of the vidfilm series which don't make it on the network level for one reason or another are pitched for the large regionals.

Regional buyers this season are not expected to have nearly as many entries to select from, according to present estimates. This year has seen as many pilots made as in previous years, but syndicate houses currently are much more cautious on the number of pilots they will pick up for the market-by-market route. The general level of the indie bid isn't up to par compared to previous years. That's the major reason for caution on the part of syndicate houses.

Because of the comparatively fewer number of shows up for regional grabs, buying is expected to be concentrated in a shorter interval of time.

Some of the regional mainstays in the biz include Standard Oil of California, Hood Dairy, Carlings Brewery, Budweiser, Continental Oil, DX-Sunray, Standard Oil of Texas and American Tobacco.

The local time situation, one of the toughest problems for syndicate houses at this outing, isn't too much of a chore when it comes to the traditional regionals. Many of the big multi-market buyers have had a local time slot for years and a local half-hour weekly time period is pretty safe for their use.

VICTORY, M'CORMICK IN NEW CBS FILMS POSTS

James T. Victory has been named to the newly created post of director of syndication sales for CBS Films; effective immediately. Another new post, that of eastern sales manager, went to James H. McCormick.

Both Victory and McCormick are vets of CBS Films. Their prior posts had been account supervisors, posts which are now eliminated.

Position of v.p. and general sales manager, vacant due to the recent death of John F. Howell, will not be filled immediately, according to Sam Cook Dugger, administrative v.p. of the company.

Elliott-Burland Cartoons

Don Elliott and Sasha Burland, creators of "The Nutty Squirrels" characters and the recording artists of the "Uh-Oh" novelty number, have concluded a deal to be featured in a cartoon series. The deal was made with Flamingo Films.

Elliott and Burland will do the voices in the series which is to be produced by Transfilm-Wyde Animation. Flamingo will distribute. The pair of "Nutty Squirrels" also will act as host of the series. Each cartoon will be six minutes long. The "Squirrels" will be sold in conjunction with other Transfilm-Wyde cartoons.

A videotaped series of off-Broadway dramas, to be telecast under the title of "ANTA Presents Theatre," is to be produced by William Mayleas.

Mayleas, who has done some off-Broadway productions himself, is in the process of lining up seven properties for the initial package. He is known to be dicker with a sponsor for underwriting the series of two-hour dramas in the N. Y. market. The Daily News indie WFIX most likely will be selected as the station.

Role of the American National Theatre & Academy in the project is that of "artistic sponsor," according to Mayleas. ANTA will advise and help in passing on the shows selected for airing. Organization also will get a small percentage of the proceeds and share in the publicity attendant on the telecasts.

With the exception of one property, all the other works being lined up by Mayleas for the initial seven are now playing off-Broadway. Properties being lined up and current include "The Three Sisters," at David Rose's Fourth Street Theatre; "The Pirates of Penzance," at the Jan Hus; "To-Night We Improve," at the Living Theatre. Negotiations also are going on for "Under the Sycamore Tree," at the Cricket Theatre; and "Forty-One in a Pack," at the 41st Street Theatre.

Hedge on Off-B'way Bet

Mayleas hopes to get the series ready for a spring start. He is of the opinion that it will help off-Broadway theatre attendance if the particular show still is playing at the time of airing. One of major motivations in embarking on the project, Mayleas said, is to bring about some wedding of the tv medium and off-Broadway production. Under his deal, Mayleas stated, the off-Broadway producer is allotted 35% of the tv profits, which should help in mitigating against the gamble of off-Broadway ventures.

All the dramas will be videotaped on the stages where playing. Wherever possible, the same directorial and acting talent will be utilized. Mayleas has made a national scale deal with the American Federation of Television & Radio Artists. His deal calls for one showing on a national basis. He plans to bring in each show at a budget of \$12,000. One drama already has been taped. It's John M. Synge's "Deirdre of the Sorrows." It was taped last December at the theatre and is being utilized by Mayleas as the pilot of the project.

Eyes 30-35 Markets

Mayleas has no distribution tie-up for national syndication. He says the 30% to 40% distribution fees sought by the regular distributors are prohibitive. He feels he himself can place the series in the

(Continued on page 34)

Televiscentro Exec Would Have U.S. Vidpix Sponsors In Mex Also Pitch Live

Mexico City, April 5.

Juan Duran y Casabanda, Televiscentro exec, has come up with a radical suggestion involving U.S. subsidiary sponsors of tv series imported from the States. He said these firms, apart from the filmed shows, should also sponsor live programs to create opportunities for and give work to Mexican elements.

"Producers and agencies handling publicity of these powerful firms are the ones who almost exclusively prefer to transmit filmed series," Casabanda charged. This is cheaper and easier all around. But they do not take into consideration the large number of artists, musicians, scene designers, technical personnel, etc., displaced by the filmed shows.

American subsidiary firms, who make "enormous" profits here, should underwrite live shows as a spur to Mexican talent, Casabanda said. He pointed out that whereas a filmed series, sold here at approximately \$1,000, with total cost coming to no more than \$1,800 for time and incidental costs, is bargain rate for sponsors, a live show costs \$2,000 and up per program.

SYNDIES DRAGGING WEB-FEET

Roger Clipp & WB's Post-'48s

Roger Clipp, proxy of Triangle Publications stations, has a deal for the Warner Bros. post-'48 features, but whether that deal ever is exercised is problematical.

Clipp said his agreement with Associated Artists Productions about four years ago called for an option on WB's post-'48s. It will be recalled AAP bought the Warner pre-'48 library and distributed it throughout the country. Within the past year, AAP has been acquired by United Artists.

When Triangle bought the WB sides AAP, according to Clipp, gave him an option on the WB post-'48s at \$4,000 per pic. Triangle tapper didn't recall what Triangle markets were included in the \$4,000-per-pic option. He did recall, though, that the \$4,000 tag had an escalator clause contingent on certain payments to the guilds. He said that he told what he remembered of the agreement to the Federal District Court in N.Y., now trying the block-book antitrust case.

Intriguing question is, how could AAP make such an option provision without having any hold on the WB post-'48s? Clipp, questioned about that, said, "don't ask me, ask them."

SAG-Majors Peace Pipe Not Figured To Unleash Post-'48s In A Hurry

Settlement of the Screen Actors Guild strike against the major studios—and an agreement on the residual issue on post-'48 pic—won't expedite at this time to open new vaults for tv distribution.

Estimate among tv distributors is that the majors won't begin unloading post-'48s until another three or four years. It's at that time that a good deal of the coin from current tv licensing arrangements will be running out. The majors, then, it's forecast, will dip into the post-'48s to replenish that revenue source.

Under the SAG deal producers are exempt from and will pay no participation whatever on features made between '49 and '50. Major studios will pay the actors 6% of their tv net on all pic made from '50 onward as such films are sold or leased to tv syndicators. Another feature of the settlement is payment by major studios of a lump sum of \$3,000,000 to the actors' union pension fund.

Terms of the SAG settlement and the expected deals with other Hollywood guilds are forecast to be no stumbling blocks to eventual tv distribution. Holding back the move at this stage is the old fear of hurting the theatrical boxoffice, as well as revenues from old pic still being earned by many of the companies.

Of course, a maverick among the major studios could upset the apocryphal. If one hard-pressed major for one reason or another begins selling off post-'48 product to tv, the present hold-the-line (Continued on page 34)

Web Prospects On Rise for MGM-TV

MGM-TV, after a no-hit lining last season, is picking again on the national level.

"The Islanders," hour-long vid-film series, is definitely set for next season on ABC-TV. The pilot was financed by the web.

"National Velvet," half-hour series, the pilot of which was financed by BBDO, looks almost certain to gain a network string. Rexall is to pick up half sponsorship, with the other half sold off. Particular web still has to be firm up.

Scott Paper, which had an option on "Dr. Kildare," has bought a CBS-TV show instead, "Bringing Up Buddy." The Scott option was contingent on finding the proper slot on the show. MGM-TV has another hot deal cooking on "Dr. Kildare," though, and that entry looks good for next season.

Another Leo the Lion 60-minute, "Aphelion Jungle," looks like it will be put on the shelf until the '61-'62 season. Pilot, financed by SAG-TV, has just completed its shooting schedule. ABC-TV at this time hasn't any room on its schedule for the show.

Only western in the MGM-TV pilot catalog, "Paradise Kid," is being shown around the agencies currently.

Quinn Martin Series

Hollywood, April 5.

Quinn Martin is prepping "The Woman in the Case," anthology-crime series whose chief protagonist is a femme, as takeoff venture of his new indie telefilm unit, QM Productions. Series will have three rotating femme stars.

Martin ankhies his exec producer post on Desilu's "The Untouchables" April 18 for his new operation.

Jacobs' Group As Source Of Vidpic Dispute

Chicago, April 5.

Buying and screening organization known as tv Stations Inc. is becoming a growing factor in the syndie biz—and a controversial one at that.

The organization, the operation of which is directed by Herb Jacobs, now boasts tv station membership in 118 markets. Outfit also claims station membership in 27 out of the top 50 markets. That represents hefty buying power for any syndie outfit.

Following a closed meeting of tv stations, it was learned that the membership adopted a plan under which the organization would trigger new audio film product in the market. Broadly, it was learned. The plan calls for tv stations to go to a producer or established syndie outfit and ask for the manufacture of quality product of a certain type. The buying power of the organization would be the cornerstone for the tailor-made product project. Plan also is to lure network-budgeted shows into the syndicated field.

It's understood that tv stations, probably echoing the concerns of their station membership, is anxious about the drop in what they call quality syndie half-hour film-entries. Therefore, the adoption of the new tv stations plan.

Jacobs, when asked for details of the plan, was unresponsive. The closed meeting was addressed by TV Stations' top exec W. D. (Dub) Rogers, KDU-B-TV, Lubbock, Tex. His theme was "How to get network quality in half-hour syndie (Continued on page 47)

Dick Morris' TV Co.

Richard B. Morris, son of former film producer Boris Morris, has opened an office in N.Y. for tv syndication and tv and theatrical film production.

Morris, who produced the "Almanac" series of five-minute shows compiled from the Hearst newsreel library, has plans for co-production with European film companies based on European fiction properties.

NETWORK DEALS NOT PANNING OUT

With some notable exceptions, syndicators with a network gleam in their eyes haven't been clinching such deals to date. Web schedules for next season haven't been locked up as yet, but time for linking the national deals is running out.

The major exceptions include Screen Gems, with a fat roster of new national shows slated, as well as some renewals. Ziv-USA has one or two slated. CBS Films has a web deal on "Angel" series. From there on in, it's slim pickings for the syndie houses.

In these troubled days for syndies, it's no secret that a national network deal is considered of prime importance. The "have-nots" on the whole can't brush off the lack of a network placement with the boast that the market-by-market field is just as lucrative. That may have been true years ago, but not in today's syndie market.

The beefs from the have-nots are long and varied, in some instances matching the complaints of producers and packagers not associated with syndie houses.

Non-Sense Clauses

Biggest complaint revolves around the stance of the webs in the program control area. It's charged in more than one case, a syndie outfit may come in with a show which a particular web might like. But to get the show on the air, the syndie outfit might be forced to grant the network profit sharing in the show. In some cases, the chain also wants rerun syndie rights, or a share in the rerun profits.

It's on the latter rerun rights issue that the biggest howl is heard from the syndies. No packager wants to stand up and be counted by name on the issue for fear of alienating the web client. But having the rerun rights is one of the major drives for the syndies to get into the national act. If a vidfilm series clicks nationally, residual values can run as high as 75% of the grossing performance of the show earned on its first-run network telecasting.

Whether the networks really have become tougher in making deals still is subject to some debate. Some vets in the business say that the webs always have sought profit participations and sharing rerun rights. Those issues, they say, always were a matter of negotiation. How hard the syndie outfit wanted the deal governed how he negotiated those issues.

Era of 'Tough TV'

Others, with a long history of negotiating network deals, maintain there's little doubt about it—the webs with varying degrees, are tougher. The program control issue, it's argued, has given the circuits another lever to gain concessions having little or nothing to do with program content, or creative control.

By what right does a network seek and get profit participation in a series? ABC-TV, which has the greatest amount of telefilm programming, has some form of profit participation or ownership in most of its shows. Its position is this: In the majority of its shows, it has either wholly or partially financed their development. In cases where it hasn't, there are some shows which it booked without having sponsors immediately come in for underwriting. In the latter category, the web, by linking the deal with the producer, assured him of production monies. Network, in turn, took the risk of winning sponsors. For that risk assumption, it secured profit participation in the event the show clicked.

That's about where the issues stand now, amid charges and counter-charges, encompassing the agencies and sponsors, as well as the webs, syndie outfits, producers and packagers.

Vidfilm Syndicates Just About Fed Up With NAB; Doubt Raised That They'll Be Back Next Year

By MURRAY HOROWITZ

Chicago, April 5.

Vidfilm syndicators took it on the chin again this year at the National Assn. of Broadcasters' convention—and it's an open question whether some of them will come back again next year for the count of 10.

The hospitality suites of many of the syndie outfits resembled morgues minus the bodies, not that station operators and buyers weren't interested in tv film, which is the major source of their programming. But NAB brass scintillated the syndie hospitality suites in such a better-shelter fashion that many interested broadcasters could have been wandering aimlessly looking for a particular outfit.

Regarding the general syndie dissatisfaction, there is a minority report. Some outfits such as MGM-TV and MCA-TV are of the opinion that their attendance is solely a public relations gesture, with selling a minor role.

But the stance of the minority is even challenged by the majority of the film outfits. How does it enhance the stature of tv films to be relegated to such a stigmatized role, they ask. Things were so tough at one syndie hospitality suite that the sales execs there would station themselves outside scheduled confabs in order to collar station execs and say hello. It was similar to the New York immigrant days when merchants used a hook to help the trade in the store.

In terms of product, there was little that was new that was put up for grabs. Metro had its new release of its old theatrical shorts, M & A Alexander had its new group of "VIP" pic; National Telefilm Associates talked a little about two new series, and so on down the line. Although a lot of the product was new, the unveiling in nearly every instance was done prior to the convention.

Why does NAB give the red carpet treatment to technical suppliers rather than program suppliers? That was asked many a syndie exec and the response when it was (Continued on page 34)

Ampex at Apex; 600 Units Sold

Chicago, April 5.

Growth of Ampex Videotape recording equipment installations was spelled out here at the National Assn. of Broadcasters' convention. Ampex now has distributed 600 machines throughout the world.

The four-year span has found Ampex videotape recorders numbering 450 in the U. S. More than 180 stations now are equipped with Ampex machines. The three networks have nearly 190 machines, with indie producers, government, educational and other users accounting for the remainder.

At the exhibitors' display, Ampex unveiled its latest model, which sells for \$2,950—the same price as the older model. New Ampex recorder has two featured improvements, one dealing with synchronization which allows for greater flexibility and the other dealing with modulation.

Ampex's equivalent color recording machine sells for \$39,500. There are 26 Ampex color recorders in domestic distribution, most of which have been bought by NBC-TV.

Asked if there's any prospect of a price reduction on equipment, an Ampex spokesman said that new improvements are being added to machines and in effect, that's a price reduction.

B'way-to-WABC Pic

How's this for tv clearance?

"Campbell's Kingdom," a Rank Organisation pic which had a Broadway run at the Victoria Theatre in January, will be seen on WABC-TV, N. Y., on April 9. The Rank pic is the first of the package of Lopert Films to be premed by the station on its "Night Show."

Station is trying to sell the top pic in the Lopert bundle as "specials" for sponsorship by one advertiser. Among the pic in the special classification are "Grad Spec," "Horse's Mouth," "Richard III," and "Reach For the Sky." "Richard III" is the British import networked a number of years ago by NBC-TV. All the other pic in the Lopert bundle are fresh to tv.

'Play of Week' In Syndication Around World

National Telefilm Associates has put "The Play of the Week" into syndication abroad. The move, not a week old, already is creating quite a stir.

According to NTA proxy Oliver Unger, the series of 39 videotaped plays has been sold in Japan, and quick deals are forecast for Australia and the Latino market. There will be the usual dubbing arrangements for foreign sales.

In N. Y., present plans are to continue with another 39 dramas of the acclaimed series next fall for showcasing on NTA's old, WNTA-TV, Newark-New York. Present series winds up in June, with Standard Oil (N. J.) riding with it up to the summer period.

WNTA-TV, Unger stated, now is operating in the black. No small contribution to the black ink is attributed to "Play of the Week" and the sponsor coin which sustained the series when it was threatened with economic extinction.

Domestically, the series has been sold in 31 markets to date on a pricing formula keyed to a class A picture, excluding the multiple-run feature granted to pic. Unger forecast that the series will be sold in from 50 to 60 markets. He didn't want to be drawn out on the grossing performance to date, but underlined his belief that "Play of the Week" has been one of NTA's most successful financial undertakings.

ITC 'INTERPOL' IN 83 MKTS. FOR \$1,250,000

Independent Television Corp.'s "Interpol Calling" has reached up 83 markets to date for a total sale of about \$1,250,000, ITC reported.

Recent sales include Commonwealth Edison, WGN-TV, Chicago; Piel's Beer, WPXI, N.Y.; Pfeiffer Brewing for Detroit and Grand Rapids-Kalamazoo; Krey Packing for St. Louis; Seely Mattress, Pittsburgh; Renault, San Francisco; Miller High Life Beer and Pine Crest Realty, Miami; and First Federal Savings & Loan Assn. for Orlando, Fla.

Telefeatures' 'Paw Wow'

Telefeatures has acquired distribution rights to 52 "Paw Wow" cartoons.

Telefeatures gets a library which includes "Nikolodeon Theatre with Jim Backus," "Comedy Carnival" and "Courageous Cat."





24.0



27.3



30.8



23.2



27.0



20.1



22.1



37.1



21.3



31.4



27.3



14.9



17.6



23.9



32.0



16.6



32.1



14.5



18.2



23.3



27.0



26.1



20.5



16.4



22.0



40.9



15.1



32.0



27.7



21.1



26.7



32.3



18.7



20.1



21.7



21.3

Monotonous?

The kind of rating monotony that makes money for stations and advertisers! That's why we're releasing 72 more of **THE 3 STOOGES**!

Ever since SCREEN GEMS released 78—and then 40 more—of **THE 3 STOOGES** comedies, these mad-cap 2-reelers have been setting the TV world reeling—reaching new rating highs with a new high in hi-jinks!

From the very first telecast in October 1958—in big markets (New York, Cleveland, Chicago, Los Angeles, etc.) and in small markets (Columbus, Rochester, Chattanooga, Las Vegas, etc.), **THE 3 STOOGES** have led the competition virtually without exception every day of the week they've played. That's **THE 3 STOOGES** brand of monotony!

How about
THE 3 STOOGES
for your market?

SCREEN GEMS, INC.
TELEVISION SUBSIDIARY OF COLUMBIA PICTURES CORP.
NEW YORK • DETROIT • CHICAGO • DALLAS • HOLLYWOOD • ATLANTA • PHOENIX

VARIETY - ARB SYNDICATION CHART

VARIETY's weekly tabulation, based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and assigns a rating only in depth of the top ten syndicated shows in the same particular market. This gives ten different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with date as to time and day of telecasting, competitive programming in the particular slot, etc., is furnished. Reason for detailing an

exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARR will tabulate a minimum of 130 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY ARR charts are designed to reflect the rating tastes of virtually every market in the U.S.

SPOKANE

STATIONS: KREM, KXLY, KHQ. SURVEY DATES: NOVEMBER 8-14, 1959.

TOP TEN NETWORK			SHOWS	AV. RTG.	TOP SYNDICATED PROGRAMS					AV. RTG.	AV. SH.	TOP COMPETITION			AV. RTG.
RK.	PROGRAM-DAY-TIME	STA.			RK.	PROGRAM-DAY-TIME	STA.	DISTRIB.	RK.			PROGRAM	STA.		
1.	Wagon Train Wed. 7:30-8:30	KHQ	32.7	1.	Death Valley Days Sat. 5:00	KHQ	U.S. Borax	33.9	53.4	Bold Venture	KXLY	18.4			
2.	Real McCoys Thurs. 8:30-9:00	KREM	30.8	2.	Huckleberry Hound Thurs. 6:00	KREM	Screen Gems	28.3	53.4	5 O'Clock Movie	KHQ	10.5			
3.	77 Sunset Strip Fri. 9:00-10:00	KREM	36.8	3.	Highway Patrol Thurs. 7:00	KHQ	Ziv	27.6	51.8	Front Page	KHQ	14.5			
4.	Red Skelton Tues. 9:30-10:00	KXLY	34.3	4.	Bugs Bunny Fri. 6:00	KREM	Warner Bros.	27.3	53.8	Look-Up	KXLY	14.5			
5.	Bob Hope Mon. 8:30-9:30	KHQ	32.7	5.	Woody Woodpecker Tues. 6:00	KREM	Kellogg	26.7	51.1	News Sports Scoreboard	KXLY	17.2			
6.	The Rifleman Thurs. 9:00-9:30	KREM	32.3	6.	State Trooper Thurs. 7:30	KHQ	MCA	26.3	41.0	CBS News-D. Edwards	KXLY	13.2			
7.	Gunslinger Sat. 10:00-10:30	KXLY	28.9	7.	Whirlbirds Mon. 7:30	KHQ	CBS	25.7	41.3	News Sports Scoreboard	KXLY	13.2			
8.	Ernie Ford Thurs. 9:30-10:00	KHQ	30.6	8.	Rescue 8 Mon. 7:00	KHQ	Screen Gems	24.3	40.3	Front Page	KHQ	13.1			
9.	Walks Dancing Party Sat. 9:00-10:00	KREM	29.4	9.	Sea Hunt Thurs. 9:00	KHQ	Ziv	24.3	20.1	To Tell The Truth	KXLY	19.1			
10.	Romania Sat. 10:30-11:00	KHQ	29.0	10.	Popeye Mon-Fri. 5:00	KREM	UAA	22.7	37.6	Shirley Temple	KREM	20.0			
										Man Without A Gun	KREM	17.1			
										Pat Boone	KREM	20.0			
										5 O'Clock Movie	KHQ	9.4			
										Ramar Of The Jungle	KXLY	9.4			
										Wednesday Night Fights	KREM	30.0			

YOUNGSTOWN

STATIONS: WFMJ, WKBN, WKST. SURVEY DATES: NOVEMBER 8-14, 1959.

TOP TEN NETWORK SHOWS			TOP SYNDICATED PROGRAMS			TOP COMPETITION					
RR.	PROGRAM-DAY-TIME	STA.	RR.	PROGRAM-DAY-TIME	STA.	RR.	PROGRAM	STA.			
1.	Wagon Train Wed. 7:30-8:30	WFMJ	40.1	1. Border Patrol Sat. 10:30	WKBN	CBS	31.4	48.5	It Could Be You	WFMJ	16.4
2.	Gunslinger Sat. 10:00-10:30	WKBN	38.4	2. West Point Wed. 7:00	WFMJ	Ziv	26.1	49.7	Quarterback Club	WKBN	13.9
3.	The Texan Mon. 8:00-8:30	WKBN	35.8	3. Harbor Command Thurs. 7:00	WFMJ	Ziv	22.7	40.8	Boxing Camera	WKBN	9.5
4.	Loretta Young Sun. 10:00-10:30	WFMJ	34.6	4. MacKenzie's Raiders Sat. 7:00	WKBN	Ziv	22.6	46.4	Annie Oakley	WFMJ	11.6
5.	Perry Mason Sat. 7:30-8:30	WKBN	31.3	5. Death Valley Days Fri. 7:00	WKBN	U.S. Borax	19.2	42.7	Look-Up	WFMJ	7.7
6.	Price Is Right Wed. 9:00-9:30	WFMJ	29.9	6. Science Fiction Theatre Sun. 10:30	WFMJ	Ziv	17.0	35.2	What's My Line	WKBN	7.4
7.	Garry Moore Tues. 10:00-11:00	WKBN	29.3	7. Official Detective Mon. 7:00	WKBN	NTA	16.7	37.9	Mr. District Attorney	WFMJ	14.4
8.	Ed Sullivan Sun. 8:00-9:00	WKBN	29.1	8. Mr. District Attorney Mon. 7:00	WFMJ	Ziv	16.4	37.2	Official Detective	WKBN	14.7
9.	Red Masterson Thurs. 8:00-8:30	WFMJ	28.3	9. Badge 714 Tues. 7:00	WFMJ	NBC	16.1	38.9	Public Parade	WKBN	11.3
10.	Perry Como Wed. 9:00-9:30	WFMJ	27.7	10. Woody Woodpecker Tues. 6:00	WKBN	Kellogg	15.4	44.3	Popeye	WFMJ	7.7
11.	Tightrope Tues. 9:00-9:30	WKBN	27.7								

DAYTON

STATIONS: WLWD, WHIO. SURVEY DATES: NOVEMBER 8-14, 1959.

Gunslinger Sat. 10:00-10:30			WHIO	52.8	1. Huckleberry Hound Thurs. 5:00			WLWD	Screen Gems	30.3	85.1	Wild West			WHIO	10.6	
Wagon Train Wed. 7:30-8:30			WLWD	46.3	2. Badge 714 Sat. 10:30			WHIO	NBC	28.2	52.0	It Could Be You			WLWD	21.8	
Perry Mason Sat. 7:30-8:30			WHIO	44.4	3. MacKenzie's Raiders Thurs. 7:00			WLWD	Ziv	24.3	63.9	Not For Hire			WHIO	16.8	
Lawman Sun. 8:30-9:00			WLWD	43.7	4. Manhunt Thurs. 7:00			WLWD	Screen Gems	23.2	60.4	This Man Dawson			WHIO	16.8	
Maverick Sun. 7:30-8:30			WLWD	43.5	5. Corey Jones Wed. 7:00			WLWD	Screen Gems	22.5	54.6	The Honeymooners			WHIO	16.8	
Ray Rogers Rodeo Sun. 9:00-10:00			WLWD	39.6	6. Superman Wed. 5:00			WLWD	Flamingo	22.2	66.5	Wild West			WHIO	7.9	
77 Sunset Strip Fri. 9:00-10:00			WLWD	39.6	7. Mike Hammer Wed. 8:30			WHIO	MCA	20.4	31.3	Onie & Harriet			WLWD	37.0	
Bob Hope Mon. 8:30-9:30			WLWD	39.1	8. Devote Thurs. 10:30			WLWD	Official	19.0	48.2	Playhouse 90			WHIO	17.6	
Loretta Young Sun. 10:00-10:30			WLWD	37.3	9. Whirlbirds Mon. 7:30			WHIO	CBS	19.0	40.0	Shirley Temple			WLWD	28.1	
Onie & Harriet Wed. 8:30-9:00			WLWD	37.0	10. U.S. Marshal Mon. 7:00			WHIO	NTA	17.3	51.6	Death Valley Days			WLWD	15.1	
Wyatt Earp Tues. 8:30-9:00			WLWD	37.0													

DULUTH-SUPERIOR

STATIONS: KDAL, WDSM. SURVEY DATES: NOVEMBER 8-14, 1959.

1	I've Got A Secret Wed. 8:30-9:00	KDAL	62.7	1	Highway Patrol Thurs. 9:30	WDSM	Ziv	37.4	60.9	Playhouse 90	KDAL	24.8
2	Ed Sullivan Sun. 7:00-8:00	KDAL	61.2	2	Shotgun Slade Fri. 9:00	KDAL	MCA	34.1	56.4	Shubert Alley	WDSM	24.8
3	Red Skelton Tues. 8:30-9:00	KDAL	56.2	3	Border Patrol Thurs. 7:30	KDAL	CBS	33.1	60.0	Staccato	WDSM	21.5
4	Have Gun, Will Travel Sat. 8:30-9:00	KDAL	55.5	4	Huckleberry Hound Fri. 6:00	KDAL	Screen Gems	31.2	47.6	People Are Funny	WDSM	24.3
5	The Texan Mon. 7:00-7:30	KDAL	50.4	5	U.S. Marshal Sat. 10:00	KDAL	NTA	30.9	60.2	News Sports Weather	WDSM	20.1
6	Garry Moore Tues. 9:00-10:00	KDAL	49.7							Lawless Years	WDSM	7.9
7	Gunslinger Sat. 9:00-9:30	KDAL	49.4							What's My Line	KDAL	49.6
8	You Bet Your Life Thurs. 9:00-9:30	WDSM	47.4	6	Sea Hunt Sun. 9:30	WDSM	Ziv	30.5	42.4	San Francisco Beat	WDSM	29.9
9	Rawhide Fri. 7:00-7:30	KDAL	47.1	7	14 Men Sat. 9:30	KDAL	ABC	29.9	51.1	Laramie	WDSM	28.0
10	Wagon Train Wed. 6:30-7:30	WDSM	46.7	8	Mike Hammer Fri. 10:15	KDAL	MCA	27.0	50.3	Laramie	WDSM	28.0
				9	Manhunt Thurs. 7:00	KDAL	Screen Gems	26.0	40.4	Laramie	WDSM	28.0
				10	Quick Draw McGraw Tues. 6:30	KDAL	Screen Gems	24.4	37.3	Laramie	WDSM	40.0

WHEELING-STEUBENVILLE (OHIO, WEST VA.)

STATIONS: WTRF, WSTV. SURVEY DATES: NOVEMBER 8-14, 1959.

1. Wagon Train Wed. 7:30-8:30	WTRF	39.0	1. Death Valley Days Sat. 10:30	WTRF	U.S. Borax	19.1	44.1	MacKenzie's Raiders	WSTV	24.4
2. Gunslinger Sat. 10:00-10:30	WSTV	38.0	2. Sea Hunt Sun. 10:30	WTRF	Ziv	18.2	38.8	What's My Line	WSTV	23.5
3. Price Is Right Wed. 8:30-9:00	WTRF	36.0	3. Look-Up Fri. 10:00	WSTV	Ziv	16.6	36.4	Shubert Alley	WTRF	17.8
4. Ernie Ford Thurs. 9:30-10:00	WTRF	34.7	4. Popeye Mon-Fri. 6:30	WTRF	LAA	15.6	46.6	Time Out For Sports News	WSTV	8.9
5. The Texan Mon. 8:00-8:30	WSTV	34.4	5. MacKenzie's Raiders Sat. 10:30	WSTV	Ziv	14.8	33.7	Death Valley Days	WTRF	10.1
6. Loretta Young Sun. 10:00-10:30	WTRF	34.4	6. Three Stingers Mon-Fri. 6:00	WSTV	Screen Gems	14.6	43.7	Life Of Riley	WTRF	10.2
7. Ray Rogers Rodeo Sun. 9:00-10:00	WTRF	33.8	7. Border Patrol Mon. 7:00	WSTV	CBS	12.7	20.7	7 O'Clock Report	WTRF	26.1
8. Perry Como Wed. 9:00-10:00	WTRF	32.8	8. Cannonball Thurs. 8:00	WSTV	ITC	12.4	24.8	News-Huntley-Brinkley	WTRF	26.8
9. Steve Allen Mon. 10:00-11:00	WTRF	31.8	9. Circus Kid Sat. 9:30	WTRF	Ziv	10.8	48.4	Red Masterson	WTRF	20.3
10. Real McCoys Mon. 7:30-8:00	WTRF	31.2	10. Life Of Riley Mon-Fri. 6:00	WTRF	CNP	10.2	20.5	Cowboy Corral	WSTV	9.6
								Three Stingers	WSTV	14.4

TULSA

STATIONS: KVOO, KOTV, KTUL. SURVEY DATES: NOVEMBER 8-14, 1959.

1. Gunsmoke Sat. 9:00-9:30	KOTV	51.9	1. U.S. Marshal Sat. 9:30	KOTV	NTA	34.8	50.9	It Could Be You	KVOO	13.3
2. Wagon Train Wed. 6:30-7:30	KVOO	48.5	2. State Trooper Mon. 8:30	KVOO	MCA	27.3	43.3	Shen Of The Month	KOTV	10.9
3. The Rifleman Tues. 8:00-8:30	KTUL	38.8	3. Look-Up Fri. 7:30	KOTV	Ziv	26.0	44.8	Man From Blackhawk	KTUL	10.9
4. Have Gun, Will Travel Sat. 8:30-9:00	KOTV	38.5	4. Sea Hunt Wed. 8:00	KOTV	Ziv	24.4	36.6	Perry Como	KVOO	21.8
5. Ernie Ford Thurs. 8:30-9:00	KVOO	37.5	5. Whirlbirds Thurs. 7:00	KVOO	CBS	23.4	42.4	Donna Reed	KTUL	21.5
6. Red Skelton Tues. 8:30-9:00	KOTV	37.2	6. Superman Mon. 6:00	KTUL	Flamingo	22.8	44.2	Weather Sports News	KVOO	19.2
7. What's My Line Sun. 9:30-10:00	KOTV	35.6	7. Mike Hammer Tues. 9:30	KTUL	MCA	21.5	41.3	News-Huntley-Brinkley	KVOO	18.2
8. Rawhide Fri. 6:30-7:30	KOTV	33.2	8. Huckleberry Hound Thurs. 6:00	KTUL	Screen Gems	19.8	38.4	Weather Sports News	KVOO	21.2
9. Father Knows Best Mon. 7:30-8:00	KOTV	30.8	9. Bold Venture Thurs. 9:30	KTUL	Ziv	18.6	41.2	Lawless Years	KVOO	14.0
10. Maverick Sun. 6:30-7:30	KTUL	30.1	10. Annie Oakley Sat. 5:30	KOTV	CBS	17.9	43.5	Cartoons	KVOO	6.0

CORPUS CHRISTI, TEX.

STATIONS: KRIS, K2TV. SURVEY DATES: NOVEMBER 8-14, 1959.

1. Wagon Train Wed. 6:30-7:30			KRIS	58.2	1. U.S. Marshal Thurs. 8:00			K2TV	CBS	32.4	47.2	Onie and Harriet	KRIS	36.2
2. Maverick Sun. 6:30-7:30			KRIS	50.1	2. Bold Venture Sun. 9:30			K2TV	Ziv	32.1	66.2	Adventures In Paradise	KRIS	16.4
3. Red Skelton Tues. 8:30-9:00			K2TV	51.9	3. Whirlbirds Fri. 9:30			K2TV	CBS	31.1	63.1	Shubert Alley	KRIS	18.2
4. The Rifleman Thurs. 8:00-8:30			KRIS	48.1	4. Highway Patrol Thurs. 6:30			KRIS	Ziv	29.3	54.5	To Tell The Truth	K2TV	29.9
5. Lawman Sun. 7:30-8:00			KRIS	47.5	5. Shotgun Slade Thurs. 7:30			K2TV	MCA	29.3	42.7	Real McCoys	KRIS	26.3
6. Gunslinger Sat. 9:00-9:30			K2TV	47.2	6. Ray Rogers Sun. 9:00			KRIS	Ray Rogers	24.9	73.9	Small World	K2TV	17.4
7. Bob Hope Mon. 7:30-8:30			KRIS	46.9	7. State Trooper Sat. 8:00			K2TV	MCA	24.5	37.0	The Deputy	KRIS	17.2
8. Loretta Young Sun. 9:00-9:30			KRIS	45.3	8. Woody Woodpecker Tues. 5:30			K2TV	Kellogg	21.7	56.1	Rin Tin Tin	KRIS	41.0
9. Ray Rogers Rodeo Sun. 8:00-9:00			KRIS	44.0	9. Jeff's Cattle Wed. 5:30			K2TV	ITC	20.8	58.7	My Friend Flicka	KRIS	15.4
10. Wyatt Earp Tues. 7:30-8:00			KRIS	43.7	10. Public Defender Fri. 10:00			K2TV	ITC	20.8	58.7	People Are Funny	KRIS	14.4

(Continued on page 43)

Tele Follow-Up Comment

Breck Sunday Showcases

On the eve of the "Oscar" awards, the "Breck Sunday Showcases" came up with a nifty run-down of film music on NBC-TV last Sunday night (3) under the tag of "Hollywood Sings." The songbook ranged from the silent era of the pin industry through the first talking films up to latter-day songs with two performers. Tommy Grimes and Eddie Albert, sharing the song assignments.

For some unaccountable reason, Boris Karloff, as confederate, was given a script that suggested that the show would be a critical labor-off on Hollywood music. The actual production, however, was nothing of the sort and the music was handled with the respect that it deserved.

The Robert Sander production was imaginatively simple, keeping the main focus on the performers while providing an airy atmosphere for the whole hour. Miss Grimes has emerged as a potent song stylist, projecting her material with a freshness eschewing any way-out mannerisms. Her rendition of "Lullaby of Broadway" as with a backstage legit setting for that and other tunes, was a highlight of the stanzas. She also hit strongly on eddies like "I Like New York" and "Black Magic" and "My Ideal."

Albert in a straight singing role, registered with a highly pleasing delivery that eased rather than strained into the high notes. He was spotlighted on a flock of solos, including "You Were Meant For Me," "I Only Have Eyes For You," "Let's Face The Music and Dance" and "Our Love Is Here To Stay," among others. The frequent duets with Miss Grimes and Albert also were handled in uptown form on such numbers as "Let's Call The Whole Thing Off" and "Baby, It's Cold Outside."

Franz Albers arch provided sharp musical backgrounds while the ballet bits were slickly choreographed by James Starbuck.

Horn.

Person to Person

With Charles Collingwood as host-interviewer, CBS-TV came up with an interesting and informative half-hour visit to Vatican City last Friday (1). Videotape presentation was only the third in this long-run series to be devoted to a single subject, that giving Vatican City equal time with Harry Truman and Maurice Chevalier. Some further prestige was afforded the Vatican visit by exclusion of the usual mid-point commercial.

Host for the tour was Archbishop Martin J. O'Connor, rector of the Pontifical North American College in Rome and president of the Pontifical Commission for Motion Pictures, Radio & Television. He and his assistant, Monsignor George A. Schiller, divided the sight-see commentary with poise and aplomb, and with irrelevant small talk kept to a minimum.

General quality of videotape lending was excellent, especially in the outdoor scenes shot in St. Peter's Square and in a brief glimpse of the Pope's private gardens. That the weather was a bit chilly in the garden was evidenced by fact that host's breath was visible. Sixtine Chapel, with its magnificent Michelangelo frescoes, was, unfortunately, given the once-over-lightly treatment, perhaps because lighting there is problem and it's a pretty difficult to photograph even under the best of conditions.

Anby.

Ford Startline

"The Young Juggler" might have had merit as a modest half-hour piece, but blasting it into an hour caused it to collapse under its own bulk.

Joseph Stefano's script (based on the St. Barnabas legend) told how the young juggler got religion. Introduced as a cowardly romantic belated in the process of being chased by a band of outraged husbands and fathers whose wives and daughters he has compromised ("a man who can talk a rose into blooming before its time"), he was left with a lame arm following a serious knife-wound. Unable to juggle, he was given sanctuary in a monastery, skeptically indulged in a "prayer" for recovery before a statue of the Virgin Mary, was miraculously cured. In gratitude, he offered the statue the only thing of value he possessed—a display of his juggling talent. The prior who has taken him in was outraged by this sacrilegious performance, believed "blasphemy" (a weakness of the script, since the "understanding" prior is way behind

the average viewer, who immediately recognized the juggling as a sincere gesture of thanks and humility. The "miraculous" response of the Virgin Mary to the juggler's performance (an awe-inspiring ray of heavenly light) brought the drama to an emotional finish.

Principal flaw in the work was the telegraphic aspect of Stefano's script. The juggler's ultimate transformation was apparent early in the play. Ted Post's direction grew strained and sluggish in attempting to pad the hour, dwelling overlong on facial reactions and physical attitudes. The strain also told on star Tony Curtis, though he seemed to be giving it a valiant effort (as a juggler, however, he appeared to be having his difficulties with the elementary matter of balancing a stick on the end of his finger). Nehemiah Persoff was shackled in the colorless role of the prior. Better than past performances were turned in by Elisha Cook, Harvey Johnson and Patricia Medina.

Tabé.

Play of the Week

That dreams are an escape from harsh reality was also the theme of Eugene O'Neill's "The Ilium Comedy." However, the favorable comparison between O'Neill's brilliant play and Meade Roberts' "A Palm Tree in a Rose Garden," WNTA-TV's (N.Y.) "Play of the Week," ends there.

In "Ilium" there is the feeling that the barroom buddies had at one time really lived, while the habitants of a sequestered Hollywood motel, the Rose Garden, seem almost to have lived in a dream world. A tragedy perhaps, but it doesn't seem to be so bad considering that most of the characters in "Palm Tree" never knew any other way of life. It's a small play, with occasionally diverting moments, but not quite enough of them to make the entire two-hour videotape program interesting or engaging.

Portrait by Glenda Farrell as a frustrated, meddlesome hotel owner was fine. Other good performers were turned in by Robert Webber, an immature movie idol; Barbara Basile, as a suicidal Hollywood hopeful; Dora Merande, as a drawing old lady; and by Barbara Ann Barrie, Jenny Lou Law, John Granger and Michael Shillo in other roles.

"Somebody in 'Palm Trees' said, 'At some time we must all give up childhood or at least try.' But somehow the author didn't seem convinced by his own theme."

Art.

CBS Television Workshop

Albert McCleery designated Murray Susskind (brother of David) as this series' first "guest producer" last Sunday (3), and Susskind chose two moderately successful short plays, "Tessie Malitano" and "Anton Waldek," by Emanuel Frachtenberg. "Malitano," with Maureen Stapleton in the lead, was about a busybody with a heart of gold. Such stuff has been seen before, although it was interesting due to Frachtenberg's sensitive writing.

"Waldek," played brightly by Joseph Wiseman in title role, concerned a grandiloquent liar who escaped the detection of his affectionate Middle European friends.

Art.

Wisconsin 'Wonderama'—WNEV-TV's Kid-Slanted Mock-Up on Politics

With all the political hoopla of the real thing, New York Independent WNEV-TV Sunday (3) presented an interpretation for kids of the upcoming Wisconsin primary.

The 15-minute org of the station's 9 a.m. to 12 noon moppet show, "Wonderama," was rigged out with campaign speeches, posters, pamphlets and buttons and a mock election for the studio audience. "Wonderama" emcee Sonny Fox guided the kids through the campaigning and balloting and provided a running commentary on the importance and meaning of the Wisconsin warmup.

Excited activity of the studio kids created a lot of color and would have to make the political event more meaningful to the home set. Three P.S. 6 youngsters took the podium to stump for their choice among hopefuls Kennedy, Humphrey and Nixon. Demo speakers touted their candidates' labor and farm support and record in

(Continued on page 60)

PLAYHOUSE 90

(Alibi, Babylon)
With Dana Andrews, Don Murray, Barbara Rush, Kim Hunter, Everett Sloane, Rita Moreno, Judith Evelyn, Robert Crawford, Rusty Lane, others

Producer: Peter Kurler
Director: Robert Stevens
Writer: David Shaw (from Pat Frank novel)

50 Mins., Sun. (3), 8 p.m.
AMERICAN GAS, ALLSTATE INSURANCE, R. J. REYNOLDS
CBS-TV, from Hollywood (live & taped)

(Lennen & Newell, Leo Burnett, Wm. Ealy)

Besides being fascinating melodrama, "Alibi, Babylon," the Sunday presentation on "Playhouse 90," was powerful propaganda for peace.

To judge by the size and drawing power of the cast, the fear and misery evoked by the story—which David Shaw adapted from the popular Pat Frank novel—and, most important, by its timing in relation to the disarmament conference at Geneva. It was obvious that it was planned as a plea for world peace. It was eloquent in that regard. One can imagine viewers turning off their sets at 9:30 p.m. when "Babylon" was over, to address their thoughts in a letter to Congress or the White House.

The 8 p.m. Sunday time, normally held by Ed Sullivan's variety frolic, is one of the best set-in-use hours of the week. Some 24,000,000 saw the 90-minute telecast, according to the ARB overnight ratings, and apparently strong object lessons like this one have commensurately strong ratings pull. The mighty "Maverick" and all other competitors were soundly thrashed by this video vision of hydrogen war.

Essentially "Babylon" is the tale of a smalltown in Florida, near Orlando, that survives the immediate destruction of a hydrogen bomb war between the U. S. and Russia, but, perhaps far worse, the population of "Fort Repose" suffers retrogression to animalism and imminent death by fallout. Story possesses such weaknesses as such character development. It was, somehow, easier to feel for the situation than some of the wooden people who populated the remains of America. However, the Shaw adaptation gained strength in this regard toward the end of the 90 minutes, and the characters as well as the situation took on greater meaning.

As the already "dead" narrator, Dana Andrews did some serviceable underplaying. Don Murray, as the immature man more or less left to handle the overwhelming legacy of death and destruction, was superior. Kim Hunter, as the frantic wife of the late Air Force colonel (Andrews), was ditto. Everett Sloane, Barbara Rush, Judith Evelyn, Rita Moreno, Robert Crawford and Rusty Lane played other key roles.

It's unimaginable that anything else TV has done until now has served as better public service vehicle than this drama of doom. That it could happen here must

be remembered.

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Oscar Comes Up With Goof-Proof TV; Metro Takes Charlot-Share: 11 Awards

By GENE ARNEEL

DOW HOUR OF GREAT MYSTERIES

(The Bat)
With Helen Hayes, Jason Robards Jr., Bethel Leslie, Martin Brooks, Margaret Hamilton, Shepperd Strudwick, Karl Light, Mark Roloff, others; Joseph N. Welch, host

Producer: Robert Sander
Director: Paul Nickell
Adaptation: Walter Kerr (from play by Mary Roberts Rinehart and Avery Hopwood)

60 Mins., Thurs. (3), 9 p.m.
DOW CHEMICAL CO.
NBC-TV, from N.Y.

(McMann, John & Adams)

Had "The Bat" turned out to be Robert N. Welch (which might not have been a bad idea under the circumstances) it could not have been more surprising than Robert Sander Associates throwing away such talents as Helen Hayes and Jason Robards Jr. on this videotaped piffle.

It's 40 years since the Mary Roberts Rinehart-Avery Hopwood whodunit embarked on its legit career, and this Walter Kerr adaptation served as the inaugural presentation of the "Dow Hour of Great Mysteries" on NBC-TV. Why Sander & Co. chose to resurrect it remains the TV puzzle of the week. As an outdated piece of theater, somewhat paralleling the nickelodeon bits out of the old Fort Lee studios in Jersey, it might have been worth sticking with—for laughs. It was played straight, but could not have been funnier had it been traveltied. As a museum piece, this preem effort might have had some historical now vs. then values, but otherwise it best be forgotten.

All the obvious stances, posturing, exclamations and screams all the videotaped stage business of the lurking shadows, the opened windows and the locked doors, the falling bodies, the lightning outside and the lighted candles inside—not a trick was missed as Miss Hayes, Robards, Bethel Leslie, Martin Brooks, Margaret Hamilton, Shepperd Strudwick, Karl Light and the others were put through the paces of early Americana theater. Director Paul Nickell and the camera crew seemed to have their troubles staying with it.

What induced Sander to write the good jurist Welch into the hosting chores was another bit of confounding mystery. How now, brave Doc?

Rose.

There have been upmarket in viewers thoughts. There was one line in the play, which may or may not have been the underlying feeling of the authors: "There's only one thing to do: that's survive." It is a compelling thought.

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Metro could have used a chariot with its record haul of 11 Oscars, all bestowed upon "Ben-Hur," as the film industry formally decided its own best of everything before what doubtless was a peak tv audience. This 32d in the long-run series of Academy Awards presentations was gotten across via efficient television production.

In marked contrast with last year's cutting, which ran short by 15 minutes, Monday (4) night's program went 30 minutes over an hour and a half. But nobody goofed; provision had been made for the extra time. And, despite the marathon nature of things, the show had pace and a smoothness. It was neither the funniest nor the most exciting of the Oscar debuts to be telecast, but nonetheless it started

ACADEMY AWARDS

With Bob Hope, Ella Fitzgerald, Tyne Morand, Joel James, Frankie Laine, Sammy Davis Jr., Gogi Grant, Frankie Vaughan, others

Writers: Richard Brown, Gog Henry, Hal Koster, Mort Lachman, Bill Larkin, Charles Lee, Jack Ross, Mel Shavelson, Norman Panama, Lester White

Producers: Arthur Freed (for Academy); Alan Handley (for NBC-TV)

Directors: John Houseman, Vincente Minnelli (for Academy); Handley (for NBC-TV)

Musical Director: Andre Previn
Stage Director: Joe Parker

90 Mins., Monday (4), 10:30 p.m.
ACADEMY OF MOTION PICTURE ARTS & SCIENCES
NBC-TV, from Hollywood

up beaucoup entertainment values. The absence of awkwardness in itself was an achievement.

Academy producer Arthur Freed, directors John Houseman and Vincente Minnelli, and NBC-TV producer-director Alan Handley proved themselves professional on all counts. From the platoon of writers involved the speaker might have expected more zip and sparkle but, perhaps, there's not too much to be done with the now overly familiar format.

Gone, thankfully, are certain situations which marred previous Acad exposures. On Monday night the winners were on stage in jig time. Technical awards, meaningless to the public, were made off-camera. The entire proceedings were kept at home in Hollywood; no disconcerting cut-ins to New York as in past.

Fortunately for all involved, distinguished pro Bob Hope held the entire reins and was in command all the way. He kept the show together and made with the funniest 1. host. A couple of intra-tape cracks got lost on the non-film his spectator ("Ronald Reagan is the only working actor") but Hope has

(Continued on page 52)

TIMEX ALL-STAR CIRCUS

With Joe E. Brown, host; others
Exec Producer: Don Cash
Producer-Director: Frank Bunetta
Writer: Diane Morgan
60 Mins.; Thurs. (3), 7:30 p.m.
TIMEX
ABC-TV (tape)

(W. R. Doner & Co.)

There beats a heart in the electronic medium, too. What would spring be without the circus? So the Timex watchmakers, ABC-TV and England's Betram Mills Circus joined together Thursday (3) night at 7:30 p.m. to present an aerial of hilarity, breathtaking acrobats, and death-defying tiger acts. In addition to jugglers, clowns and Joe E. Brown.

It was fun.

The format of the show had Brown visit London and, accompanied by few kids, take in the Betram Mills Circus performing at the Olympia. On the whole, the videotape job was excellent. The only point where some better camerawork might have been done was in the away pole act of the Aerial Histrion. On the home screen, the act was caught at too much of a distance for the viewer to participate in the excitement.

But that was a relatively minor flaw. Charly Boumann's tiger act was a rip-spoor. He put those ferocious cats through a series of

(Continued on page 60)

Foreign TV Reviews

EUROVISION SONG CONTEST

With Harry Winter, Fred Lecher, Katy Borner, Hans-Joachim Roedelius, Wyo Hoo, Hans Carro, Renato Nicolai, Camille Felgen, Francis Deguelt, Nora Brockstedt, Siv Mathiasen, Anita Traversi, Bryon Johnson, orch under Eric Robinson and 10 guest conductors, Catherine Bayle

Producer: Harry Carline
75 Mins., Tues., 9:00 p.m.
BBC-TV, from London

This was the climax to the search for the best popular song newly-written for 1960. It brought together, in London's Royal Festival Hall, the tunes and singers that had won their respective heats in 13 European countries. After the songs had been performed, the various national juries, 10 apiece, relayed the placing of their votes; each jury wasn't allowed to vote for the number originating in its own country.

And the vote went to the French song, "Tom Pillibi," enchantingly delivered by young Jacqueline Beyer, daughter of Lucienne Simon, this winning a chance of the same calibr. The voting ran neck-and-neck with Britain's jaunty "Looking High, High, High" robustly presented by Bryon Johnson, but the French entry won by a reasonable five points in the end.

The general level of European pop-writing, thus revealed, seemed pretty mediocre. There was a great deal that was imitative, like the pseudo-American tune from Sweden and the derivative song composed by Robert ("White

Horse Inn") Stolz as Austria's contribution. Mournful ballads, sung by anguished crooners, came from Luxembourg and Italy, and a kittenish ditty about a Laplander did fair service to Norway.

Despite the jury's decision, the likeliest contender for an international hit parade came from Monaco. This was "Co Sola-La" (That Night), a torchy ballad that was treated to a clever swooning performance from Francis Deguelt. This collected a cluster of votes, and seemed suitable for anglicization.

The program was ably emceed by Catherine Bayle and, considering that it was beamed to all the European countries concerned and required their cooperation, the hitches were few and far between. Boyer's manipulation of the voting board was the only fundamental complaint.

With the interest and excitement of the final vote, it had an extra kick, for it aroused, even during the dullest numbers, the critical and argumentative faculties of viewers.

THE ARTHUR HAYNES SHOW
With Arthur Haynes, Alison Coburn, Nicholas Parsons, Ken Morris, Jack Parnell, Orch
Producer: Celia Clews
Writer: Johnny Speight
30 Mins., Mon., 9:00 p.m.
ASSOCIATED TELEVISION, from LONDON

Arthur Haynes is a comedian with a cheeky personality who has hitherto ranked amiably below

(Continued on page 62)





The Churchill Memoirs

**FIRST OF A SIGNIFICANT SERIES
OF ABC TELEVISION
PROGRAMS IN THE PUBLIC INTEREST**

"It is my earnest hope that pondering upon the past may give guidance in days to come, enable a new generation to repair some of the errors of former years and thus govern, in accordance with the needs and glory of man, the awful unfolding scene of the future."

With these words, Winston Churchill concludes the preface to his memoirs.

And from these words the most ambitious project in visual history takes inspiration: ABC's television presentation of this pageant of the fateful years from 1919 to 1949.

To meet so immense a challenge, historical film footage—much of it never shown before—has been gathered from allied and axis sources. Cameramen have girdled the globe to film special interviews with the history-makers of our time. For this series, President Eisenhower, former President Truman . . . many German, Italian, Japanese and Russian leaders have added their eye-witness testimony to the record.

But dominating the stage, giving the vast scene immediacy, color, dynamic import . . . are the words, the voice, the presence of the greatest of all living history-makers . . . The Right Honorable Winston Spencer Churchill himself.

The program, with special musical score by Richard Rodgers, will be brought to the American television public next fall in a series of 26 half-hour episodes.

Pridefully, it takes its place in the array of public affairs programs creating the significant look of ABC Television in 1960. **a**

WATCH ABC-TV IN '60
(more people will)

April came in like March

	AVERAGE AUDIENCE RATINGS*
ABC-TV	19.4
NET Y	19.0
NET Z	18.2

Or if you're a night man: ABC came in 1st three nights of the week, 2nd four nights of the week, 3rd no nights of the week. *Source: Nielsen First April 24-Market TV Report, week ending March 27, all seven nights, 8-10:30 PM, NYT.

ABC TELEVISION 

VARIETY - ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular market. This week ten different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc., is furnished. Reason for detailing an

expert picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 150 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY ARB charts are designed to reflect the rating tastes of virtually every market in the U.S.

(Continued from page 38)

TUCSON

STATIONS: KVOA, KGUN, KOLD. SURVEY DATES: NOVEMBER 8-14, 1959.

TOP TEN NETWORK SHOWS				TOP SYNDICATED PROGRAMS				TOP COMPETITION					
WK.	PROGRAM-DAY-TIME	STA.	AV. RTG.	WK.	PROGRAM-DAY-TIME	STA.	DISTRIB.	AV. RTG.	WK.	PROGRAM	STA.	AV. RTG.	
1.	Wagon Train (Wed. 9:00-10:00)	KVOA	39.2	1.	Huckleberry Hound (Thurs. 8:00)	KVOA	Screen Gems	22.6	50.0	1.	Brave Stallion	KGUN	10.2
2.	77 Sunset Strip (Fri. 9:00-9:30)	KGUN	36.9	2.	Whistledubs (Sat. 9:00)	KVOA	CBS	22.6	42.7	2.	Men Into Space	KOLD	17.5
3.	Bob Hope (Mon. 8:30-9:30)	KVOA	34.7	3.	The Californians (Mon. 8:00)	KGUN	Victory	22.3	50.8	3.	Headlining Tucson, Woa	KOLD	12.4
4.	Ganamoche (Sat. 8:00-8:30)	KOLD	32.5	4.	Badge 714 (Thurs. 8:30)	KVOA	NBC	19.0	36.8	4.	Weather, Sports	KOLD	10.2
5.	Jack Benny (Sat. 9:30-10:30)	KOLD	32.3	5.	Manhunt (Thurs. 8:00)	KGUN	Screen Gems	19.0	34.9	5.	Untouchables	KGUN	19.0
6.	Maverick (Sun. 6:30-7:30)	KGUN	32.1	6.	Woody Woodpecker (Tues. 6:00)	KVOA	Kellogg	17.9	43.0	6.	You Bet Your Life	KVOA	24.1
7.	Louis Jordan (Wed. 9:00-9:30)	KVOA	30.5	7.	Flight (Tues. 9:30)	KVOA	CNP	17.5	35.0	7.	Headlining Tucson, Woa	KOLD	13.1
8.	Nave Gen. Will Travel (Sat. 7:30-8:00)	KOLD	29.2	8.	Mike Hammer (Fri. 9:30)	KVOA	MCA	17.5	37.7	8.	Weather, Sports	KOLD	10.2
9.	The Rifleman (Tues. 9:00-9:30)	KGUN	29.2	9.	Tales of the Texas Rangers (Fri. 8:00)	KGUN	Screen Gems	15.7	44.9	9.	Garry Moore	KOLD	19.0
10.	Markam (Sat. 8:30-9:30)	KOLD	27.4	10.	This Man Dawson (Mon. 9:30)	KOLD	Ziv	15.4	37.7	10.	Rawhide	KOLD	16.1
											Jeff's Collie	KVOA	8.8
											Man With A Camera	KGUN	12.4

EL PASO

STATIONS: KROD, KTSM, KELP. SURVEY DATES: NOVEMBER 8-14, 1959.

1. Gunsmoke (Sat. 8:00-8:30)	KROD	56.4	1. Trackdowns (Mon. 9:00)	KROD	CBS	40.7	67.5	Bold Venture	KTSM	13.3
2. Nave Gen. Will Travel (Sat. 7:30-8:00)	KROD	53.6	2. Deadline (Sat. 9:00)	KROD	Flamingo	39.1	59.8	Riverboat	KTSM	20.5
3. Ed Sullivan (Sun. 6:00-7:00)	KROD	53.3	3. Superman (Fri. 9:00)	KROD	Flamingo	31.1	50.0	430 Hop: News	KTSM	12.8
4. What's My Line (Sun. 8:30-9:00)	KROD	50.6	4. Huckleberry Hound (Thurs. 8:00)	KROD	Screen Gems	30.2	80.8	News-Huntley-Brinkley	KTSM	16.8
5. Bob Hope (Mon. 8:30-9:30)	KTSM	48.7	5. Whistledubs (Tues. 7:00)	KROD	CBS	29.5	38.8	430 Hop: News	KTSM	16.7
6. Perry Como (Wed. 7:00-8:00)	KTSM	46.8	6. Shogun Slide (Thurs. 8:30)	KTSM	MCA	28.5	45.9	News-Huntley-Brinkley	KTSM	17.3
7. Perry Mason (Sat. 9:30-10:30)	KROD	46.7	7. Badge 714 (Fri. 8:00)	KROD	NBC	27.9	41.1	Arthur Murray Party	KTSM	33.7
8. Price Is Right (Wed. 6:30-7:00)	KTSM	45.9	8. Amos & Andy (Tues. & Wed. 8:30)	KROD	CBS	27.1	56.1	Playhouse 90	KROD	22.4
9. Red Skelton (Tues. 7:30-8:00)	KROD	45.9	9. Revere & (Tues. 9:00)	KTSM	Screen Gems	26.3	41.2	Shubert Alley	KTSM	22.1
10. Garry Moore (Tues. 8:00-9:00)	KROD	44.4	10. Mike Hammer (Fri. 9:30)	KTSM	MCA	25.7	54.8	Laramie	KTSM	18.8
								Off The Record	KTSM	9.8
								Palm Grove Playhouse	KROD	23.7
								Pearl Premium Theatre	KROD	18.6

WEST PALM BEACH

STATIONS: WPTV, WEAT, WTVJ. SURVEY DATES: NOVEMBER 8-14, 1959.

1. The Texas (Mon. 8:00-8:30)	WTVJ	33.8	1. Sea Hunt (Fri. 7:00)	WTVJ	Ziv	21.3	50.9	Badge 714	WEAT	7.9
2. Ed Sullivan (Sun. 6:00-7:00)	WTVJ	32.4	2. Death Valley Days (Sat. 6:30)	WTVJ	U.S. Borax	20.9	50.0	Let's Dance	WPTV	7.9
3. Perry Mason (Sat. 7:30-8:00)	WTVJ	31.9	3. Bourne & (Wed. 7:00)	WTVJ	Screen Gems	20.9	44.4	William Tell	WPTV	12.2
4. Louis (Sun. 7:00-7:30)	WTVJ	30.9	4. Sea Hunt (Thurs. 7:30)	WPTV	Ziv	20.9	35.2	To Tell The Truth	WTVJ	26.3
5. Red Skelton (Tues. 9:30-10:00)	WTVJ	30.0	5. Border Patrol (Sun. 6:30)	WTVJ	CBS	19.1	48.2	The Lone Ranger	WPTV	13.7
6. Ganamoche (Sat. 10:00-10:30)	WTVJ	29.5	6. Shogun Slide (Mon. 7:00)	WTVJ	MCA	17.3	36.7	Phil Silvers	WPTV	16.2
7. Bob Hope (Mon. 8:30-9:30)	WPTV	29.3	7. Phil Silvers (Mon. 7:00)	WPTV	CBS	16.2	34.4	Shogun Slide	WTVJ	17.3
8. Price Is Right (Wed. 6:30-7:00)	WPTV	28.8	8. The Vikings (Mon. 7:30)	WPTV	UA-TV	15.1	35.5	Shogun Slide Party	WTVJ	22.3
9. Wagon Train (Wed. 7:30-8:00)	WPTV	27.7	9. This Man Dawson (Sat. 7:00)	WTVJ	Ziv	14.4	35.1	Let's Dance	WPTV	7.9
10. To Tell The Truth (Thurs. 7:30-8:00)	WTVJ	26.3	10. Trackdowns (Thurs. 7:00)	WTVJ	CBS	13.3	32.4	Cannonball	WPTV	12.6

Inside Stuff—Radio-TV

Because director Jack Smight's father was injured in an auto accident in Minneapolis, the entire tape of "Millionaire's Mile" was completed in New York in one night (a Sunday) to enable Smight to leave directly afterward. Original schedule had called for Sunday-Monday taping. "Mile" is the Andrew Carnegie biog on the "American Heritage" series upcoming Sunday (10) on NBC-TV with Judith Anderson, David Wayne, Eddie Hodges and Jay Barney.

It's State Farm Mutual Insurance Co., not Allstate, as erratumed last week, which will sponsor part of CBS-TV's Jack Benny series next season. State Farm has been placed for the weekly Sunday half-hour by Needham, Louis & Brerly.

NBC chairman Robert W. Sarnoff wants the FCC to do away with its edict demanding that stations seeking license renewal first specify the exact percentage of public service programming they have done. The network topper said last week, in his regular letter to radio-TV editors, that the FCC should exercise a "standard of reasonableness" with regard to public service demands on broadcasters.

Sarnoff called upon the FCC to allow the station owner to "describe how he has tried to determine the audience needs and interests in his community and how he means to serve those interests in part or in whole. He should do this with a narrative account to the commission, not by filling out the present archaic form of fixed program categories by percentages—a form that requires a station in N.Y.C., for example, to enter a percentage for agricultural broadcasts."

Communications dept. of the U. of Notre Dame has scheduled a series of 10 "Lectures About TV" which kicks off April 8 and continues weekly into June. Visiting lecturers will be James W. Beach, ABC-TV vee in charge of Central Division sales; Clark B. George, CBS-TV vee and g.m. of WBBM-TV, Chicago; Edward P. Shorick, exec. v.p. of Blair-TV Inc.; Norman E. Cash, TVB presy; Garth Heist, director of tv engineering for Motorola Inc.; Danley Feddersen, director of program development for the Chi educational station, WTTW; Don Tennant ad agency; Rev. John S. Bannahan, radio-TV director for the Chicago archdiocese; and William J. Gilligan, pres. of Park Advertising.

Howell J. Matham of John Blair & Co. will chair the series and introduce the speakers. Students will be admitted without charge. Prof. Thomas J. Stritch, chairman of the department, delivered the preliminary lecture on "Myth and Magic in Modern Communications" recently.

Viewed as a whole, British tv programs are "generally decent and beneficial," according to R. A. Butler, Home Secretary, writing in the current issue of the commercial tv program publication TV Times. Title of his article is "Does Television Glamorize Crime?" Butler declares that there are some exceptions to this general verdict, especially those depicting the gangster and bigshot "in a way that can give some romantic youths and people of feeble character an urge to emulate." He concludes that it's a very difficult task to prevent programs that are entertaining, amusing and attractive to millions of viewers without sacrificing moral and cultural standards, adding that he wouldn't care to say that those running tv always succeed, "but I do know that their vigilance is continuous."

Mary Jane Morris Exits As FCC's Law Sec'y

Washington, April 5.

Mary Jane Morris, secretary of the Federal Communications Commission since 1954, has resigned the \$12,770 post to practice law in Washington, opening a branch office here for her brother's Midland, Mich., firm of Boser & Morris.

Her FCC successor hasn't been picked. Her resignation took effect Friday (1).

Radio Code

Continued from page 21

steps to toughen the radio code "to eliminate such deceptive practices as payola, rigged quiz shows and loaded interviews." With approval of NAB's radio board of directors, he said, the committee also has proposed for the first time to include actual enforcement of the standards. Committee also has recommended that formal subscription to the standards (code) be opened to non-NAB members.

Gill warned that the broadcasters must regulate themselves or the Government will do it for them.

In a report on the activities of the All-Industry Radio Music Licensing Committee, counsel Emanuel Dannett told of the recent ASCAP agreement. He made the welcome announcement that BMI in the last two weeks has agreed to grant broadcasters a percentage decrease comparable to that won from ASCAP. The decrease will be for an experimental six-month period, starting May 1.

Station Representatives Assn. exec. forecast that spot radio biz in '60 should boom to \$200,000,000 with some hard selling. He estimated that '59 wound up with more than \$170,000,000 going to spot radio.

Chi Fears & Crocodile Tears

Continued from page 21

serious situation where some radio stations do not have established rates. Indeed, manifestations of the same practice are now appearing in television."

Quiz rigging and payola, per se, said McCollough, are not the major shortcomings with which the industry must contend. "These are symptoms of something deeper—symptoms of certain business malpractices whose only cure is a self-treatment. Among the fundamental, underlying ills of broadcasting are rate manipulations, trade deals, downgrading the competition in our own media and kindred activities. Until we cure them—and we can only cure them individually and not in concert—we run the continuing risk of loss of advertiser confidence."

"More disturbing than that, however, is the greater peril of attracting to our industry the charlatans, the deal makers, the unprincipled who, by attrition through the years, can destroy the confidence of the public itself."

The NAB gathering met for the first time Fred W. Ford, the new FCC chairman, who can't afford to make his predecessor's mistake of being friendly. In fact, the broadcasters know that the whole future conduct of the FCC in relation to the industry must change, that the "era of propriety" has arrived, tougher investigations, no more casual "dropping in" on broadcasters.

There's a "waiting with expectancy" for tomorrow's (Wed.) panel discussion of the FCC membership here. The broadcasters have come loaded with questions, they know the time has come to stand up and be counted. This time the broadcasters have the advantage over the Government agency.

It's conceded that the FCC overreached itself in its recent edict, now recognized as wholly impractical, on identifying (with case his-

torical) each and every non-paying record that's played. That it will precipitate awkward programming and run counter to the public interest is even recognized by some of the commissioners. As for recording R, one commissioner is said to have retorted: "You can't make a cat walk backwards."

But apparently where the commission chiefly blundered was in not recognizing, in issuing the edict, that it can be an enormous source of embarrassment to Congress itself. On this score they've already been told off. Congressmen are provided free recording facilities paid out of taxpayer's funds for use on hometown stations designed to advance their cause among their constituents. Those records would not be immune from such identification and explanation set forth by the commission. The elected body wouldn't like that—in fact, it has said so.

Since the FCC is welcoming comments from broadcasters, tomorrow's discussion should be a lulu.

British ABC-TV Yens

Adult Educ'n Hours

London, April 5.

An application by ABC-TV, commercial web covering the Midlands and North weekends, is going forward to the Postmaster General for extra airing hours to allow adult education programs on Sunday mornings.

Notion, as outlined by ABC-TV managing director Howard Thomas, is to put out a 60-minute show sans advertising in the fall that will "help ambitious ordinary people who want to get on in the world." Company wouldn't attempt to set up a university of the air but give down-to-earth instruction in subjects such as economics and English.



**A MOST
UNEXPECTED
SPONSOR**

AMALGAMATED TRUST & SOUTHERN BANK # 13
 (INCORPORATED) *March 19 1960*
 PAID TO THE *Columbia Broadcasting Co. 10.00*
Ten and 00/100
 UNITED FEDERAL OF THE 1960
 AGREEMENT NO. *George B. Burt*

**FOR A MOST
SPECTACULAR
PROGRAM!**



The check came in a letter saying: "I send it to you because I thought your coverage of Squaw Valley was superb. And I understand it cost you a pretty penny over and above any advertising income."

The letter was one of literally thousands reflecting the excitement and appreciation felt by 80 million Americans who watched the series of 14 programs on the CBS Television Network covering the 1960 Winter Olympic Games.

They came from all elements of the population—from some of the highest ranking government officials, one of whom described the broadcasts as "a spectacular job of detailed coverage"—as well as

from farmers, teenagers, businessmen, and housewives. A Midwestern newspaper published an editorial headed "CBS deserves a gold medal."

It goes without saying that this remarkable surge of enthusiasm was especially gratifying to the real sponsor of the series—Renault, Inc.—which was able to demonstrate the quality of its automobiles to tremendous daily audiences. (During the average minute that the 14 broadcasts were on the air they commanded the undivided attention of 20 million viewers. More people watched these broadcasts than the combined viewers of all other programs on the air at the same time.)

Naturally this overwhelming response pleased us, too, since it set the stage for our exclusive coverage of the Summer Olympics next August and September against the magnificent backdrop of Rome. For 18 consecutive days you will see the world's foremost athletes competing in the historic Marathon and Pentathlon events, as well as in 32 other sports contests from boxing to yachting. It set the stage, too, for an advertiser to write a check making him a sponsor. In fact, we're expecting it.

CBS TELEVISION NETWORK

VARIETY-ARB FEATURE CHART

VARIETY's weekly feature chart, based on ratings furnished by American Research Bureau, covers two markets. Each week the 10 top rated features for the two markets will be listed.

Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this VARIETY chart. Listed below is such pertinent information regarding features as their stars, release year, original production company and the present distributor included wherever possible along with the title. Attention should be paid to such factors as the time and day, the high and low ratings for the measured

feature period and share of audience, since these factors reflect the effectiveness of the feature and audience composition, i.e., a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi-stripped basis utilizing the same theatrical throughout the week a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled switches in titles the listed features for the particularly rated theatrical filmed show are as accurate as could be ascertained.

WASHINGTON, D.C.

STATIONS: WRC, WTTG, WMAL, WTOP. SURVEY DATES: NOVEMBER 8-14, 1959.

TOP TEN FEATURE FILMS

	RUN	TIME SLOT	AVERAGE RATING	HIGH	LOW	AVERAGE SHARE	TOP COMPETITION	STATION	RTG AV.
1. "THE UNINVITED"— Ray Milland, Paramount, 1944, MCA	1st Run	10:30 Theatre Sat. Nov. 14 10:30-12:45 a.m. WTOP	19.1	19.8	12.9	50.1	It Could Be You Playhouse 8—"The Champion" (1st Run) Dark Powell Mystery Theatre—"Penthouse Mystery" (Repeat)	WRC WTTG WTTG WMAL	14.5 4.7 2.5 2.8
2. "MARYLAND"— John Payne, Walter Brownlee, Brenda Joyce, 20th Century Fox, 1940, NTA	1st Run	Sunday Matinee Sun. Nov. 8 1:45-3:30 p.m. WMAL	8.7	9.5	8.4	35.0	Pic for Sunday Afternoon— "David Copperfield" (Repeat)	WTOP	6.8
3. "RELIE STAR"— Gene Tierney, 20th Century Fox, 1941, NTA	Repeat	Early Show Sat. Nov. 14 5:00-6:45 p.m. WTOP	7.7	8.4	7.3	27.8	Pick Temple's Ranch Three Stooges Milt Grant Show	WTTG WTTG WTTG	9.5 12.0 7.8
4. "KING DINOSAUR"— Bill Bryant, Wanda Corbin, Lippert, 1950, Guild Films	1st Run	Five Star Theatre Wed. Nov. 11 8:00-9:00 p.m. WTTG	7.7	7.8	7.5	18.8	Wagon Train Price Is Right	WRC WRC	25.7 28.3
5. "MONSTER FROM THE OCEAN FLOOR"— Anne Kimball, Stuart Wade, Lippert, 1954, Guild Films	Repeat	Five Star Theatre Wed. Nov. 11 9:00-10:00 p.m. WTTG	7.7	7.8	7.5	18.7	Perry Come	WRC	25.9
6. "EVERY GIRL SHOULD BE MARRIED"— Cary Grant, Betty Drake, RKO, 1948, CAC	Repeat	Metropolitan Movie Sun. Nov. 8 4:00-5:30 p.m. WTTG	7.6	8.7	8.4	35.0	NBC Opera Metty's Funday Funnies	WRC WMAL	8.9 13.6
7. "THIS GUN FOR HIRE"— Alan Ladd, Paramount, 1942, MCA	1st Run	Late Show Fri. Nov. 13 11:15-1:00 a.m. WTOP	7.3	8.4	6.8	31.8	Rash, Forecaster Simpson Jack Paar Show	WRC WRC	11.3 6.4
8. "DAVID COPPERFIELD"— Freddie Bartholomew, W. C. Fields, Lionel Barrymore, MGM, 1935, MGM-TV	Repeat	Pic for Sunday Afternoon Sun. Nov. 8 1:30-4:00 p.m. WTOP	8.5	7.8	5.8	27.3	Notre Dame Football Sunday Matinee "Maryland" (1st Run) Crusade in the Pacific	WMAL WMAL WTTG	7.8 8.7 5.8
9. "SAHARA"— Humphrey Bogart, Columbia, 1944, Screen Gems	Repeat	Early Show Wed. Nov. 11 5:00-6:30 p.m. WTOP	6.3	6.7	6.2	19.1	Boo the Clown Sole Little Rascals	WRC WRC WMAL	14.3 10.6 10.9
10. "SHOCKING MISS PILGRIM"— Betty Grable, Dick Haymes, 20th Century Fox, 1947, NTA	Repeat	Sunday Playhouse Sun. Nov. 8 11:30-1:00 a.m. WRC	5.8	7.3	5.0	31.8	School of the Sky Laurel and Hardy Face the Nation Notre Dame Football	WTOP WTOP WTOP WMAL	6.4 6.4 4.3 8.9

PORTLAND, ORE.

STATIONS: KOIN, KGW, KPTV. SURVEY DATES: NOVEMBER 8-14, 1959.

1. "NAVY WIFE"— Joan Bennett, Gary Merrill, Shirley Yamaguchi, Walter Wanger, 1956, M&A Alexander	1st Run	Major Studio Preview Sat. Nov. 14 6:00-7:30 p.m. KPTV	8.3	9.0	7.7	31.8	Mr. District Attorney I Led Three Lives Sea Hunt	KOIN KOIN KGW	17.3 14.7 27.3
2. "COVER GIRL"— Rita Hayworth, Gene Kelly, Phil Silvers, Columbia, 1944, Screen Gems	1st Run	Showtime On 6 Sat. Nov. 14 11:00-1:15 a.m. KOIN	6.9	12.8	4.3	43.7	News, Weather Channel 8 Playhouse "Bataan" (Repeat)	KPTV KGW	8.3 6.4
3. "POSTMARKED FOR DANGER"— Terry Moore, Robert Beatty, Trendon Productions, 1958, Show Corp. of America	1st Run	Movie 12 Fri. Nov. 13 11:15-1:00 a.m. KPTV	6.8	7.1	5.8	32.3	Whodunnit: City Desk Jack Paar Show Showtime on 6— "The Showdown" (1st Run)	KOIN KGW KOIN	17.3 7.7 4.3
4. "ADVENTURES OF GALLANT BESS"— Audrey Long, Fuzzy Knight, Eagle-Lion, 1948, Screen Gems	Repeat	Saturday Matinee Sat. Nov. 14 2:00-3:30 p.m. KGW	6.8	7.1	5.8	32.7	Boots and Saddles Armchair Theatre—"Call Of the Yukon" (Repeat) "The Homestretch" (Repeat)	KPTV KOIN	3.3 4.8
5. "THE HOMESTRETCH"— Cornel Wilde, Maureen O'Hara, 20th Century Fox, 1947, NTA	Repeat	Armchair Theatre Sat. Nov. 14 3:00-4:45 p.m. KOIN	6.4	7.7	4.8	42.7	Saturday Matinee— "Adventures of Gallant Bess" (Repeat) National Pro-Highlights Championship Bowling	KGW KGW KPTV	7.1 4.5 6.0
6. "BATAAN"— Robert Taylor, George Murphy, MGM, 1943, MGM-TV	Repeat	Channel 8 Playhouse Sat. Nov. 14 11:00-12:45 a.m. KGW	5.8	6.4	3.8	30.3	Showtime On 6— "Cover Girl" (1st Run)	KOIN	7.4
7. "HELLBOARD"— Roy Rogers, Dale Evans, Flying A, 1946, MCA	Repeat	Roy Rogers Feature Sat. Nov. 14 1:00-2:00 p.m. KGW	5.6	6.4	5.1	35.4	News-Foster Learn to Draw Wild West Theatre— "Black Gold" (1st Run)	KOIN KOIN KPTV	3.2 3.2 2.3
8. "STRANGE INTRUDER"— Edmond Purdon, Ida Lupino, Lambert Pictures, 1958, M&A Alexander	1st Run	Wednesday Theatre Wed. Nov. 11 11:15-12:45 a.m. KPTV	5.6	6.4	4.5	32.8	Night Beat Jack Paar Show	KGW KGW	9.6 3.2
9. "KANSAS CITY CONFIDENTIAL"— John Payne, Gillian Gray, Edward Small, 1952, UAA	1st Run	Sunday Matinee Sun. Nov. 8 2:00-4:00 p.m. KPTV	5.0	5.1	4.5	15.8	Pro-Football	KOIN	20.7
10. "THE SHOWDOWN"— Walter Brennan, Marie Winston, William Elliott, Republic, 1950, Hollywood Tele. Serv.	1st Run	Showtime On 6 Fri. Nov. 13 11:30-1:15 a.m. KOIN	4.9	7.7	4.5	30.8	Jack Paar Show Movie 12—"Postmarked For Danger" (1st Run) Final Prayer, Hymn	KGW KPTV KGW	10.8 6.6 0.1

Rep. Celler's Bouquets & Brickbats

[Boosts N.Y. Stations, Blasts FCC and Networks]

Democratic Representative Emanuel Celler is slated to take the floor of the House at noon today (Wed.) to deliver an oration favorable to broadcasters in New York City, his constituency. Besides giving credit where he feels credit is due, in order to balance the Washington ledger on the industry, the Congressman is expected to blast the FCC and the networks.

Celler, chairman of the House Committee on Judiciary and its Antitrust Subcommittee, will read into the Congressional Record the achievements in aggregate of the nine radio and tv stations participating, at his request, in an upheaval study.

He will note, according to his prepared text, that this study casts a new light on the broadcasting situation, "on the heels of earlier disquieting disclosures" by his own antitrust investigative body. He will charge also, by way of reiterating the antitrust groups' earlier findings, that there have been "seriously restrictive practices on the part of networks and others in the television broadcasting industry" and that there has also been a "tendency by the FCC to identify the functions of its office with the private interests of those subject to its jurisdiction."

He will charge that his Congressional group has requested removal of specific anti-competitive restraints in television network broadcasting, followed by "parallel recommendations" by the FCC, although the commission itself has yet to take effective action in this area.

Hints at Regulation of Networks

Celler warns that it may also prove necessary "to make legislative provision for direct regulation of the networks themselves." Celler's favorable findings concern only stations, not networks, although some of the stations involved are owned by networks.

The Congressman, according to a text prepared by his office and to be distributed also by the stations involved, says that he is unwilling to "condone the grave abuses which have cast discredit" on broadcasting or to "deprecate the need for remedial legislation." But he states, "I feel that we will do well if any such legislation is considered calmly, in an atmosphere free from the heat engendered by some of the more flagrant disclosures. Unless we evaluate the entire picture—taking into account the achievements of broadcasting as well as its failures—we will be in no position to legislate effectively in the public interest."

The chairman will state that the current atmosphere tends toward "wholesale condemnation of broadcasters' practices, whether justified or not." Celler will submit, in his speech, a "total picture recognizing the positive and significant contributions in the public interest."

On Sales of Stations

One of his significant statements is that "I believe that Congress will feel impelled to remedy the shocking situation, with respect to informal, ex parte communications, which has on occasion characterized the conduct of the FCC's quasi-judicial function. Attention should also be given to the possibility that sales of stations should be much more closely supervised in the public interest than at present."

Follow Congressman Harris' House Subcommittee on Legislative Oversight has since early last fall, garnered innumerable headlines in its quest to unravel tv and radio scandal. During these hearings, it is understood, Celler requested that the leading N.Y. stations submit lists of

their public services to him for study. Stations which compiled were WQXR, WMCA, WCHS, WNEW, WABC, WRCA and WOR, all in radio, and WRCA-TV and WOR-TV. Robert Leder, head of WOR-plus-tv, is thought to be the man who sparkplugged the Celler search for upbeat facts.

The study, Celler will state, indicates that these stations in his home area have come forth voluntarily with free time for civil defense programming, for non-commercial spot announcements in behalf of "charities and other worthwhile causes, community service programs and for so-called public affairs programming," which the N.Y. Congressman defines as "news coverage... issues, and personalities as well as urgent community problems."

Cites Stations' Defense Role

Celler's prepared text states: "I can now report the little-publicized facts about the part that New York broadcasters have played in the vital Civil Defense Program. Under Federal directive, a New York State Advisory Committee was appointed some time ago with the responsibility to establish and operate emergency communications during the time of crisis and to provide participation in the Conelrad system in the event of enemy attack."

"A further noteworthy contribution," he has found, "was brought to light in the present study." It was he will disclose to fellow Congressmen, a 10-week television series highlighting man's need to adjust in a nuclear age." This paragraph in the text does not name the stations.

\$6,500,000 Puberty Bundle

During 1959, Celler declares, the stations that responded to his request for information donated 90,000 minutes for "non-commercial spot announcements" valued by him at \$6,500,000. This included 110,000 announcements to over 2,000 organizations, he will reveal.

I consider that the sheer magnitude of these figures is worthy of note. In this area, special mention should be made of the extent to which the stations have covered the very troublesome problem of juvenile delinquency." He mentions other noteworthy areas: a station specializing in a program during which offenders are interviewed by viewers via telephone. Another station "mounted full-scale debates on important and controversial public issues."

All these, Celler says are in addition to regular news. The nine stations did over 1,500 pubaffairs shows in '59, costing in airtime over \$1,500,000.

In his speech, Celler will discuss broadcast morality, adding "I, too, have often been impelled to protest the lack of taste and imagination" which sometimes characterizes broadcast programs, although he mentions that the good must be considered with the bad.

Kideo Comes Clean (Mostly)

By JAY LEWIS

Washington, April 5. Although news stories on the White House Conference on Children & Youth widely pictured the broadcast industry as the target of scathing attacks, actual recommendations adopted at the big parley reflected something far less than a blanket indictment of broadcasting's past and present shortcomings.

Out of nearly a score of radio-tv resolutions okayed,

only one amounted to a direct criticism of the industry. This deplored the emphasis on "horror, crime, unnecessary violence and immorality" in broadcast fare.

And the major recommendation for Federal Communications Commission, which also was expected to come in for hot criticism, was that it sponsor local hearings designed to garner grassroots views of citizenry if a station has failed to live up to programming premises. In this connection, the delegates urged that FCC consider programming plans for children as a major factor in weighing broadcast license applications.

Mild Wins Over Wild

The relative mild tone of the resolutions came as somewhat of a surprise since vehement critics of broadcasting had come to the conference in goodly numbers and loaded for bear. Included among the 7,500 delegates were leaders of a widespread of educational, religious, and civic groups which have been in the forefront of those attacking broadcast programming policies.

A spokesman for the conference's forum on mass media, which gave final shape to the recommendations, said that there had been a lively tug-of-war between the critics and defenders of broadcasting in the earlier stages of the parley last week, but that in the end those favoring a "constructive stance," deemphasizing unbridled criticism of broadcasting, held sway. Harshly worded assaults on the industry and FCC, framed previously by work groups under the main media forum, were either watered down drastically or junked altogether before reaching the final voting stage.

Recommendations

The final slate of broadcasting resolutions okayed at the Conference included the following recommendations:

Establishment of high-level advisory board by the President to make recommendations on radio to national, especially as it affects children.

Public and private financial support of educational television.

Inclusion of at least one member on FCC who's knowledgeable both on broadcasting matters and the problems of children.

Allocation of more VHF channels for educational use.

Greater responsibility by broadcasting and advertising industries "for high quality programming designed for entertainment and education, as embodied in the NAB Code."

In Praise of Industry

Illustrative of the mild tack taken by the conference, another resolution was approved praising those in broadcasting for "current creative and constructive programming that elevates taste and standards of children and enhances their knowledge."

Unfortunately for the industry, criticism of broadcast programming as embodied by some of the initial resolutions on the subject as well as by individual delegates in general received more news coverage than the final recommendations.

This was partly the result of the failure of the p.r. staff at the conference to furnish complete results on the voting of the resolutions.

Rep. Celler's speech will be broadcast tonight (Wed.) over seven radio and two tv stations in New York. WJMS Radio will carry it in Washington.

Brinkley's 'NAB-Analysis'

Continued from page 22

maintained that all his opinions were strictly general in nature and that it was up to the broadcasters themselves to relate them to the specific legislative problems confronting the industry.

Wandewski next gave a comprehensive analysis of the makeup of the Senate and House Interstate Commerce committees and the possibilities of change in the fall elections. Since a third of the Senate is up for election, the results cannot possibly change the majority in that chamber. Thus the committee's composition is not likely to change radically. The situation in the House is different since all 34 members of that committee are subject to the polls in November. Eight of the Democrats are from the "solid South," so their return would seem to be assured. Of the 12 Republican members, six are from relatively "safe" districts while six are marginal. However, in view of the overwhelming Democratic majority in the House, it's unlikely that the party composition will change much.

Brinkley then returned with an opinion that not much of the way of new regulatory legislation would be forthcoming either now or in the next session of Congress. Remainder of the session covered several general topics with all on the same participating. These included the Presidential Election Act which was given little chance of passage, what would happen to the FCC chairman if a Democrat won in November, had parties resign the "lame duck" qualities of the administration, and Brink-

ley's summation of the current tv problems indicated by the quiz and panel scandals.

Sadder commentary on the whole afternoon session was that with a data obviously loaded with answers, or at least educated opinions of the nervous Washington situation, there was only one question from the floor and that was an innocuous query about Presidential primaries. A good coffee klatch could have produced more exciting results.

New FCC Head

Continued from page 21

honor requests for time by local groups wishing to bring matters of importance to the attention of the community. In fact, he feels that stations ought to stimulate community use of their airwaves for local expression. "I fail to see," he said, "how an operation can be in the public interest when requests for time are consistently ignored or turned down because of disruption to the commercial schedule."

What NAB delegates derived from the new commissioner's address was that while he is no buddy of the industry, he is no enemy.

At Code sessions the day previous Donald H. McGinnis, stepping down as chairman of the Code Review Board, lunged away again at the industry's need to find (and then action the rules for good practice, and Louis Rosenman, director of the Television Information Office, updated the progress of TIO.

O'Neil's Luxembourg Tie

RKO General proxy Thomas O'Neil has parted with Radio Luxembourg. Compagnie Luxembourgeoise de Telediffusion for sales representation of RKO stations in Europe and North Africa to Radio Luxembourg subunit, Information et Publicite.

Radio Luxembourg has creative ties with Paris-Television, and O'Neil says there are plans for an exchange of U.S. and French radio and tv programs.

Jacobs' Group

Continued from page 21

product without increasing costs to stations."

The outlines of the TV Stations' hush-hush meet were conveyed to some of the lonely syndie execs attending the convention. A few of them blamed the hard bargaining of TV Stations for driving some syndies out of the biz and for downbeating the product supply. Jacobs said that he had conveyed the new product of TV Stations proposal to syndie outfits before presenting it for adoption to the group's membership.

From the viewpoint of the syndie outfits, the big advantage of TV Stations is its large membership among smaller markets. Many of these markets are uncommercial to serve, and an outfit such as TV Stations acts as a clearing house for information, screenings and bargaining.

But if stations and an outfit such as TV Stations couldn't team prices down so, it's argued by some syndie execs, there would be little need for TV Stations to get into the product act.

Chris Herter's NAB Speech

Continued from page 22

ter said repeatedly in his address that this country is endeavoring to effectuate "peaceful change" in the world, and through a microscope, the phrase fits broadcasting's purpose perfectly in these dire times when change, of one kind or another is inevitable.

Substituting the "risk of Government intervention" in broadcasting's affairs for "the risk of war" in the world, the sense of having Herter at the conclave becomes the sense of having a big-league tell pony leaguers how the game is played.

It would be folly to draw too literal a parallel between Herter's statements on foreign policy and the comparatively small potatoes crises the television and radio industries are facing up to. Certainly, he did not intend an actual allegory. But translated into broadcast terms, what he had to say about the need for unity, and the hope for "collective security" that resides with NATO and the United Nations, makes a terrific case for an organization such as the National Assn. of Broadcasters and other industry groups that grapple with the multifarious problems and go to the fore for the industry. Herter outlined three principal ways by which the U.S. might reduce the possibility of violent action and each of them might, without too much straining, adapt itself to broadcasting's situation.

The first—"to strengthen collective security arrangements"—is translated above. The second—"to arrive for agreement on arms control measures"—speaks for itself if "self" is substituted for

arms." The third summed up as "political negotiation," has relevance in the following quote:

"Our immediate goal in these continuing negotiations with the Soviet Union is to clarify the positions of both sides and to reduce the danger of conflict over the political issues that divide us." Make that the Government agencies, instead of the Soviet Union and the shoe fits.

NBC's War on Print

Continued from page 21

the penetration criterion is 25% of the homes.

The network will also challenge the claims by magazines that they're handed on from house-to-household on that Life's 6,000,000 copies would amount to 15,000,000 homes and 28,000,000 readers.

The NBC counter-punch quotes G. Maxwell Ule of Kenyon & Eckhardt that newspapers and magazines are static media while radio and tv are dynamic. "A dynamic medium is one in which the recipient has to make an effort to avoid exposure to the commercial message. A static medium is one in which he has to make an effort to obtain exposure to the message."

It also borrows the line of Platte, Cone & Harding board chairman Fairfax Cone, that "there are no four-inch ads... in television. They are all the same size. They are all full pages."



Our Man in India

Arthur Godfrey has never been content to coast. He is a perpetually *interested* man—in our world, in the different people and things in it.

Perhaps that is why he is so interesting to others, and so successful in a business in which you must interest others, all the time.

In February, Arthur Godfrey went off to see India and the East. As listeners already know from broadcasts sent back from the scene, it has been an unforgettable time. On his return, they will be sharing even more closely in the adventure. And he knows how to share it.

The Embassy of India in Washington, commenting on his visit, exactly described the impact of Arthur Godfrey on the air. "We are additionally pleased," they said, "that it is Mr. Godfrey who is bringing these reports to radio listeners in the United States, because we have a rather firm impression that *Mr. Godfrey... has a remarkably strong rapport with the American public.*"

And so he has.

Advertisers, as well as embassies, well know it.

The CBS Radio Network





'One for the Rhodes'

Continued from page 37

a year, the time span for each show undecided at this stage. Michaelis, prior to departing for Greece, said he would be delighted if the webs picked either one or more of the shows for networking. But he was quick to add that he's ready to go to the syndication route.

His itinerary calls for visits to the Isle of Rhodes off Greece, India, Pakistan, Nigeria, Ghana and Soviet Russia. In virtually all instances, the camera crews, director and technical facilities will be supplied by the visited government. Michaelis was asked whether such financial underwriting of his project would color the editorial content of his portraits.

"If I felt I was compromising myself in any way, I wouldn't go to that country," Michaelis responded. The journalist-producer stated that he would be "happy to pay" for all the facilities, if he had

the cash. In the work he's doing, he went on, it's a financial struggle to stay alive. He explained that he's visiting these countries on his own, without financial backing from networks or stations.

His first visit will be the Isle of Rhodes, where motion picture producer Carl Foreman is currently filming "Guns of Navarone" for Columbia release. Foreman has set aside a documentary crew for Michaelis' use, and under the tv producer's guidance, an hour show will be fashioned. The theme of the Rhodes teleumentary will be how the native population is affected when a major filming crew descends in its midst, a phenomenon becoming more prevalent today with the increase of location shooting throughout the world.

In his visit to other countries, Michaelis plans to interview top personalities. In Israel, he has lined up David Ben-Gurion, Abba

Eban and Golda Meir for tele-talks. There and elsewhere, Michaelis also plans tele-talks with a cross-section of local citizens.

Japan Postal Service Preps Nod on Tint TV

Tokyo, April 5

The Postal Service Ministry is soon expected to grant formal licenses for color telecasting. The setup is expected to follow the NTSC standard in the U.S.

Hearing of recommendations are now being held to assist Postal Minister Haruhiko Utsuka in deciding such issues as whether or not color tv stations should be licensed separately from black & white outlets.

These indications of an early decision are expected to prompt Japan's tv set manufacturers to step up production of color receivers. A total of 800 color sets were produced during the period from April through September of last year. Since then, an estimated 2,500 have come off the assembly lines.

Television's 'Mad Money'

Continued from page 1

from the jockeying and the interplay that's currently going on at the networks, primarily CBS and NBC, seek to improve their owned-&-operated positions—maneuvers that, no matter which way the ball bounces, will have (and is having) a major effect on individual or group station operators linked to the webs via affiliation. In the process, innocent bystanders can suddenly find themselves catapulted into new spheres of influence and affluence, as witness the CBS decision last week to throw in its affiliation lot with the Boston Herald-Traveler's WHDH-TV, a move which automatically could up the valuation of the station by a couple of million dollars should the newspaper decide to sell. But in reverse, an equally innocent bystander, in this instance the Westinghouse-owned WBZ-TV, by virtue of being counted out of either a CBS or NBC affiliation in Boston and even though it's recognized

that it's far from a disgrace these days to wind up with an ABC affiliation, nonetheless could face an immediate future of reduced income.

Disenchantment?

It could be true or false that a disenchantment of sorts, as some maintain, has set in between Westinghouse and CBS (after a long and lucrative affiliation—sponsorship tie embracing coast-to-coast stations and programming). If so—and the Columbia pledge of allegiance to WHDH-TV in Boston is a move hardly aimed to end conjecture—the repercussions could be stunning, possibly affecting Westinghouse Broadcasting Co.'s future CBS affiliation in Pittsburgh, involving that market's No. 1 station, KDKA-TV, or even possibly WBC's Frisco station, KPFX, not to mention the millions that the parent Westinghouse Electric pours into CBS-TV programming.

The so-called disenchantments and attendant byplays are multiple and varied. Because NBC decided to walk away from KRON-TV, the Chronicle-owned station in San Francisco, to purchase KTVU, the Frisco-Oakland channel, so an echo, the Chronicle ownership has been crying "foul" and is seeking Justice Dept. intervention to block the deal, thus permitting it to retain its NBC affiliation. The KTVU purchase, which will require Justice Dept. blessing, is intertwined with NBC disposing of its Washington outlets to Tom O'Neill's RKO General for \$11,500,000, and the swap of the NBC Philly stations for O'Neill's Boston stations (it's the latter move, involving WNAC-TV, the CBS affiliate, that precipitated Columbia's decision to switch to WHDH-TV).

Battle of Tacoma

There's "bad blood" splattered all over the Tacoma lot as result of the CBS-TV decision to switch affiliation from KTNT-TV to KIRO-TV, precipitating a \$13,000,000 damage suit and cries of "pressure" tactics. The suit is against CBS, Queen City and Saul Haas, majority stockholder of Queen City. The complaint, filed by KTNT-TV, owned and operated by the Tribune Publishing Co., states that in July, 1957, Queen City (in which Sen. Warren G. Magnuson is a minority stockholder) was granted a license for a channel 7 construction and that KIRO (Queen City-owned) used this franchise to obtain the CBS-TV affiliation for KIRO-TV.

These are but isolated segments in the overall picture, symptomatic of tension, alarms and even distrust in a stepped-up era of power plays within the industry. Nobody says so out loud, but these undercurrents permeate the CHI meet.

Such power plays are, of course, not alien to the industry. But if there's a noticeable griminess in the assembled body of broadcasters—over the last few months stemming from the anxieties attending their D.C. issues—it's because the amount of cash at stake in such jockeying for position has reached such staggering proportions. One no longer speaks of \$3,000,000 when talking of stations in key markets. That \$11,500,000 for Washington is the going quotation. You can't afford to be funny in dangling such figures. Unfortunately, a lot of it is being translated into "bale-money."

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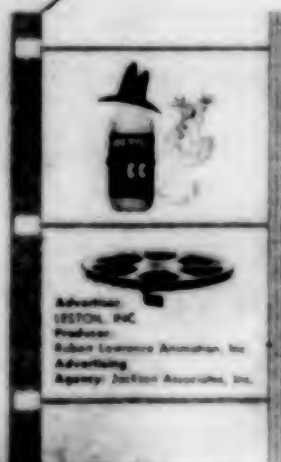
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REPRESENTED BY CBS RADIO SPOT SALES

WCAU, Philadelphia, KCBS, San Francisco, KHX, Los Angeles,
WEEI, Boston, WGBH, New York, WBBM, Chicago, KMOX, St. Louis

Directors Guild Pitches

Continued from page 30

not to exceed a maximum of \$150,000 per picture.

Additional 23%

On the point of foreign reruns of its films, the IKA request states that if a film has had a total of six runs in the United States and Canada, only before being re-run by foreign exhibition, one additional 23% payment shall be made for all subsequent foreign runs.

Also, when a television film of any length is released theatrically anywhere in the world, DGA asks that the director shall receive additional compensation in the amount of the theatrical minimum in effect at the time of release for a film of its particular budget.

New schedule of minimums for directors of theatrical motion pictures provides that freelancers will be hired from \$690 weekly to \$700 a week on the same time-period employment guarantees (i.e., four weeks for pic budgeted under \$85,000; four weeks and four days for pic budgeted between \$85,000 and \$125,000; six weeks for pic budgeted between \$125,000 and \$200,000; six weeks and three days for pic budgeted over \$200,000).

Term part directors would be upped from \$580 weekly to \$676.66 weekly for a 20 out of 26 contract,

up from \$575 to \$671 on a 40 out of 52-week contract. Directors of freelance shorts would be raised from \$600 to \$700 weekly with a one-week, one-day guarantee.

Weekly Minimums

New schedule additionally asks that tv directors receive a \$700 weekly minimum—up from \$600—for all freelance employment with same guarantees now in effect. Daily employment would go up from \$120 to \$140 minimum, according to the DGA request. Contract directors in television, now receiving \$580 weekly on a 20 out of 26-week basis and \$575 on a 40 out of 52, would go up to \$676.66 and \$671 per week, respectively.

DGA also presented a proposed new schedule for first and second assistant directors. On a term basis, a first assistant, 23 out of 26 weeks, would receive \$435, up from the present \$343.57. First assistant, 40 out of 52 weeks, would be upped from \$317.14 to \$435. Second assistants would be raised to \$255 weekly, compared to their present \$20.156, 23 out of 26, and \$198.13, 40 out of 52.

Freelance first directors according to DGA request, would receive \$90 per day (\$435 per week) com-

pared to his present \$83.25 a day (\$370 per week). Second assistants, on a freelance basis, would receive \$185 weekly (compared to the present \$155) for first six months in the industry, \$225 (compared to the present \$190) for the next six months, and \$255 (compared to the present \$225) thereafter.

Guild also requests that, if residuals are granted to film workers other than actors, writers, directors, musicians or producers, then the best given shall also be granted to first and second assistant directors.

HEARINGS ON TV BILLS KICKING OFF APRIL 11

Washington, April 5

Rep. Owen Harris (D-Ark.) will begin hearings April 11 on HR 11340 and HR 11341 requiring networks to be licensed, establishing bars for trafficking in licenses, making deceptive television programming a crime, etc.

But Harris has given up hope on his goal of completing hearings before Easter. He plans, however, to keep them going to finish them as soon as possible.

The Arkansas does intend to get HR 4080 (aimed at prohibiting influence peddling at the Federal Communications Commission and other independent regulatory agencies) through his committee before Easter.

Goof-Proof Oscars on TV

Continued from page 30

the talent and savvy to give sharpness to sometimes not so keenly edged dialog. Delivery was expert.

Hope got across some niffles in the course of the evening. There was the crack about a sound award for Syreeta F. Skouras and Nikita Khrushchev. And he didn't need a script when, taken by surprise by R. B. Kahan's presentation to him of the Joan Herscholt Humanitarian Award, he retorted with, "I don't have writers for this type of work."

Program was fine musically. Andre Previn did the baton work with always-on-cue dependability and the nominated song vocals were put across with thorough agreeableness by Sammy Davis Jr., Gogi Grant, Joni James, Frankie Laine and Frankie Vaughan. Ellis Fitzgerald and Yves Montand contributed nicely in featured spots.

Clips from the five nominated pictures also made for good material although in a couple of instances the films lensed for wide-screen theatres simply were just too wide for the box in the living room.

The who's who of Hollywood was there, like before, and this had to mean interesting viewing for the fans. The fashion-conscious on-looker also had a good time, what

with the creations of Edith Head, et al., on view.

Award acceptances were brief, apparently sincere and in good taste, particularly the emotion-charged acknowledgements by Shelley Winters and Simone Signoret. Outstanding was the restrained and gracious acceptance by Mrs. Sam Zimbalist, widow of the "Ben-Hur" producer. In dubious taste was a note from writer Stanley Shapiro (read by Rock Hudson) which had to do with his being unfree to leave the gentleman's lounge because of a faulty tuxedo.

All in all, a satisfactory show was put on by the Academy, which was the sponsor, with no commercials except the station-break plug for local theatres by Olivia De Havilland. Final thought: What ever happened to Walt Disney?

Gene.

Frisco Station

Continued from page 1

the AMER's general manager, Norwood J. Patterson. Said Oxford:

"It was understood I was in the record business when I came to KSAN (from KWBZ, Oakland, another Negro station) in 1955. It was accepted as perfectly all right."

Oxford-Patterson Feud

Oxford-Patterson feud, as attested by the subsequent suit, developed when Oxford was lured back to his old Oakland outlet, now called KDIA and under new ownership.

KDIA was willing to pay the day-after money on he signed, effective April 1, when he claimed his KSAN contract expired.

Unfortunately, for Oxford, he'd forgotten to copyright his name and KSAN retaliated in early March by bumping him off the air (though continuing to use him as an engineer, and using a house deejay as "Jumpin' George." Further retaliation came in the form of last week's litigation.

Oxford, who's used "Jumpin' George" tag for the past 10 years and is probably Northern California's top r&b deejay, indicated he might counterpunch by seeking an injunction against KSAN preventing use of name. He also pointed out KSAN has known for years that he took payola—indeed, for years Oxford mimeographed and sent out to his "clients" a list of how many plays of each of his show's records got each week.

Patterson is the son of S. H. Patterson, Midwestern evangelist who got into the radio business in Colorado and Kansas in the 1930s and who is still KSAN's principal owner.

Harrisburg, Pa.—Two key personnel appointments were made here when George F. Hooper was appointed station manager of WKBO and Mike Ross was named director of news for tv station WTPA. Hooper, who replaces W. Eugene Garman, resigned, has been associated with the broadcasting field here in program and management capacities since 1946. Ross, newscaster for WTPA during the past three years, steps into a post formerly handled by the station's general manager, Don Wear.

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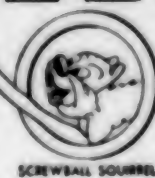
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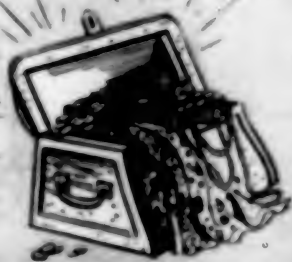
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Rich rating rewards are yours when you dip
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Radio Reviews

HERE COME THE BANDS

With Don Cerrilli
Producer Harry Anger Jr.
60 Min. Wed. 11 p.m.
WNCN-FM, N.C.

Don Cerrilli is a man who knows music and he knows his savvy comes in a tapestry pattern woven around the big bands of yesterday and today. He is a musical man with a sense of style, and although he knows his informative matter does to a minimum, he does get his message across.

Each disk played is related to some one in the overall musical picture of the segment, giving the listener a sense of continuity. On the same band, for example, the major feature was devoted to a tribute to the late Louis Armstrong. To show further a development in the swinging field, Cerrilli opened with a Benny Goodman, dating of 1940 "Memphis On The March" and followed with the work of Duke Ellington, "The Mood With The Mood" and Ray McKinley "Buddy Love" and the Sauter-Forgues band "Four Horsemen". It was a revealing musical portrait.

Earlier in the show he did the same for Bill Evans but on a smaller scale. He showed Evans early arranging style in a 15-year-old piece, Claude Thornhill's "La Paloma" and then brought him up to date with his arrangement of "Blues For Pablo" for Miles Davis. Other names spot-

lighted were Ray Eldridge, who's a standard feature of the series, Woody Herman and Mercer Kilgus.

For the most part, Cerrilli who, incidentally, is pop publicity manager for singles at RCA Victor, lets the disks speak for themselves, but when he does come in for the listener it's affable and enlightening. The band built will dig this series.

Good.

COLLEGE CAREER CLINIC

With Dr. Sylvia Frank, Prof. Edgar N. Grobke, Herbert Grobke, Prof. H. R. Cooley, panelists, Lanny Ross, moderator
Producers: Lou Frankel, Tom Brophy
30 Min. Mon. 10:05 p.m.
WCRB, N.Y. (aqr)

Parents and their teenage offspring faced with the puzzling question of what occupational goal a student should aim at will find "College Career Clinic" an enlightening 40 minutes. For this public service series produced by WCRB Radio in association with NYU provides answers to career problems that most high school students face.

Since early January, a WCRB crew has been taping "career clinics" held Saturday mornings at the Washington Sq. branch of NYU. Tickets to the clinics are distributed each week to some 200

schools in the N.Y. metropolitan area. At the 90-minute session a panel of experts briefs the students on the requirements, advantages and pitfalls of such professions as advertising, teaching, dentistry, etc.

Typical of the programs presented was the clinic on science and mathematics aired Monday 28. While the actual meet ran about 90 minutes, the tape was edited down to about 40 minutes. Panelists on this program were Dr. Sylvia Frank of the American Cancer Society, Prof. Edgar N. Grobke, Physics, NYU, Herbert Grobke of the American Cyanamid Co. and Prof. H. R. Cooley, Math NYU.

Grobke, who is manager of production analysis for Cyanamid, called chemistry an "exciting, challenging field." He added that it is desirable to work for a doctor's degree if one is interested in such a career. Similarly, Dr. Frank pointed out that there's ample room in biology for women, all that's needed is "devotion to the subject."

Obviously there's no entertainment or mass audience appeal in "College Career Clinic." But with the age of technology there's a wide slice of the public vitally interested in higher education and career building. For them WCRB and NYU have indeed performed a public service. Moreover, this is the kind of series that can't fail to build community goodwill for a station.

Show's been ably supervised by WCRB Radio's Lou Frankel and NYU's Tom Brophy while Lanny

Ross' moderation is also an asset. Indicative of the interest this 13-part series has generated is the fact that some 10 other radio stations, in addition as well as CBS affiliates, have been granted permission to use the tapes gratis.

EDDIE ACKLAND SHOW

With Eddie Ackland Orchestra,
Judy McNally
Producer: Ackland
30 Min. Sun. 8:30 p.m.
CKOY, OTTAWA

This audio stanza has one of the toughest slots on the AM dial, opposite tv's Ed Sullivan Show, but anybody who switches from the screen to this stint isn't going to be disappointed. It's the musical stuff radio is made of and tastes, click, chanting, comfortable production. Ackland's show has experience, gained via live shows, literary hands, tv and radio, shows through in his production of the musical stanza where he has grouped okay musicians and a femme singer whose pipes are fitted nicely for radio, Judy McNally.

Ackland wisely kept the half-hour colorful. He offered unusual instrument combinations, gave Latin tunes to his organ and drums, let bassist Marcel Lafortune solo in "Stompin' at the Savoy," and handed "Sentimental Mood" to Bill Kostenuk on tenor sax. Judy McNally was given tunes suited to her talent.

It seemed exactly the kind of audio stint anyone turning away from video would want to hear.

Good.

Off-B'way Vidtape

Continued from page 37

20 to 25 major markets. Eventually he hopes to do 13 two-hour dramas a season.

Producer will hire the technical crew on a show-to-show basis. "Deirdre" had a technical crew supplied by Sports Network, the same outfit which probably will do the other shows. Mayless, under his Sports Network deal, provides the tv, stage and lighting directors.

Mayless has hired Joel Glickman as the director for the entire series. Glickman directed the initial pilot and his credits include a stint as CBS publicity production manager. To host the series, Mayless is negotiating with a "noted" off-Broadway director.

Mayless, whose major business has been real estate, also has engaged in off-Broadway ventures, as a producer. Most of them have been Gilbert & Sullivan works.

'Play of the Week' Stock Link

In an unrelated development, National Television Associates is working on a liaison between "The Play of the Week" and summer stock theatre. Henry T. Weinstein, one of the producers of "Play of the Week," also is a theatrical producer. He is in charge of planning and managing the summer season of the Westport Country Playhouse, Westport, Conn. He hopes to work out an arrangement under which some shows packaged by him for Westport and other summer stock theatres might be videotaped for NTA's drama showcase following their theatrical run.

SAG-Majors

Continued from page 33

stance of the other majors could be altered.

But three or four years from now, when current tv revenues from the cities are depleted, the move to tv distribution won't come from the mavericks but from the industry in general. It's argued.

According to the crystal gazers, the future unloading of pix to tv will be more cautious. Pix are expected to be released to tv in small packages over a long span, as opposed to the past practice of complete backing sales.

It's estimated that about 4,000 properties were produced in Hollywood between '48 and '50. About 1,500 of these pix, through one way or another, already have found their way to tv. Most of post-'48s already on the market are the indie low budget variety.

Fed Up With NAB

Continued from page 33

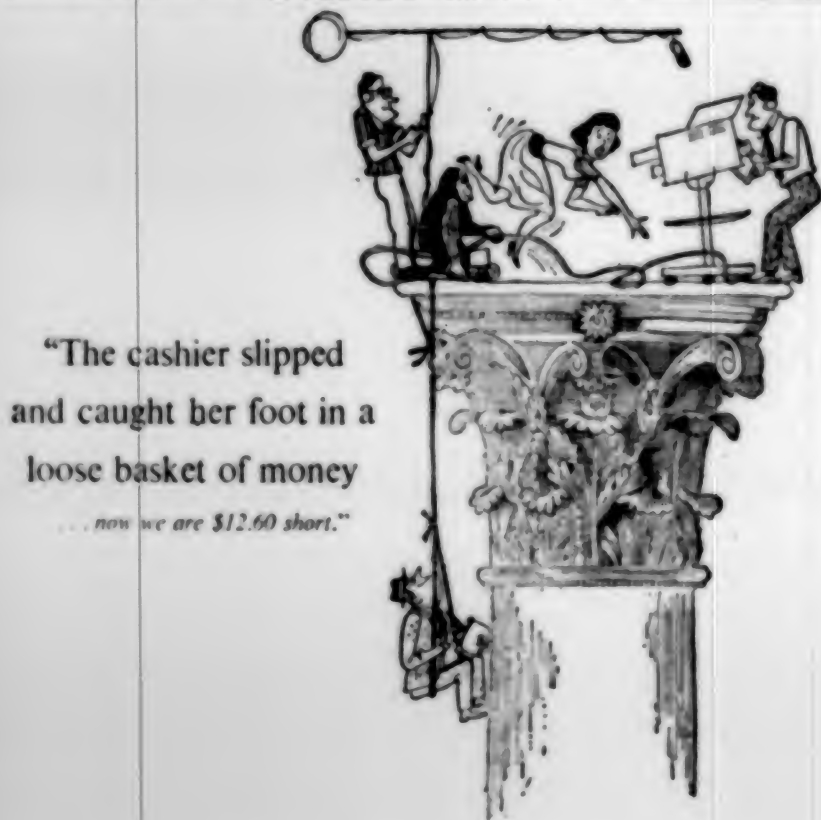
printable suggested that radio in Squawdon, O., must be running the affair rather than the tv stations which have a high ratio of film programming.

And the amazing thing about it all is that most of the syndie outfits ask for so little. Many of them are willing to forget the exhibits they had only a few years ago. They will settle for an arrangement which simply would group all the syndie outfits on one floor. Why is that so tough for NAB to arrange, they query, but the question was asked last year with a dead silence response from NAB. It takes a few thousand bucks for associate membership in NAB and having execs on hand, as well as some of the hallaballoos. It's not the money issue which is burning the syndie outfits, but the waste. This year, there were fewer syndie outfits attending compared to last year. The fading away is forecast to gain next year.

Diminishing importance of the annual confab is recognized not only in the drop in syndie participation, but the failure of the high execs of many outfits represented from attending.

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If words flow well from you. Being taking outside public control work over dull or routine. Full training furnished. The complete course is taught in N.Y.C. call 649-9999 for copy in other areas write: Personnel Director, Box 7936, Chicago, Illinois



"The cashier slipped and caught her foot in a loose basket of money

... now we are \$12.60 short."

"... but it's a small price to pay for the entertainment," concludes the manager of a Fort Wayne company, in a tongue-in-cheek fan letter to Ann Colone.

The Ann Colone Show (WANE-TV, weekdays, 1 to 1:25 p.m.) includes burlesqued as well as conventional physical exercises, interviews with visiting firemen, occasional cooking sprees, and, on one memorable occasion, an unscheduled bout with a chimpanzee that tripped her on a mike cord.

"Ask stout lady giving instructions to please join in..." "My tv picture's off but I still hear sound... hope you do hair-curling part again when it's fixed..." "My specialty is spaghetti..." I get the real cheese at your brother's grocery.

... (From real, live letters; Ann's brother hasn't written, but we understand he also approves.)

The Ann Colone Show is daily confirmation of the vitality of local, live daytime tv. It takes its viewers (85% women) out of the kitchen, provides color, humor, and serious information, draws an audience double that of either of two competing network shows. It typifies the Corinthian approach to programming—that it is not enough to rely on network service, even when it is as good as CBS makes it. Corinthian stations create their own programs to meet specific regional needs and tastes. This builds audience loyalty, wins viewer respect, helps make friendly prospects for our advertisers.

- ① KOTV
TULSA (H-R)
- ② KHOU-TV
HOUSTON (CBS-TV Spot Sales)
- ③ KXTV
SACRAMENTO (H-R)
- ④ WANE-TV
FORT WAYNE (H-R)
- ⑤ WISH-TV
INDIANAPOLIS (H-R)
- ⑥ WANE-AM
FORT WAYNE (H-R)
- ⑦ WISH-AM
INDIANAPOLIS (H-R)

Responsibility in Broadcasting

THE CORINTHIAN STATIONS

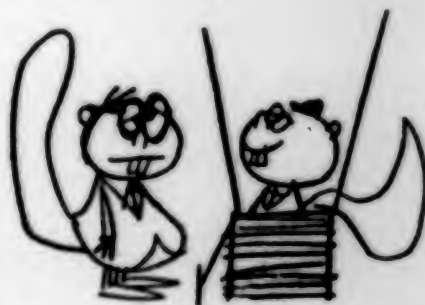
THE NUTTY SQUIRRELS

© 1960 Goodson

• Hey man, what's happening?



• Are you kidding?
The Nutty Squirrels!
They're too much.



• You mean the ones with that hit record, "Uh-Oh"?
• Yeah. Sold over a million copies. And now they're on TV.



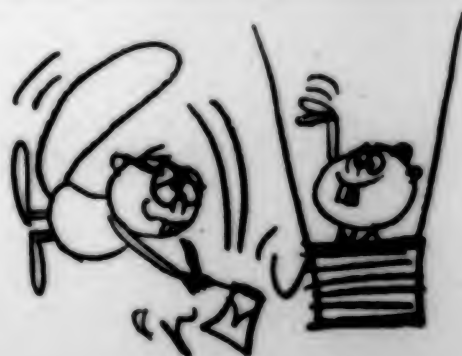
• The records?
• No man, the squirrels. Didn't you get the nuts?



• Yeah, in the mail. What about it?
• Some nut at Flamingo decided it pays to advertise.



• He should have sent film, not nuts.
• Sure — and he should have said there are 150 great six-minute cartoons in color and black-and-white!



• Produced by Transfilm-Wyde?
• Right! And there's a crazy merchandising plan to go with them.



• Where do I get more information?
• Just call the cats at Flamingo.



• Cats?
Flamingos?
Squirrels?

• Oh man,
get out of
the business...

221 WEST 57 STREET, N. Y. 19, JU 6-7040

FTC's Kintner Comes Up Against A Couple of Sandpaper Tests—News On Other Madison Ave. Fronts

By BILL GRIFFLEY

Federal Trade Commission chairman Earl W. Kintner, current top cop on the Madison Ave. Beat, was in for a spate of criticism from diverse sources last week. The sources, however, may have been on the common ground of special interest.

First criticisms were revealed in House Appropriations Subcommittee testimony on the FTC budget made public last week. Two Democratic Congressmen questioned the chairman's concentration on payola and deceptive tv advertising. A couple of days later, Kintner took a turn on Mike Wallace's video griddle (WNTA-TV) and got a slight roasting in the implication of some of Wallace's queries.

Subcommittee chairman Albert Thomas (D-Tenn.) alluded to deceptive advertising as an "inconsequential" matter. Said he, "Advertising is what we know it to be. Nobody believes it anyway."

Thomas wanted Kintner to put more effort behind investigations of "big things," particularly price-fixing and mergers.

Rep. Joe E. Evers (D-Tenn.) seconded Thomas. He said he hoped Kintner wasn't "diverting" too many investigators from antitrust

cases in cracking down on payola.

Kintner answered that his agency was trying to do all its jobs equally well and there had been only a "temporary" diversion of manpower as a result of the payola probe.

Kintner has asked for a 10% increase in FTC's budget, to \$7,700,000, mostly to hire 68 more investigators in field offices to handle radio-tv cases and other matters.

On the Wallace show (which must have been taped well in advance of airing because FTC's Life Cuts complaint was discussed as pending when actually a consent order has been signed) Wallace needed Kintner with questions based on the Ted Bates agency newspaper ad that charged Kintner with harsh tactics in dealing out complaints against advertisers and agencies. Kintner ducked the queries, explaining that, as a commissioner of the FTC as well as its chairman, he might be called to rule on the complaints mentioned in the ad.

He did, however, answer the Bates charge that the complaints were issued, and handed to the press without warning to companies and agencies involved. Very few of those hit are surprised, he

said, because the parties involved are aware of the investigations long before complaints are issued.

Wallace pushed for an answer to the Bates claim that an agency team had demonstrated Colgate's shaving of sandpaper to a shaving cream blurb, and had explained the need for the sand-on-glass mock-up to get contrast on the home screen.

Wallace pointed out that sandpaper can, in fact, be shaved with shaving cream (it can be shaved without the soap as well). But Kintner refused comment on grounds of pending litigation.

Wallace also wanted to know why FTC had come down on broadcast payola after all these years, especially in the light of the Oren Harris hearings on the same score.

Kintner said the FTC actions were based on complaints received (which the agency is receiving now, on various matters, at the rate of 1,000 a month).

Special interest stant cropped up when Wallace asked the chairman why the commission hadn't gone into the matter of payola on newspapers, citing several areas where the competing medium was suspect. Kintner said it was his belief that newspaper payola setups were mostly a thing of the past.

Criticism of FTC from Democratic solons Thomas and Evers also is interpreted in some quarters as anti-grinding. Republican Kintner's payola investigation got the jump on Democrat Oren Harris' activities in the same area. In an election year, it's sometimes a matter of who gets there first—the ins with the whitewash or the outs with the muckrake.

Edward H. Shoemaker, formerly

CBS director of editing and acceptance in Chicago, moves to the Triangle Stations as director of continuity acceptance in programming and commercials.

Triangle's broadcast veepee Roger Clipp says the appointment is in line with his suggestion of five months ago that the National Assn. of Broadcasters Code Review Board preview all programs and commercials before they are aired. He says he believes NAB will eventually adopt the plan, but in the meantime, Triangle has decided to set up its own screening system.

"The Continuity Acceptance Department," says Clipp, "will be autonomous, reporting only to top management. Thus we are taking this vital responsibility out of the hands of our program executives and our individual station managers. We are doing so because we believe that this is the only way, short of a nationwide uniform system of previewing, that adequate force and effect can be given to our voluntary industry codes and standards."

Academic Thunder

Recent speech by the chancellor of the U. of Southern California, Santa Barbara, Samuel B. Gould, had this rap for the ad industry: "It seems to be organized into a relentless campaign to outwit the population, to develop in them irresistible urges to buy things they do not need with money they do not have. Every have impulse is played upon... The buyer conditions himself ultimately to a realization that the product will rarely if ever live up to his expectations which have been whetted by exaggerated and even dishonest eulogies. If you doubt... I say, turn

on your radio or tv sets and concentrate upon the commercials. Subject yourselves to the rambling, the wheedling, the earnest, the understatement, the bad taste, the misrepresentation, and above all the unreloading repetitiveness."

FTC Vs. Arthur Murray Inc.

Arthur Murray Inc., licensor of about 450 Arthur Murray Studios globally, has been charged by the Federal Trade Commission with "deceptive promotional schemes," come in radio, television and newspaper ads, to lure customers.

Complaint also names Arthur and Kathryn Murray and David A. Teichman, as well as the corporation.

FTC said quizzes, puzzles and contests advertised for cuffs first lesson or a short course are so easy to win they don't constitute competition. Instead, FTC charged, they are devices to get names to hotbox into contracting for lessons.

Those named were given 30 days to answer the complaint.

New Bill: Live Better Electrically—program of Edison Electric Institute moves from Fuller & Smith & Ross to Compton. Latter beat out other agencies in semifinal presentation and showdown final pitch against Leo Burnett agency. Also-rans included BBDO, Campbell-Mithun and former agency F&N&R.

With the Reps

Tele spot sales are becoming so elaborate that salesmen are selling salesmen.

United Artists Associated's new national sales team headed by Leonard E. Hammer has been making the rep rounds with a pitch designed to get the reps to sell participations on stations carrying UAA features and cartoons.

Reason is that UAA has several "partnership" deals with stations, whereby the outlets give the syndicator a percentage of sales as part payment on film packages. Thus the new material sales wing is actually stamping for sales that mean revenue to the company.

The percentage deals have been mainly negotiated by Elizabeth Bain who last summer moved over to UAA from Miramax-Broadway where she had been film buyer.

The Hammer team will also be seeking agency partnerships in the interest of the partnership deals.

Spot Up for '59

T-8 reports daytime and late night national and regional time spot billings showed increases in '59 over '58.

Nineteen hundred and fifty-nine gross time billings for daytime were \$223,493,000 compared with \$182,730,000 in '58. Late night grosses were up from \$41,870,000 in '58 to \$73,782,000 in '59. Night-time billings in '59 rose \$304,000,000 against \$273,182,000 in '58.

Foods made up the largest product class.

Cupid of Katz

Five Katz secretaries have set the date for spring and summer nuptials: Betty McCrea, Audrey Warnock, Kathy Sullivan, Delores Zimmerman and Norma Epstein.

So has Carole Reilly, of the Katz sales service department, and Andy Leach, Katz tv salesman.

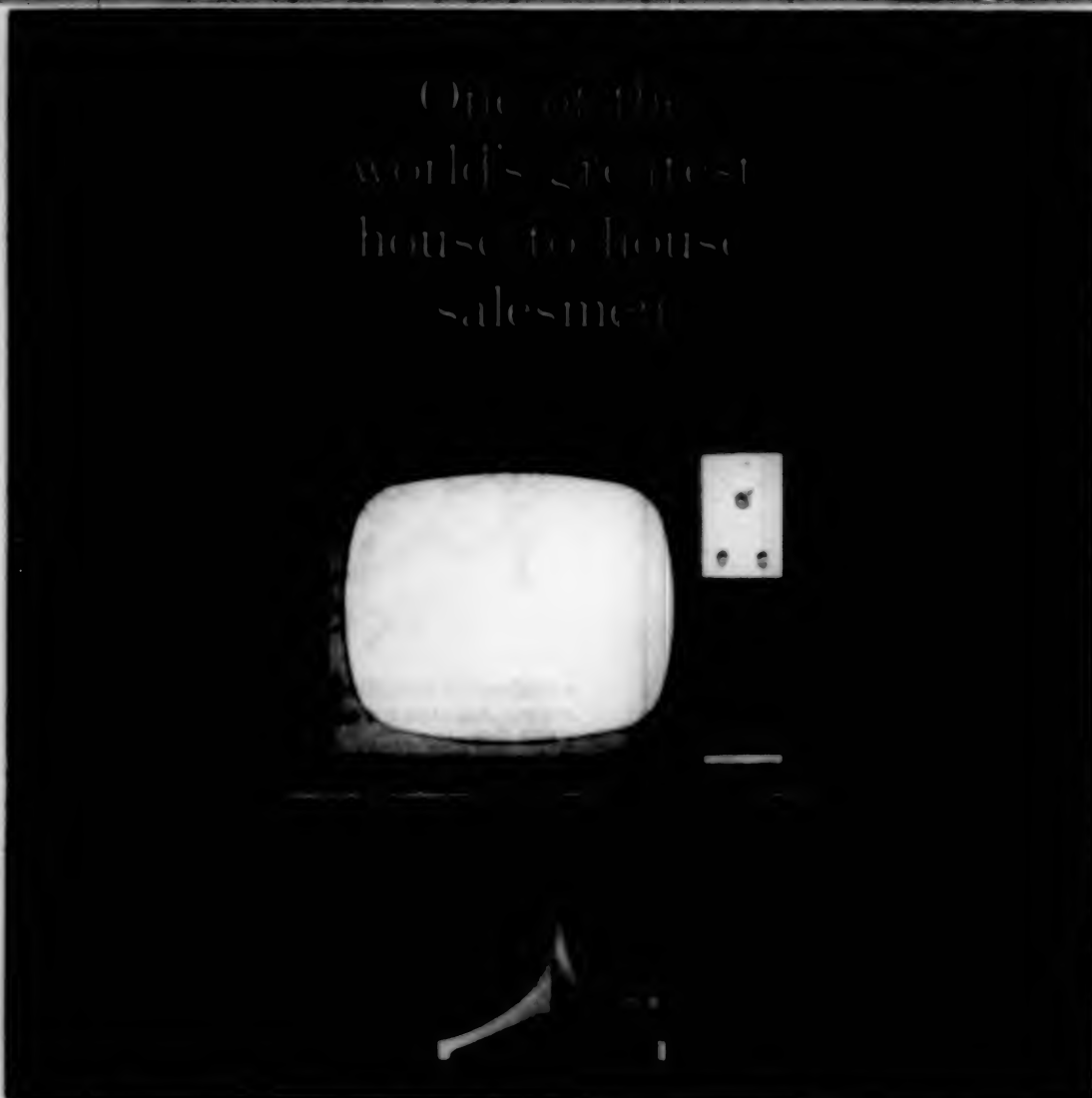
Briefs: Al Parente is named eastern sales manager of Young-TV. Veepee stripes for four Avery-Knodel execs John J. Torrey, Thomas J. White, Roger O'Sullivan and Raymond M. Meibohm.

Young TV is named rep for Canine Television, northwestern station group. Adam Young opens a southern firm, Southern Advertising Representatives, which will cover a 15-state area from Florida and Virginia to Kansas and Texas.

New York—Bart Swift has been named national director of sales development of Theatre Network Television, the closed-tv firm headed by Nathan L. Halpern. Swift, formerly sales manager of TelePrompster's Group Communications Division, will be involved with the development of new and intensified uses of closed-tv for business and industry. He will be based in New York.

FURNISHED APARTMENTS

Charming, spacious 2 1/2, 3 1/2, 5 1/2 rooms, six closets, big foyer. Reasonable.
Supt. 7-9 P.M.
292 W. 92 St. at Bklyn., New York
SU 7-9228



He can make as many as 18,000,000 calls a minute, and get inside the house every time. But what happens then? Does he get the order, or just tell a few jokes and leave? The answer is important, for this salesman doesn't work on a commission basis; he gets paid, and paid

plenty, whether he makes the sale or not. At N. W. Ayer & Son we've learned a lot about how to make this gifted but hard-to-handle fellow really go to work. When he does, he's one of the world's greatest house-to-house salesmen.

N. W. AYER & SON, INC.



The commercial is the payoff

TELEVISION'S
EXCITING
NEW
CARTOON

COURAGEOUS CAT

130
*FULL ACTION EPI-
SODES IN COLOR*

**FIVE AND ONE-HALF
MINUTES EACH**

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WXYZ-TV • DETROIT

WHDH-TV • BOSTON

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TV Radio Production Centres

Continued from page 54

• **Beasts and the Beast** allegory for ABC-TV... Scottish TV opens a new era in technical control area at its Theatre Royal, Glasgow, by next week. Under TV launches five new regular programs with a first night this week... Actor **John McGavin** joins Southern TV as a station announcer... **John Cooper** joins ATV's "Emergency—Ward 10" team as a director this month... ABC-TV stars **Diana Dors** in "The Innocent" which **Armstrong Theatre** play to be aired May 8.

IN WASHINGTON . . .

NBC newsman **Peter Flakes** to give a lecture on the broadcasting media at the Naval War College in R.I. April 21... WMAL-TV weatherman **Louis Allen** is going into 13th year on TV... Veteran **d.j. Sam Brown** has left his Florida retirement for WRL's mike... WDCB assigned **Phil Gates** to announce American Airlines-sponsored "Music

1960 will be known as the year of THE HAPPY MEDIUM... the novel that dares to tell the off-camera truth about an industry and the people in it.

THE HAPPY MEDIUM

by LISSA CHARELL

EXTRAORDINARILY FRANK, this no holds barred novel is as up-to-the-minute as the sensational headlines about TV's many scandals... and much, much more revealing!

LISSA CHARELL knows what she is writing about. The beautiful author of **THE HAPPY MEDIUM** is currently the writer of women's features on NBC TV's *Today* show, and she has been a fashion editor and film director for CBS-TV. "To my knowledge," she says, "THE HAPPY MEDIUM is the only book on the television industry written by a woman and concerned with the problems of women in relation to the industry."

THE HAPPY MEDIUM is a book about Melissa Dore, a TV public relations gal in love with her boss, Buzz Donovan, a TV executive with an eye on a Vice-Presidency... Bobby Starr, the falsely bearded, dangerously insecure star of the country's most popular late-night television program... Bruce and Gladys Bunty, a popular husband and wife breakfast team whose private parties are justly infamous in the trade... Franklin Morse, the boy with a fur fetish, plus many, many more characters that will keep the Madison Avenue boys playing guessing games as to who's who for a long time.

"The author views her industry with a hard-boiled, cynical eye and provides the reader with some vicarious fun in trying to pin the real names on her cast of characters. In the process she serves notice that she is a writer of power and talent..."

—AL MORGAN, *Saturday Review*

\$4.95 at all bookstores **COWARD McCANN**

TG Down, which runs midnight to 6 a.m. nightly, with no other commercial spots except AA... Hourlong film, "The Power of the Resurrection," starring **Richard Kiley** as St. Peter, skidded on Good Friday over WTTG-TV... **Patty Cavin**, describing her newborn son as "an ultra high frequency male," has resumed her daily radio show on WRC... **Sen. Gale McGee** (D-Wyo.), a college history prof before his election in 1958, has been inserting numerous newspaper and magazine articles critical of the TV industry into the Congressional Record.

IN BOSTON . . .

Catholic squad, with coach **Red Auerbach** and owner **Walter Brown**, viewed the tape of their Saturday and Sunday (2-3) games yesterday (Mon. 2-4) at WHDH-TV, which carried the games and vilified them for the team in a first... Three N.E. teachers chosen regional winners in WHDH-TV's "John Gunther's High Road" teachers award program... **David Susskind's** "Open End" now being carried by WGBH-TV... WGBH news commentator **Louie Lyons** is now being carried by radio stations throughout New England, much of New York State and by Voice of America... **Jonathan Kates**, WBZ-TV science director, station and Lowell Technological Institute awarded special citation for joint efforts in presenting "Science Countdown 1960"... **Virginia K. Bartlett**, producer of WHDH-TV public service program, "Dateline Boston," named one of national award winners in annual fellowships granted by Fund for Adult Education... **Michael C. Hurn** promoted to local sales account exec at WNAC, WNAC-TV and Yankee web from national sales... WBZ radio programming 60-minute "An Eye For An Eye," dealing with moral, social and legal aspects of capital punishment.

IN DETROIT . . .

Soupy Sales, WXYZ-TV comic and star of ABC's "Lunch With Soupy Sales," will stage an hourlong local musical—The Soupy Sales Show—April 9, beginning at 11:30 p.m. Show will include **Nick Adams**, star of ABC's "Rebel" show who will appear as a vocalist, **Four Freshmen** and **June Valli**. It will feature a satire on ABC's "The Untouchables"... **Dick Jockey** **Ed McKenna**, whose hot-tempered walkouts at WBBK and WXYZ created considerable ink in the local dailies, has quietly quit WQTE to another dispute with management. His future plans are unknown... WJZ-TV, in answer to a survey made by the Michigan Chapter of American Women in Radio & Television, which showed many young homemakers in Detroit would welcome an "exercise" program, begins such a show this week in the 9:30-9:55 a.m. slot cross-the-board. Instructor-once in **Ed Allen** who formerly conducted a similar program on WBBK, Ch.

IN MINNEAPOLIS . . .

Life-Time's WTCN-TV (ABC) is sending staff personality **Siaret A. Lindman** and its mobile videotape unit, the area's only one, with the latter's crew to various Northwest communities to interview localities for a 15-minute five-mornings-a-week taped "People and Places" series. Station believes it's a "new concept in local TV programming"... In letter to Morning Tribune, ABC vice president **Michael J. Foster**, replied to newspaper's editorial expressing disappointment at the declaration in a talk here by ABC-TV president **Oliver Truss** that it devotes upon the public to determine TV programs quality. Foster wrote "in all of its programming ABC-TV will continue to abide by the vote of the majority of Americans with the type of programs they prefer, but mindful at all times that the minority's views are entitled to consideration on our schedule." The editorial pointed out that rating systems determine only what the public is looking for at a particular time and what it wants. Foster replied ABC is guided by mail it receives, newspapers' criticism and columnists' suggestions and opinions and officials' statements, desires as well as ratings.

IN SAN FRANCISCO . . .

ABC is expected to send a crew from the east to take over all coverage of its KGO-TV and KGO-AM. **But Date Sacks**, now in charge of sales, is also expected to be named head of the TV station. The 3 p.m. replacement **John Mitchell**, now head of ABC's Central American net, now stationed at Golden West's KSFQ in **Fulton Wilkins**, in from CBS Radio and sales N.Y... Westinghouse's KP1X won a **Headliner Award** for its two-part "The Calculated Risk" (about crime and industry). Show was met together by KP1X publisher-director **Dave Parker** and assistant program manager **Bob Novak**, General manager **Leo Simon** traveled to New Jersey to accept the award... ABC's 13 baseball games to be telecast out of Fresno Grants' new **Candlestick Park** will be carried by KLYD, Bakersfield, KVPJ, Redding, KVIQ, Eureka, KJFO, Fresno, KFTV, San Diego, and KHSL, Chico—what means Fresno baseball fans will have to travel a minimum of around 150 miles to pick up the games... A Fresno State College teacher, **Douglas Stout**, won **Don Sherrard's** "Hush" Japanese poetry contest on KNFO... Fresno's ETV KQED and Sacramento's ETV KVIE seeking funds for a permanent link allowing simulcasts on both stations.

IN BALTIMORE . . .

Gene Donnelly has joined the news staff of WJZ-TV. He replaces **Gary Franklin** who is now news director of KYW and KYW-TV, Cleveland... **Joseph Bondi** is new staff announcer at WBAL-TV. He was with WTHH-TV, Terre Haute, Ind... **George Jossel** will be guest at program sponsored by Baltimore committee for State of Israel Bonds April 24 at **Chumk Amuno Social Center**... **Peter Brock** of "Black Saddle" was a recent luncheon guest courtesy WJZ-TV... **Bob Jones'** Daybook of WBAL-TV has won TV Radio Mirror Gold Medal Award for "most original television program in Atlantic States"... Teenagers **Joan Darby** and **Joan Cash** of the Budd Deane Dance Committee (WJZ-TV) are touring country with demonstration of "The Madison"... It's backed by Columbia Records... **Earl Wrightson** helped kick off Cancer Crusade here. He's a native of the town.

IN PHILADELPHIA . . .

Tom Moorehead, returning to the air after a two-year absence, named sports director of WRCV. Yet broadcaster feed off arena football season 4 and will be heard with area sports features on "Monitor"... **Gil Thompson**, account exec at WCAL, appointed to similar post for CBS Radio spot sales in Chicago... **Bill Farren** upped to director of production at WPEN. **Bill Emerson**, a New Yorker, replaces him on the daily newscast... **John Faranda**, WCAL-TV newscaster, will be one of the select 50 golfers invited to play in the **Danny Kaye** tournament of Camp Tunnahill in the Poconos, Aug. 24-26... **Tom Brown**, ex-WBK, Cleveland, added to WIP (radio) schedule... **Gilbert Selles**, director of the Armstrong School of Communications, honored by the Associated Alumni of Central High School for his work in television and communications... WCAL-TV kicked off "National Football League Preview" hourlong recap of the 1959-60 season.

IN CINCINNATI . . .

Paul Dixon heading from Philadelphia which launched his Jan. 26 **Singer Bonnie Lou**, under an the Dixon weekly 30-minute show on WLW-TV, is doubling on the same show... **Conley Broadwater** Corp. head, **Robert E. Dunville**, and **Mortimer C. Walters**, president of Scripps Howard WCPO and WCOP-TV, moved to Ohio Gov. **Donald**, new Freedom of Public Information Commission... **Sian Matlock** starts European five-week vacation April 27 and will leave 10 a.m. next month for Rome on his WRCB "Masters of the Air" series... **Ruth Lyons**, who includes baseball talk in her weekly show on WLW and Cincinnati's first female to state was named for a temporary visit of a Santa City Reds' trade report, but returning the Reds on the same show.

Dallas and Fort Worth Siamese-Twinned by FCC

Washington, April 5. The feuding cities of Dallas and Fort Worth have been lumped together by the Federal Communications Commission—which split 3-2 on the issue.

FCC's majority authorized a rules waiver to permit KRLD-TV, the Dallas Times Herald's station, to identify itself as a Fort Worth as well as Dallas outlet.

Chairman **Frederick Ford** and Commissioner **Robert T. Bartley** (who's from Dallas) dissented. Commissioner **Robert E. Lee** was absent and the FCC has its seventh seat vacant pending Senate confirmation of **Edward K. Mills Jr.**

Attention advertisers!
Piel's Beer is sponsoring INTERPOL CALLING, starring Charles Korvin as Inspector Paul Duval on New York's WPIX, Sunday nights at 10:30. New Interpol's story, which the public has been reading about in Reader's Digest and other magazines and newspapers, comes to television... presented by Piel's.



Sounds great, Bert. Just like you and me, INTERPOL CALLING and Piel's make a sure-fire selling combination. And if I may make one small pun, both Duval and Piel's always keep their heads... in any situation.

'INTERPOL CALLING'

the new television series that Bert, Harry, Blitz-Weinhard, Pfeiffer's, Labatts, Miller High Life, Santa Fe Winery and so many other kinds of advertisers are buying, buying, buying!



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ITC OF CANADA, LTD.
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the
laugh
detective

We of BMI are proud to receive this honor...



BROADCAST MUSIC, INC.

589 Fifth Avenue • New York 17, N. Y.



Television Reviews

(Continued from page 59)

express which the closeness of the camera made even more thrilling. The Villains, including the Frankensteins, the Mad Scientists, the Rubber-Faced Brains and the Rubber-Faced Machines, contributed to a round of a time-varying ending.

Rooney kept his power to a minimum and he joined the Rubber-Faced Machines in the last few minutes. The set featured attempts by members of the audience to ride a big beautiful white horse standing up, also among performers. Rubber-Faced Brains' big top background didn't help him in this instance, but the TV was really many laughs. Rooster was named John Cameron Seward on the commercials after Rooster.

LUCILLE BALL, DESI ARNAZ SHOW

Lucy Meets the Mountie (with Ernie Kovacs, Edie Adams, Vivian Vance, William Frawley, Richard Keith)
Writers: Bob Schiller, Bob Weis
Producers: Bert Granet
Director: Arnez
60 Mins., Fri. (11), 9 p.m.
WESTINGHOUSE

CBS-TV, from Hollywood (film)
Mick and Ernie

While there were a few amusing moments in the one-hour comedy special done by the Westinghouse Lucille Ball-Desi Arnaz Show on CBS-TV, the overall effect was that of a warmed-over episode in the "I Love Lucy" series.

Casting of Ernie Kovacs and Edie Adams as themselves gave a fresh touch to "Lucy Meets the Mountie" and it was badly needed. For without Kovacs and Miss Adams, this film would have been dull viewing indeed. Hardly original was the script cooked up by Bob Schiller and Bob Weis.

The cliché-ridden plot was reminiscent of the old Charlie Chase or Edgar Kennedy comedies occasion-

ally seen not as fillers on morning and late shows.

This time Lucy's attempting to get Desi a job Kovacs who has a TV show is looking for sets. It develops that Kovacs and Miss Adams are invited for dinner in the Arnez mansion in the hope that Desi's talents will be seen and appreciated. Unfortunately for the policemen, the evening winds up before her audition.

There's also a mistaken identity bit in which Kovacs evidences interest in Little Ricky for his ability as a drummer. But for a time Miss Ball thinks it's Big Ricky who's caught. So to square things with her unemployed spouse, she even poses as Kovacs' mistreated chauffeur in order to line up the audition.

Rest of the show was more or less obvious. There was one embarrassing incident after another as Miss Ball unwittingly pined Kovacs with exploding cigars, sprayed him with shaving cream and masqueraded as his chauffeur. With some of the more hilarious scenes as a nucleus, "Lucy Meets the Mountie" might have been a funny half-hour. But an hour stretched this slapstick too far.

Kovacs, who's been getting exposure in such Hollywood films as "Our Man in Havana" undeniably has a flair for comedy. It's unfortunate that his talents didn't have the benefit of better material in this spot. Miss Adams not only handled her lines adeptly but fetchingly warbled "That's All" at one point. Miss Ball and Arnez were struggling for laughs in this one. Rounding out the cast in their familiar roles as neighbors were Vivian Vance and William Frawley. Richard Keith was seen briefly as Little Ricky.

THE GREAT CHALLENGE
With Howard K. Smith, Robert Hoffmeyer, Dr. Henry Winston, Sen. Henry Jackson, Maj. Gen. John Medaris
Producer: Harry Rasky
Director: Michael Zeamer
60 Mins., Sun. (11), 2 p.m.
CBS-TV, from New York

In spite of the pretentious label and subtitled "How Can You Get Things Done in a Democracy?", this series, now in its third season, is a class entry even for Sunday's intellectual ghetto. The live discussions featuring distinguished leaders in various fields originate in the impressive Kennedy Auditorium of the Rockefeller Institute before a live audience. It's a fine atmosphere for lofty thoughts and words.

On last Sunday's show, the four guests articulately argued the problem of getting things done in a democracy as opposed to Russia's autocracy, where governmental checks and balances make quick decisions and actions difficult. Controversy developed quickly, themed mainly around centralization of American Government, with

the participants split, not surprisingly, into age categories. The younger guests, Senator Henry Jackson and author Robert Hoffmeyer, accepted the ever-increasing powers and duties of the Federal Government. Dr. Henry Winston and Maj. Gen. John Medaris urged sometimes in exaggeration—the dispersal of some Federal responsibilities back to state and local governments.

Although there was a tendency among all to over-politeness when a name to naming names and specifics, there still were some sharp digs and observations. Hoffmeyer, for instance, tapped the Eisenhower administration chest, declaring the nation has to find a way to disarm nuclear issues and make them effective. "For the last seven years we've had a government that opened its doors in Philadelphia and closed them the next night. They've not been able to bring them into New York and make them succeed."

Dr. Winston, criticizing Federal funds for education, said that the state without naming it that spends least for education and spend more than the highest-touted state with a one-cent sales tax for schools. He also knocked the Fed's for their scientific grants "nothing to basic science" and their own appropriations to the humanities, liberal arts, etc. Lack of money for the science of thinking, though, he said, and research for farmers, "who produce surpluses."

Senator Jackson cited the string of Defense Secretaries out of public ranks, and opined that maybe it's the "villain general staff that doesn't know what it's doing."

General Medaris, former commander of the Army Ordnance Missile Command, was strong in his opinion that the Chief Executive couldn't possibly be advised on all the matters of decision confronting him.

CBS news correspondent Howard K. Smith conducted the session with unobtrusive intelligence, and wrapped it up with excellent brief summations of the varying viewpoints. Director Michael Zeamer used the setting for good results.

KOREA NO PARALLEL
With John Secondari, narrator, others
Producer: Secondari
Director: Marshall Diskin
60 Mins., Tues. (10), 10 p.m.
ABC-TV, N.Y. (film)

Much more will be needed than offered in "Korea—No Parallel" for ABC-TV to make any sustained inroads in the public's documentary field. A general dullness pervaded the hour show on Tuesday 10 at 10 p.m.

Surely, the subject of Korea itself isn't dull. Few other corners of the globe represent such an international sore spot.

Reasons the hour teleumentary seemed to drag on stemmed mainly from too much speechifying by commentator John Secondari, the confusion in some of the footage, and the general failure to visually capture the excitement of the subject. There were intermittent moments of interest, if a viewer stayed with the program over its 60-minute span. The better moments included a visit to a Korean amputee rehabilitation center, an interview with two youthful South Korean dissenters, and the faces of Korean children.

The sequence dealing with a meeting of the United Nations demarcation team and North Korean Communists, which was supposed to be one of the highlights of the program, was overlong and confusing. It was hard to follow the issues separating the two sides. Sharper editing in this portion would have helped.

Many of the interviews appeared too staged and stiff.

THE MANY SIDES OF MICKEY ROONEY
With Joey Forman, Gloria De Haven, Edith Leslie, Howard McNear, others
Producer-Director: Jack Donaghy
Writer: Elmo Farkard, Harry Winkler, Sid Silver
Music Director: Van Alexander
60 Mins., Thurs. (11), 10 p.m.
CBS-TV, from Hollywood
Warwick & Legner

If the variety special seems to have lost its first season, the one blame could well be that clever fellow who dreams up those pretentious titles that performers have to strain to live up to. "The Wonderful World of" and others of that genus might sound like poetry on Madison Ave., but to the object of proposition it's a curse, a willing line that continually makes for a painful and self-conscious performance.

If last Thursday's (11) Rooster special had been called merely "A Humble 60 Minutes with Mickey

Rooney," the star might not have strived to prove so much; and yet, in doing what comes naturally, he'd probably have demonstrated no less versatility. He might have turned out an easy-paced, pleasant diversionment that made no one at the home set uneasy lest he fail to equal his billing.

The title dared Rooney to show off the full range of his theatrical aptitude and so the segment's elevated, one at a time, his flair for comedy, mimicry, serious acting, dancing, singing, piano playing, and contrasting. Even on tape it was quite a workout. What was proved by all of it—at face value, after two cracks at buffoonery—is that Rooney is a better straight actor than he is a funnyman.

Comedy, in fact, was the show's most impoverished element. Rooney spreading it on broadly and mugging excessively, with Joey Forman playing the straight, per usual. A spoof of "Candid Camera" was weak and an opera skill tasteless. Some impressions sufficed for extra variety and a film clip of the star as a child vaudevilleer likewise. Although they were inclined to be stages, the song and dance numbers, with Gloria De Haven singing, added up to reasonably good entertainment.

There's an implicit comment in the fact that Rooney had to borrow from one of his earlier telehours to hit his peak for the evening. That was in recreating a fine dramatic scene from the one-man vidyohs "Eddie." But a sparkling moment or two can hardly justify a 60-minute outing. Rooney's varied talents are not to be gainsaid, but they were hampered almost categorically last Thursday by a sense of too-eagerness.

CAMPAIGN ROUNDUP
With Bill Shadel, anchorman-commentator: Louis Bean, Quincy Howe, Edward P. Morgan, John Roffman, Paul Harvey, Al Mann, William Winter
Producer: Sidney Darion
Director: Marshall Diskin
30 Mins., Sun., 4:30 p.m.
ABC-TV, from various points

With aspirants for the presidential nomination picking up steam in their quest for primary votes, ABC-TV tossed its reporting hat in the ring Sunday (3). It'll stay there until next fall's general election. This weekly series, which the net aptly calls "Campaign Roundup," shapes up as a timely, informative report on the nation's political pulse.

Inaugural program had the Kennedy-Humphrey contest in yesterday's (2) Wisconsin primary as a convenient, newsworthy peg to hang an analysis of early political trends. These were dished up by the chain's commentators in six key areas of the country. At the windup, political analyst Louis Bean expressed his opinion on the overall situation.

Crisp, concise and to the point, the program gave a lift to late Sunday afternoon to programming. "Roundup," incidentally, is the first series on 1960 political news scheduled by any tv network. Almost to a man, the regional commentators stressed that the religious issue is one that can't be ignored in the burgeoning campaign.

From a production standpoint, "Roundup" was dressed up nicely. Each commentator faced the camera with a blowup map of his own territory as a background. Several film clips of Sen. Kennedy and Humphrey were also integrated in this production of the ABC News and Public Affairs Dept. Bill Shadel proved an able anchorman.

Interest in this public service affair obviously will become hotter as the campaign progresses. As of Sunday (17) and weekly thereafter, the half-hour program will be seen at hour earlier, in the 3:30-4 p.m. slot.

Compton MacKenzie In Bid for Scot TV Station

Aberdeen, Scotland, April 5. Leading personalities, including author-screenwriter Sir Compton MacKenzie, have joined Lord Boothby in his group which is bidding for contract to operate commercial tv station in northeast Scotland. MacKenzie scripted and appeared in his own story, "Tight Little Island."

Others aiding Lord Boothby are Lady Maude Balfour, a sister-in-law of the British Prime Minister, and leading councillors and public officials.

The Northeast Scotland indie tv station will serve about 750,000 viewers. It is likely to start operations in 1961.

'Wonderama'

(Continued from page 59)

civil rights. Nixon's boy, wearing a plug hat with the candidate's name in tall letters, pointed out that the Vice President had acted as President more times than any veep in history.

Kennedy prepared a one-minute videotape for the show, explaining why he considered primaries important in the naming of a Chief Executive. There was supposed to be a beeper-phone conversation from Humphrey, but apparently the Senator was hung up on handshakes or something. Fox explained to the kids that Nixon had a policy of no reports to exclusive groups.

Show was climaxed with the campaign speakers chalking up the vote for their favorite on blackboards, amid cheers from constituents. Fox told the kids to remember the results and match them against the real vote later in the week.

All in all, a very graphic way to give the young video audience an understanding of how the Presidential race gets underway. The 15-minute segment will be a regular feature of "Wonderama." For the record: Nixon, 12; Kennedy, 8; Humphrey, 5.

Show's producer is Norman Berger. Arnee Nocks directed.

Greensboro — Ray A. Childers has accepted a position as sales manager of Greensboro Radio Station WFET. It was announced by William P. Mitchell, general manager. Childers, who comes to the local station from Winston-Salem, where he has been manager of WAIR, is a 35-year-old veteran of 12 years in North Carolina radio work.

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The drama of rice, one of the world's most nutritious grains, is beautifully portrayed in this one-minute spot which was photographed in both color and black and white. A soft, symphonic musical background, accents the movement of the "Stream of Rice" down through the ages to the modern day, and "America's favorite way to eat rice . . . Kellogg's Rice Krispies." Produced by SARRA for the KELLOGG COMPANY through LEO BURNETT COMPANY, INC.

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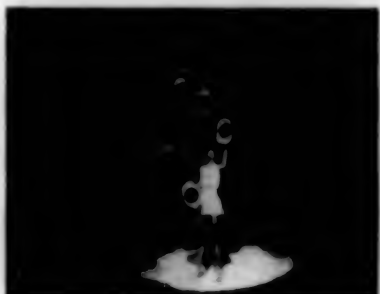
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Enjoyment of refreshingly dry Rheingold Beer is the theme of this new series of commercials. Clever lyrics place activities in all of Rheingold's territory . . . picnicks on Staten Island, penthouses in Manhattan, skiers in New England, bridge players in Queens, golfers in New Jersey, bowlers in Brooklyn—even men in outer space—etc., etc. . . . all are shown enjoying their favorite beer. Emily Banks, Miss Rheingold 1960, ends each spot with the reminder that Rheingold is New York's largest selling beer. Produced by SARRA for LIEBMANN BREWERIES, INC. through FOOTE, CONE & BELDING.

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The animation of the Tareyton rings and the familiar jingle stress the pleasure of the mild full flavor of dual filter Tareyttons in this series of 60-second and 20-second spots. Situation comedy for human interest and stop-motion to show the specially constructed dual filter, make each commercial a most convincing Tareyton Cigarettes salesman. Produced by SARRA for THE AMERICAN TOBACCO CO. through LAWRENCE C. GUMBINNER ADVERTISING AGENCY, INC.

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Paper sculpture that ties in with the print campaign, is most effectively animated by stop-motion in a continuing series for Armour and Company. Even the product is paper sculpture, although the packages are "live." The fresh approach is greatly enhanced by original music. Produced by SARRA for ARMOUR AND COMPANY through N. W. AYER & SON, INC.

SARRA inc.

New York: 200 East 56th Street
Chicago: 16 East Ontario Street

Foreign TV Reviews

(Continued from page 59)

the two men and the two 30-minute items from ATV will do little to move him upwards on the popularity charts. To be fair, though, it would have been better if the producers of this second season were able to establish a more consistent relationship with the audience.

There was a lineup of short sketches, interspersed with some longer items. Catherine who was good to look at but who sometimes seemed a little bit of a cliché. Some of the sketches in this season had a funny, satirical tone and in fact, all that was lacking to lift the show to a higher level were some real satirical points in the latter. NBC's current line is a bit of a cliché. NBC's "The Catherine" series, which has the reputation of being a satirical comedy, has been turned to comedy and comedy has been turned to comedy and comedy.

Though the series might usefully have concentrated more on the comedy, it gave plenty of opportunity to the supporting team of Norman Panama and Ken Murray. Miss Catherine kept strictly to her script. Production was competent.

THE WAY WE LIVE

Writer: Julia James
Producer: H. K. Lewenhak
15 Mins., Wed., 10:30 p.m.
TVN-11/15 TV, from Newcastle

This agreeable program was representative of the kind of film documentary that used to be sponsored by industry and Government departments in Britain before the

war. It sketched in the life of railmen in the town of Darlington in the Tyne-Tees area, and the lives of workers at home, in the pub, in their engines, or tracklaying were accompanied by traditional songs, with new and appropriately matching lyrics, delivered by Ewan MacColl and Peggy Seeger, who specialize in this sort of thing.

It was too brief to go deep, but it gave an interesting glimpse of other people's lives. Any spoken commentary would have been superfluous and luckily producer Lewenhak decided to let photographs and song speak for themselves.

GRASS PLAN

(Two-1 p.)

With Marcel Pagnol, Jean Rigaud, Fernandel, Pierre Tchernin, Colette Renard, Henri Vilbert, Robert Vattier, Gilbert Bécaud, Jacques Duby, Lucien Baroux
Producer-Director: Pierre Cardinal
180 Mins., Sat., 8:35 p.m.

RTF from PARIS
This show might be likened to a subdued "This is Your Life." Program concentrated on noted French playwright-filmmaker Marcel Pagnol and discussed with him his general attitude towards his various crafts. Also interviewed were some friends who talked about him or his work.

and wound up with Pagnol giving a long talk on film art interlarded with classic excerpts from his pit.

It began slowly with too much talking but settled down when bits of his plays were done by a competent group of actors. Next was a short film, "Jeffrey" which adequately summed up author's variety, generous contribution to pits.

Though there were some technical breakdowns and a few mistakes, the show was generally well mounted and except for its dragged-out beginning, gave a good portrait of Pagnol, who is again being discovered in the U.S. following the hit last version of his Marseille trilogy, "Marius."

Some César as Pagnol which just began to now filming was. Pagnol also said that he had never won any pic awards here but had in America. Most.

AM GREENEN STRAND DER SPIEL

(On the Green Strand of the Spree)
With Hinnerk Rehwinkel, Dorit, Amann, others

Producer: Walter Fendler
Director: Fritz Ungelter
Writers: Fritz Ungelter and Reinhard Mueller-Frauenfeld
110 Mins., Tuesday, 8:30 p.m.

West German TV, from Cologne

That old saw, "movies are better than ever," should be altered to "German television movies are better than ever," and this expensive production is proof that a dramatic after-nooning, vital story can be converted in the to screen with astounding results. In this case, the plot is an especial shocker for the German audience. It's the story of a young German soldier in World War II who fell in love with a Jewish girl in Poland and had to stand by while she and the thousands of other Jews were led to their deaths. The gripping, poignant, beautifully photographed story made a sensational film for Germany, and it is one that could have

the international appeal of "Anne Frank."

Cologne is the wealthiest station in West Germany where the stations are supported by mostly fees from art owners. This is the station's second ambitious enterprise. First was a six-part series based on the best-selling German novel "So Weit Das Fiesse Tragen" and this show was part one of a five-part interpretation of another hit novel based on World War II. The Hans Scholz book "Am Gröenen Strand der Spree" "On the Green Strand of the Spree."

If part one was any indication, Cologne has used its money extremely wisely. Two million marks (\$300,000) was allotted for the project, and each of the five parts runs to 110 minutes. The film took 110 days of shooting at Bavaria's main Garmisch studio, and include 180 stars and 4,500 extras.

Backdropped with the German army in Poland, the film was completely accurate, while the settings of the little Polish villages, and the gruesome details of the bombings were vividly outlined, even to one ghastly scene in which German bombers mistakenly blast their own men.

The young soldier Juergen Wilms broke through the wire barriers to help the Jewish girl he loved but was held back and saw her marrying, with a long line of helpless Jews, to her doom.

Frightfully graphic were the shootings of the cruel young officer who casually counted off the right numbers of Jews, sent them into a pit, and flicking his cigarette, beckoned to the machine gunners. Equally terrifying were the implications of another shot, young Polish boys in the village nearby, playing soldier merely against the background fire of the machine guns.

Script very closely followed the book, which was a series of episodes of the war. Four old cronies gather at the famed Jockey Bar in Berlin on the green banks of the Spree River to reminisce about the war, and one recalls his comrade Juergen Wilms, in this first part of the series.

Cameo work covered the night, sound, smell and taste of the horrible slaughter of war. Director Hans-Joachim Lauth, under talented young Fritz Ungelter, who also gets credit on the script. Stars were all unknown, perfectly picked for the role. Hinnerk Rehwinkel as the young Wilms, and Dorit Amann as the sensitive teenage Jewish girl, were excellent.

Foreign TV Followup

Play of the Week

Granada TV ought to be in the running for a "best" rating on the strength of its version of James M. Cain's "Double Indemnity." Produced was a model of adaptation by Gerard Barrett, director and writer. The show stood up to analysis alongside Billy Wilder's film of several years ago and scored equally in its own television right.

Remarkable among other things, for the number of acts the piece dragged up an atmosphere of claustrophobic tension and maintained a swift pace. It was open to pedantic criticism on just two scores. The first meeting between the insurance agent and the woman who're to become partners in crime lacks a spark in registering a compelling sympathy, while now and again the musical backing was inconsistent. The actual murder

and aftermath provided snuff-out stuff seldom matched on the home screen here.

As the plotting insurance man, William Sylvester gave a splendid performance, latterly succeeding even in arousing sympathy. Madeleine Sherwood was perfectly cast in the role of the scheming wife, being first-rate all along the line and brilliant in her conveying of scarcely-controlled hysteria after the killing. Donald Pleasence registered in his customary dramatic style, certainly judging and timing every action to maximum effect. Support was tops, with a special nod to Suzanne Pleshette as Miss Sherwood's stepdaughter. Fred.

The Variety Show

Granada TV's "Variety Show" still seemed more than somewhat break, cheerless and uneven in this edition. This was partly due to its lack of energy; it seemed to try out for some engaging personality to infuse some overall warmth into the string of serial acts, who were announced by a card on the screen and unadventurously did their stuff into the nearest camera. Kenneth Carter's direction didn't help; it was fearfully chilly and unenterprising.

Of these seven acts, two were, more or less, into three were passable, and two were expendable. From America, Fisher & Marks made the strongest click. A couple of crooners, with fast and racy patter, led the Martin & Lewis school, they managed to kick the finale of the show into something resembling life. Also, French-Canadian Jeanne Darbois successfully imitated the bongo a tap dancer, a bongo, and Marie Lantz, each doing a number of the same kind, and for those who date on this kind of thing, Miss Darbois was the girl for the job.

The headliner was Rose Murphy, who cheerfully through "Lindy" and "Rue Line" in her familiar sparrow voice, with a break for ex-husband Sam Stewart to play the bass and hum at the same time, this he used to do more inventively with Ronny Goodman. Also from the States, Dorothy London contributed a cabaret set with thin material but a full display of facial antics, this produced misfires, but might go better with support. A series of 30-second songs came from Bob Ryan, who wound up singing through the bagpipes. Just to prove he was born in Scotland.

Neat plate-spinning was the specialty of China's Tang Jan and Rudy Kelly juggled and played the violin on the black wire. Both did little that hadn't been done before.

"The Variety Show" certainly goes all out for enterprise and novelty. Perhaps there just isn't that much of those commodities around. Or perhaps they were looking in the wrong places.

Oris.

FM Convention SRO

(Continued from page 57)

prevailing attitudes were of three kinds. Some believed FM programming should be elite and even highbrow, others wanted it to play the AM game of something-for-everyone for the mass audience, and a third group played it down the middle, as neither-or. Mrs. Dorothy Rabell of KITT, San Diego, championed the latter attitude and summed up FM's place in the broadcast scheme by calling it a minority medium. Each station, she believed, should play for the majority of small specialized groups, and having that audience it wasn't have to worry about advertisers.

It was generally felt that the first step in solving most of the problems of FM was to sell more receivers, and the broadcasters were urged more than once to take the promotion of set sales as a sacred responsibility.

Henry Fogel, pres. of Gracie Products, which makes an inexpensive FM set, noted in an address that more than 1,000,000 receivers were sold in 1959 and predicted an annual sales rate of 4,000,000 by 1963. By then, he expects to see the present tally of 300 FM stations will have mushroomed to 2,000 and that all of them will be broadcasting full stereo sound instead of monaural.

Winston Salem—P. O. Carver, WJSN radio-TV director of news and public affairs, has been appointed chairman of a committee of the Associated Press Radio-TV Association, which is making a nationally study of the AP news service.

Razzmalazz

(Continued from page 51)

"Gunn" will also make the shift to ABC next season. After ABC announced the prize for its 10:30 anchorage on Monday, NBC explained that it would have been glad to use the program at 9:30 Tuesdays. Originally, it was thought that 9 p.m. Tuesdays was the slot being offered. B.M. for "Gunn" but on Friday (11) NBC took an option from William Morris on Four Star's "Dante," a half-hour thriller, take-off on the story as Dick Powell once did, with Howard Duff in the lead.

On the other hand, NBC won a big round of applause in revealing that it had copped the General Mills daytime hit from CBS, with the client, starting in the fall, buying upwards of \$1,000,000 worth of programming, including five quarter-hours per week Monday through Friday, plus "Lone Ranger" on Saturday mornings and up to 26 quarter-hours of pre-game sports programming.

Return of NBC elder statesman Harry Ransmire to the broadcast wars 35 pounds lighter provoked an affluence. Syd Egan's promotional boasts for the new season, with its built-in station-to-station call, innovation, closed-circuiting all the NBC promotional plans to the affluence was greeted with an enthusiastic round of applause.

Ottawa—Terry Kelly, sports broadcaster, was appointed manager of Ottawa indie CFRA, replacing Tom Foley who died in a traffic accident. Kelly has been a CFRA staffer since it opened in 1947.



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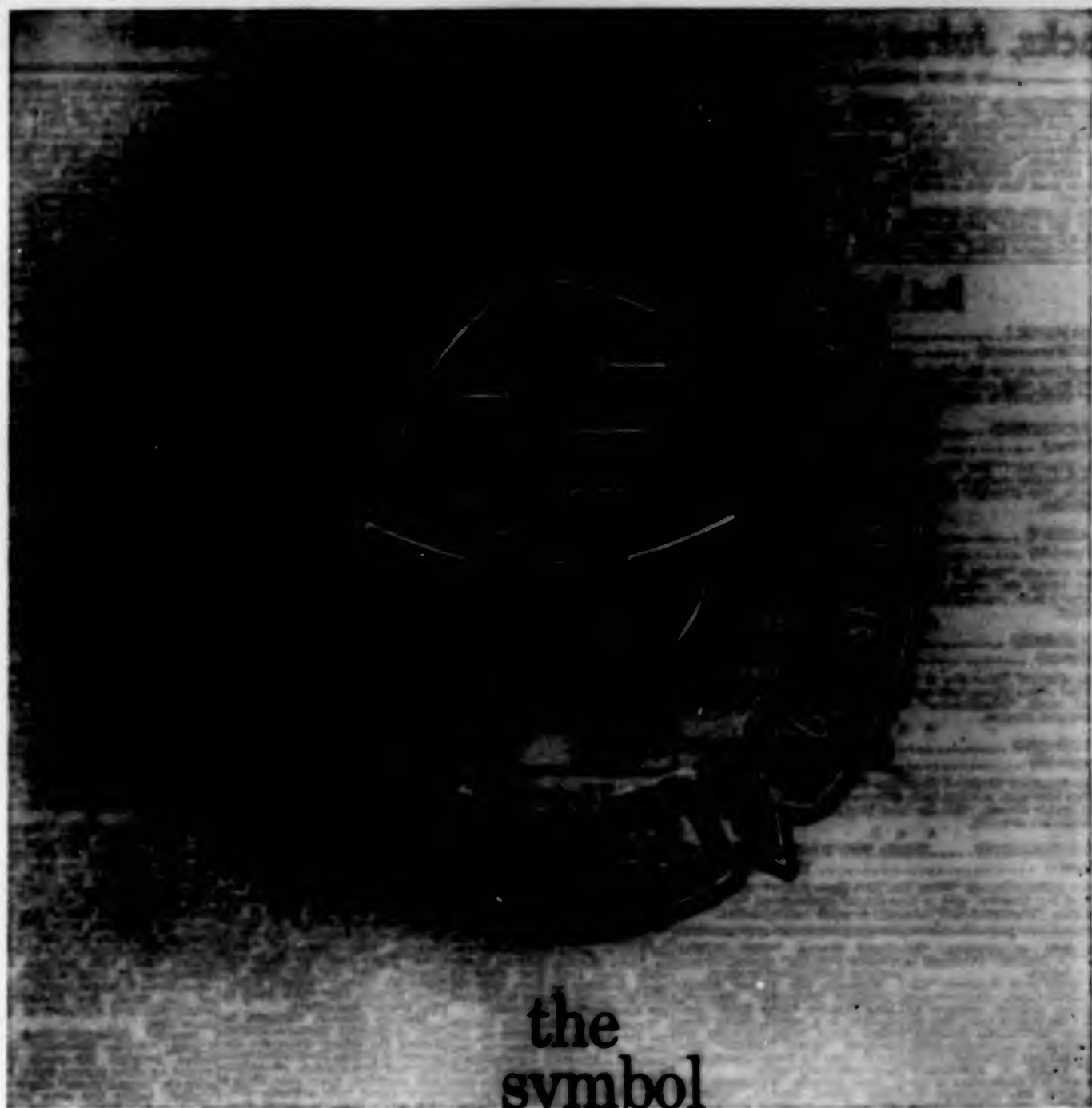
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Jocks, Jukes and Disks

By HERM SCHOENFELD

You Know Capital: THE VAN-ISHING AMERICAN. Tobias & Lewis is an interesting folk saga about the American Indian which Tim Miller handles with his customary effectiveness. THE GUN, THE GOLD AND THE GIRL (Vidor) is another good side with a backwoods flavor.

Kaloni Kralche United Artists: "PENNY MY LOVE. Margold has the Hawaiian-born singer on a late teen-lusted ballad, but the

smoothly "WILDEST GIRL IN TOWN." Kago is a less suitable material for this singer.

Donny Farmer Spectrum: FRIENDSHIP RING. Backwood is a late teen styled ballad veiled in a pleasing style. "THESE TENDER YEARS. (Yorkshire)" is a ballad with a too familiar theme. Joe Sawyer (De-De-Me) "SUCH A NIGHT. Raleigh, a swinging rhythm tune, is belted with an original flavor which gives it a

Best Bets

LLOYD PRICE (Ald-Paramount) NO IF'S—NO AND'S For Love

Lloyd Price's "No If's—No And's" (Paramount) is a bright rhythmic ballad for a vocal comedian's talent in the swing idiom. "For Love" (Paramount) is another good entry in the same idiom.

THE LIMELIGHTERS (Elektra) THE HAMMER SONG Charlie, The Midnight Marauder

The Limelighters' "The Hammer Song" (Elektra) showcases this trio's swinging combo on a ballad from swing and side opera. "Charlie, The Midnight Marauder" (Amadeus) is a clever spoof on Schubert.

BOB CREWE (Warwick) QUITE A PICTURE Cool Time

Bob Crewe's "Quite A Picture" (Warwick) is a witty rhythmic ballad which this young singer belts cheerfully. "Cool Time" (Warwick) is an amusing rondo in "Hot Time in The Old Town Tonight."

RAY CHARLES (Atlantic) JUST FOR A THRILL Heartbreaker

Ray Charles' "Just For A Thrill" (Atlantic) works near this standard with a strong style and a wonderful beat. It's due for spin on all South "Heartbreaker" (Progressive) is a conventional bluesy ballad.

FATS DOMINO (Imperial) BEFORE I GROW TOO OLD Tell Me That You Love Me

Fats Domino's "Before I Grow Too Old" (Imperial) is a smooth rhythm ballad with a strong beat, delivered by one of the greatest blues singers around. "Tell Me That You Love Me" (Imperial) is a more modest standard.

DION & BELMONT (Laurie) WHEN YOU WISH UPON A STAR Wonderful Girl

Dion & The Belmonts' "When You Wish Upon A Star" (Laurie) is a smooth ballad with a beautiful arrangement for late ballad play. "Wonderful Girl" (Laurie) is a fast rondo ballad.

point while in singing "IT WASN'T A DREAM" (Atlantic) is a slow ballad.

Ted Heath Ork London: "IN-BRAVE CALL. Harmon gets a winning, updated workman for this late big British band. Due for two more SWINGING GHOSTS (Harmon) is an easy instrumental.

Betty Johnson Atlantic: "YOU DON'T CARE A ROWBOAT" (Atlantic) is a fresh piece of material which this amiable delivery with commercial impact. "FANTASTIC" (Watergreen) is a lovely written ballad which could take over the big pull.

Joe Valino RCA Victor: "GARDEN OF EDEN" (RCA) is a strong ballad, which gives this young singer the chance to break into the big time. "CARAVAN" (Atlantic) is a strong ballad, which gives this young singer the chance to break into the big time. "CARAVAN" (Atlantic) is a strong ballad, which gives this young singer the chance to break into the big time.

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drum choice "YOU NEVER CARED FOR ME" (Colonial) is a rocking ballad going nowhere.

Michael's Boy Chorus (Victor): "BIDDLE, DEE-DEE" (Dunes) is a bright, catchy tune which could build big with the company. "TOBY TYLER" (Dunes) is a song by Larry Green, is a neat folk-style entry.

Joe Jimenez Signature: "IN THE WEE SMALL HOURS" (Dunes) is an excellent standard in delivered in a patina-English version which doesn't come off much.

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cally or comedically "MY NAME—JOSE JIMENEZ" Rosemeadow has the same impact.

Tommy Hazard Avant Garde: "YOU UP THERE" (Mode) is a derivative ballad belted strongly by this singer. "HEY MARIA" (Mode) is a bright, baby-styled ballad. The material has no relation to this label's tag.

Sunny T. Jubilee: "THE FIRST OF SUMMER" (Jona-Berrell) is a neat ballad with a light beat in delivered in navy style by this tender. "COME ON HOME" (Wood) rocks along in a familiar rhythmic groove.

Joanne Ark. J.H.S. Band (Liberty): "NATIONAL CITY" (Liberty) is a familiar p.d. tune, is worked over skillfully and colorfully by this junior high school outfit. Could be a sleeper. "BIG BEN" (Music Please) is another solid instrumental.

ASCAP. BMI.

Small Combo Review

WYNN WARNER ORCH (H)
Staller-Hiton, Dallas

Titled Wynn Warner's Continents Orchestra leader features his enchanted strings, table strutting dinner, but which includes leader on violin, pianist Howard Stafford on accordion, bassist Jim Irby on a pit-sized cello, drummer Ronald Tull on guitar and concert master Larry Shapiro, violinist. Meanwhile three reed men stand on stage, doubling on flute with the first trumpet playing drums and the trombonist at the piano.

Versatile crew expertly dispenses the tempos, swelling on Latin tunes with claves, maracas and shakers. Aside from top show-bark Warner's crew purveys varied rhythms to lead the floor for temp tunes. Band's arrangements are by Warner, trombonist Paris Rutherford, saxist and vocalist Johnny Parsons, and Jodie Lyons. B+

Hugo & Luigi: "The Sound of Children" (RCA Victor). The recording team of Hugo & Luigi have come up with one of the brightest packages of this year with this blending of a children's chorus and a dozen adult standards. The kids sing with a rest, freshness and irresistible charm. The same kind of approach that clicked on "La Plume De Ma Tante" is used on tunes like "Get Me To The Church on Time," "Love and Marriage," "The Whiffenpoof Song," "Don't Fence Me In" and "Standing on the Corner."

Kurt Edelhagen Ork: "A Toast To The Bands" (Decca). The leading big band of Germany, Kurt Edelhagen discloses in this LP how closely he has studied great swing organizations of this country. In this "toast," he dishes up a dozen numbers, associated with as many different U. S. orks, performed in a style very close to the original arrangements. Included are Count Basie's "Jumpin' At The Woodside," Glenn Miller's "String of Pearls," Benny Goodman's "Don't Be That Way" and Duke Ellington's "Mood Indigo," among others.

"The Infatigable" (United Artists). The soundtrack to the western saga starring Bert Lancaster and Audrey Hepburn has a powerful wall-to-wall Composer Dimitri Tiomkin, conducting the Santa Cecilia Symphony Orchestra of Rome, has given a big dimension to the music, utilizing some familiar country melodies for the western color and some original motifs for the romantic flavor. Rock sound is excellent.

Micha Elman: "Jubilee Records" Vanguard. The virtuoso violin of Micha Elman has been around since 1908 when he debuted in New York. In this LP, Elman has collected a program of short pieces which were popular in his youth and he plays them with a facility and a warmth which belie the passing decades. Included are pieces by Maximal, Schumann, Schubert, Dvorak, Chopin, Beethoven, and Tchaikovsky, among others.

Raoul Polinski Ork & Chorus: "Invited Berlin" (Everest). The Irving Berlin catalog continues to be one of the main staples of the platter programmers, both in the way of individual selections and whole LPs. In this offering, a big arch under Raoul Polinski has come up with a nifty selection from the Berlin reservoir, using a big string arch and chorus in highly tasteful arrangements. The music includes "Faster Parade," "With You," "Let's Face The Music and Dance," "You Got It," "My Love Is Deep," "What I Do," "You're Not So," "How Deep Is The Ocean" and others.

Marlene Dietrich: "Dietrich in Rio" (Columbia). Marlene Dietrich rocked the latinos when she appeared in Rio de Janeiro last summer and this disk, an on-the-spot recording shows why. She's a savvy artist with a husky voice that really hugs the crowd. She's equally at home with an English, French or German lyric and also

can smooth over a ballad and bring a ready wit to such as "See What The Boys In The Back Room Will Have" and "All Right, Okay, You Win." She presents each song with a pleasing and sometimes whimsical intro which adds to the disk's delight. Bert Bacharach supplied the heads up arrangement and bolstered the arch accompaniment.

Janice Harper: "Timbers of Love" (Capital). There's a strong romantic quality in Janice Harper's vocalities that come to the fore in this set. Thrush has lots of piping wit and gives each lyric in this standard repertoire a meaning that lingers. Standouts in the package are "Cry Me A River," "Ad The Things You Are," "I Hadn't Anyone Till You" and "I Believe." Stan Applebaum conducts the arch band.

Brook Benton: "I Love You So Many Ways" (Mercury). The soft crooning styling that has made Brook Benton a hot name in the pop singles field is again evident in this tenuous roundup. Although he's a current teenage juke fave, he also treats interest with adult buyers. His version of Gershwin's "Someone To Watch Over Me" is a case in point. The set is loaded with his own works but they take hold too.

"Bill Haley & His Comets" (Warner Bros.). A lot of rockers have passed through the disk factories since Bill Haley first broke through with "Rock Around The Clock" on the Decca label several years ago. In his first set for Warner Bros. he brings that now historical piece with similar verve and surrounds it with songs done in that hysterical beat that keeps the kids happy.

Terry Gibbs: "Steve Allen Presents Terry Gibbs At The Piano" (Signature). This is a solid addition to Signature's "Steve Allen Presents" series. Terry Gibbs is a master pianist with a keen sense of rhythm and he pounds it out with an unusual exuberance. "Cherokee," "You Go To My Head" and "The Way You Look Tonight" are among the flock of numbers that deserve to be pulled out for air play.

Merrill Station Choir: "Remember When" (Epic). Merril Station will surely be stretched for this package that has but done a deep two songs. The songs are from the Civil War period to 1960 with "When Reuben Comes To Town." Not too many of the songs have held up through the years but they're all worth platter review. The Merril Station Choir with baritone Jay Williams in front delivers in what seems to be the proper spirit of the times. It's historically worthwhile and enjoyable at the same time.

Benedict Sifferman Ork & Chorus: "Jewish Memories" (Pallo). Benedict Sifferman who scored on disks several years ago with his "Jewish Music" album on Capitol, brings the same happy sound to his Pallo set. The music is in the traditional Jewish manner with but it will have an overall appeal for those who like their melodies presented with taste and authenticity. The maestro handled all the arrangements except for "Bei Mir Bist Du Shoun" with an appropriate flair. B+.

New Distrib Co. Aims At Global Play For Indie Disk Product

A new record distributing organization handling U.S. and foreign sales deals for independent record companies has been set up in N.Y. Firm will be known as WorldWide Record Distributors. Negotiations are now underway with distributors in Australia, Africa, Europe and Asia for WorldWide products.

Sherman Ford Jr., vicepres and general manager of the new firm, stated that most indie labels have been forced, because of inexperience or lack of contacts, to deal with other labels in foreign countries, setting for only 10% or less of the sales profits. WorldWide will bypass these foreign companies and deal directly with record distributors and other selling organizations. This he expects, will enable WorldWide to collect about 25% of the profit for the indie labels.

WorldWide's foreign service, however, will only be available to indie companies whose distribution is handled by W.W. in the U.S. and Canada.

VARIETY 10 Best Sellers on Coin Machines

1. SUMMER PLACE THEME (10)
2. HE'LL HAVE TO GO (8)
3. WILD ONE (7)
4. WHITE SILVER SANDS (3)
5. HANDYMAN (3)
6. WHAT IN THE WORLD CAME OVER YOU (2)
7. GREENFIELDS (2)
8. NIGHT (1)
9. PUPPY LOVE (1)
10. SINK THE BISMARCK (1)

BABY
HARBOR LIGHTS
LET THE LITTLE GIRL DANCE
SWEET NOTHING'S
FOOTSTEPS
I LOVE THE WAY YOU LOVE
BEATNIK FLY
WHAT AM I LIVING FOR
CLEMENTINE
MAMA

Second Group

Perry Faith Columbia
Jim Reeves Victor
Bobby Rydell Cameo
Bill Black Hi
Jimmy Jones Cub
Jack Scott Top Rank
Brothers Four Columbia
Janis Wilson Brunswick
Paul Anka ABC-Par
Johnny Horton Columbia

Bennie & Washington Mercury
Patterson Mercury
Billy Ward Old Town
Brooks Lee Decca
Steve Lawrence ABC-Par
Mavis Johnson UA
Johnny & Henrietta Warwick
Conway Twitty MGM
Bobby Darin Atco
Conny Francis MGM

(Figures in parentheses indicate number of weeks song has been in the top 10)

AN OPEN LETTER TO RODGERS AND HAMMERSTEIN

Dear Dick and Oscar:

We are happy to be able to tell you that last week the recording from the original movie sound track of SOUTH PACIFIC passed the million-LP mark, counting United States sales only.

But this fact, enjoyable though it is, does not tell the whole story. For now the words and music of SOUTH PACIFIC have become familiar *the world over*. There is practically no country in the world (with the exception of Russia and China) where SOUTH PACIFIC albums have not been released, sold, enjoyed. Total sales from countries outside the United States amount to better than half a million. Our British associates tell us that SOUTH PACIFIC is the most popular LP ever to be offered by anybody in the record industry. Even in a little country like Denmark, SOUTH PACIFIC has become the number one album on the hit parade.

We will not be falsely modest; we have worked enthusiastically to stimulate this popularity. Yet it is far more important to note and to remember—and to remember particularly these days—that the world wants good music. Samuel Rogers' words that "music is the universal language" have by now become a cliché. But a cliché usually contains truth, and SOUTH PACIFIC is testimony to that truth.

Sincerely,



George Marek

Vice President and General Manager
RCA Victor Record Division

Senate Rackets Comm. Spotlights Hood Influence in Jukebox Field

Washington, April 5.—Senate Rackets Committee has charged that racketeering influence in the jukebox-operated machine industry is already well understood and is threatening to permeate it at all levels.

The committee gave a grim picture of racketeering domination and influence in the jukebox industry in a report on its lengthy investigation of jukeboxes and other coin machines last year.

The majority of the operators, the report said, are "honest hard-working citizens." But they've been victimized by an "astounding number of racketeers," posing both as businessmen and union officials.

During the past two decades, almost every infamous syndicate in America has held interest in some segment of coin machine operations," the report stated.

Tracing the history of the infiltration, the document said criminal elements branched out into the jukebox and amusement machine fields from early penetrations of slot machines and other gambling devices.

Using gains from illegal operations, they set themselves up in the industry by force, terror and the corruption of management union and public officials.

In the infiltration effort, the committee said, the gangsters had their greatest success in the urban centers of New York, New Jersey, Illinois, Louisiana, Ohio, Michigan, Florida and Indiana.

Other findings by the committee:

—A large percentage of jukebox racketeers appear to be members of groups linked by family, social or financial connections across the country. Funds from their coin machine operations serve to "aid and abet" their gambling, narcotics and other illegal operations.

—Hoodlums have made great use of "racket" union locals to dominate various segments of the industry. The report singled out the Teamsters' charging among other things, that union president James R. Hoffa helped furnish two such racketeers deals in the Detroit underworld.

—Management has "knowingly used criminals to increase its sales" of jukeboxes and other machines, and condoned "violence and mayhem" as a liability of the business.

—The criminal domination has hurt the public by robbing it of the benefits of honest competition and has injured legitimate coin machine operators by driving out the honest businessmen who refused to "pay tribute" to hoodlums.

The committee concluded that present laws and/or their enforcement must have been inadequate in stemming the spread of racketeering. The big treasures available to mobsters have protected them in some cases, while in others local courts have appeared unaware of the need for imposing severe enough penalties.

Albuquerque Combo Of Business Sidemen Get Into Dixie LP Groove

Albuquerque, April 5.—McCook's Dixieland All Stars, an Albuquerque institution since 1957, recently cut a dozen sides for inclusion in an album on a newly-formed label. The group, headed by C. T. McCook, an engineer with Shell Oil, includes a U.S. Commissioner, a couple of insurance men, a supermarket operator, tobacco salesman and an accountant with the Atomic Energy Commission. Album, to be titled "Dixie in the Raw," will be issued on the Sandia label.

McCook is a banjoist who used to play with Red Nichols. The U.S. Commissioner is Owen J. Mower who plays tuba and is an alumnus of dixie outfits and circus bands. Dave Williams, an insurance man, is on trumpet and formerly held shares with Les Brown and Phil Harris. Sam Spohr, drummer, is the grocery operator. Placid Don Black is an insurance salesman Meyer the tobacco man is on trombone and Reese Hunsley is clarinetist. He's an accountant with AEC.

Alaska's Festival

Anchorage, April 5.—The fifth annual Alaska Festival of Music, one of the 49th state's major cultural events, will be held here June 19-28.

Festival, a salute to Verdi this year, will feature a number of guest artists, including John Wustman, Paul Anderson, Daniel Lewis, Adele Addison, Florence Kappell, John McCullum and Donald Gramm. The 50-piece Augsburg Band from Minneapolis will also attend.

Atlanta Jock Ankles 'Mixed' Catholic Dance

Atlanta, April 5.—Paul Drew, a WCST radio disc jockey, walked out on a young couple's dance at which Negroes were present among several hundred whites at Sacred Heart Auditorium last weekend. Dance was final event of the annual vacation day rally at the Atlanta Diocesan Council of Catholic Youth.

A Catholic clergyman, present when Drew took a powder, said jock's departure did not cause any trouble or disturbance and "the dance went on as usual." Teen tunes were provided by a youth combo after Drew left.

Bob Israel Projects Noel Coward Story LP for Camden Label

Having completed a musical history of Maurice Chevalier for the Camden label, disk producer Robert A. Israel now has a similar recording project in the works of Noel Coward.

Israel, who's exec aide to Alfred Levy, pres of Talent Associates, during the day, does his diskling chores at night on a freelance producing basis. His Camden deal was worked out with C. E. Crumpacker, artist and repertoire head of the label, which is RCA Victor's low-price sublabel.

Material for the Chevalier disk, titled "Tourjours Maurice," was culled from the Victor vaults in Camden and covers songs recorded as far back as 1930.

Israel is now researching material for the Coward project in which he expects to cover the playwright-composer's career from the time he wrote "The Viceroy" in 1924. For the album, Israel will include Coward singing his own material as well as others performing the Coward catalog. It will be titled "The First Angry Young Man."

Welk's 21 for Dot

Dot Records has earmarked Lawrence Welk for an LP binge this year. Diskery plans to record Welk in 21 albums for 1960 including ragtime, dixieland, waltz, and polka.

The label already has 11 Welk albums on the market.

Andre Previn to Columbia; Lou Monte Switches to Roulette; Other Deals

Cavallaro's Ike Stint

Washington, April 5.—Carmen Cavallaro brought in the first combo ever to play for a White House musicale.

With a guitar, drums and bass fiddle backing him up, Cavallaro entertained for the final White House party of the Eisenhower Administration for the so-called "little cabinet" and their wives Thursday (31). The reception and musicale was a white tie affair.

Roulette: Lou Monte

Lou Monte has switched from RCA Victor to Roulette Records. Monteverde marks the reuniting of Monte and Joe Reisman, artist and repertoire chief for Roulette. Reisman previously worked with Monte when he was A&R staffer at Victor. The three-year pact calls for both album and single releases.

Liberty: Bub Wills

Joe Allison, recently appointed head of Liberty's new country and western division, has tagged Bub Wills & His Texas Playboys featuring Tommy Duncan. Their first recording session is set for mid-April. Allison recently resigned his deejay post at KFOX, Long Beach, Calif., for Liberty's c/w buildup.

United Artists: The Blazers

The Blazers, a five-man vocal combo, will debut on disks via the United Artists label. The singers are undergrads at Wesleyan College. Group is managed by Ken Greengrass.

Laurie Records: Lodi Carr

Lodi Carr, jazz songstress, has been inked by Laurie Records, N.Y. indie label. She'll debut with an album titled "Ladybird."

RETAIL ALBUM BEST SELLERS

VARIETY

Survey of retail album best sellers based on reports from leading stores and showing comparative ratings for this week and last

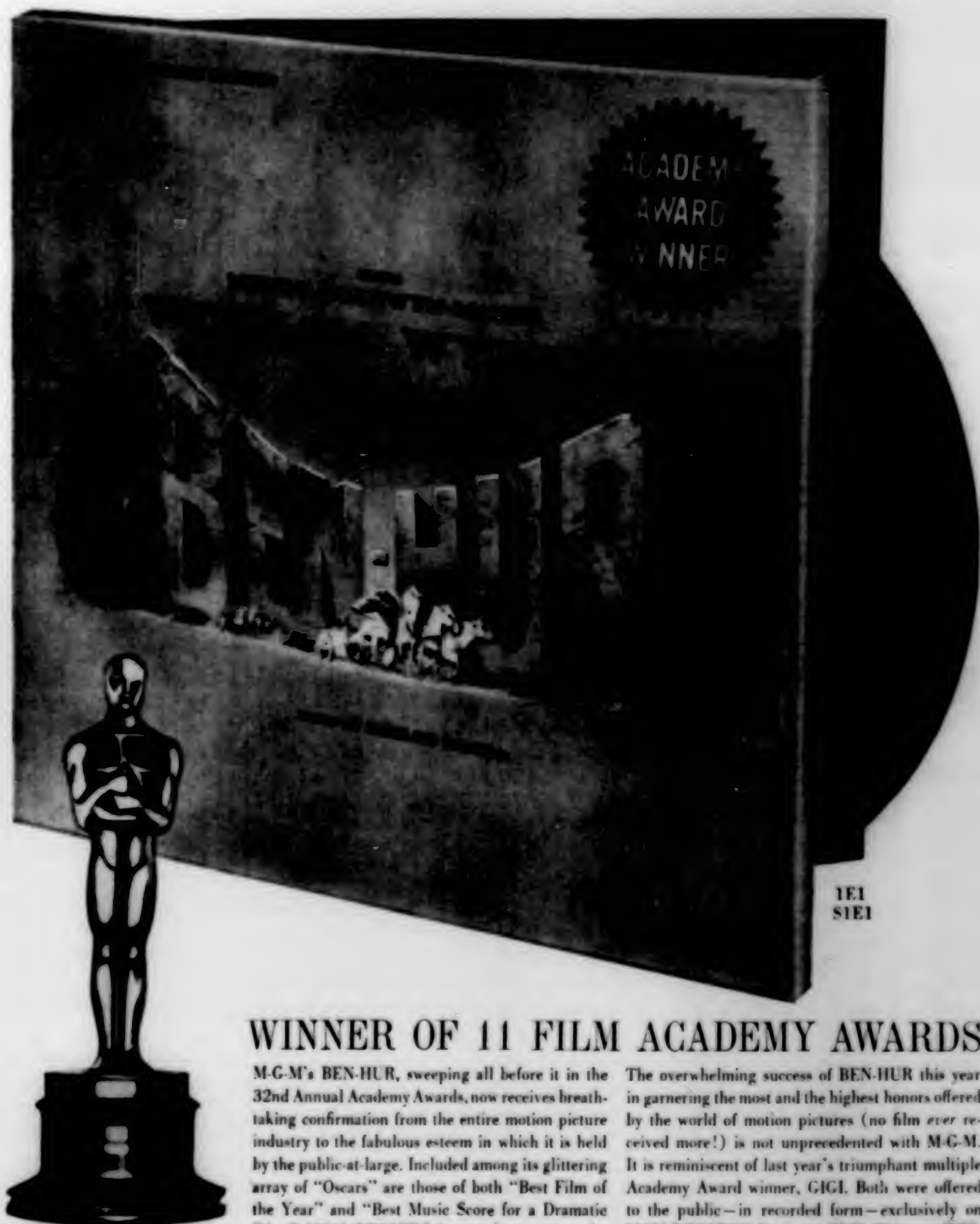
National
Rating
This Last
wk. wk.

Artist, Label, Title

Boston	Jordan Marsh	Washington	(Super Music)	Philadelphia	(Gandy's)	Pittsburgh	National Records	Chicago	(Lyon-Weay)	Miami	(Spot's Records)	Dallas	(Tirbe-Curtliger)	San Antonio	(Juke's)	Memphis	Peppar Tunes	Louisville	Shackleton's	Indianapolis	(Ayres)	Minneapolis	(Dayton's Dept Store)	Kansas City	(Tom Shop)	Portland	Hunter's Records	Hollywood	Wallace's Music City	San Francisco	(Columbia Master)	Seattle	(Frederick & Nelson)	TOTAL
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1	1	SOUND OF MUSIC (Columbia) Original Cast (KOL 5450)	1	1	1	3	7	1	1											1	3	7	6		1	1	100							
2	2	SHELLEY BERNAN (Verve) Inside Shelley Berman (MGV 15003)	2	2	4	2	3	3	4							2	2	6		2	2	3	9	100										
3	3	KINGSTON TRIO (Capitol) Here We Go Again (T 1255)			3	9	8	1	3	3						1	3	1	5	1			2	10	80									
4	7	JOHNNY MATHEIS (Columbia) Heavenly (CL 1351)	4		10	7	2		6		3	6				2	3	8	7														61	
5	6	SHELLEY BERNAN (Verve) Outside Shelley Berman (MGV 15008)	6	7		3			2							3	7		9	10	6	4	40											
6	4	BILLY VAUGHAN (Dot) Summer Place Theme (DLP 3270)			9	2			4						2								1	3	45									
7	5	JOHNNY MATHEIS (Columbia) Faithfully (CL 1351)	3			4	8	2																									35	
8A	12	BOBBY DARIN (A&M) This Is Dartin (33-115)			3	3			7	3																								26
8B	15	PETE FOUNTAIN (Coral) New Orleans (RI 57282)														1				3	1												26	
10	8	BOBBY DARIN (A&M) That's All (33-104)																		6			4	9	4	7	25							
11A	10	ROGER WILLIAMS (Kapp) Always (KI 1172)							7	3																								19
11B		KINGSTON TRIO (Capitol) At Large (T 1199)																		5													19	
13A	22	WOODY WOODBERRY (Stereo Oddities) Looks at Love and Life (MW 1)			7				9														4											13
13B	13	CONNIE FRANCIS (MGM) Sings Italian Favorites (E 3791)							4																									13
13C	19	SOUTH PACIFIC (Victor) Soundtrack (LOC 1032)						10		9	4					8																		13
13D		PETE FOUNTAIN (Coral) Pete Fountain Day								10	3					7																		13
17A	17	HARRY BELAFONTE (Victor) At Carnegie Hall (LOC 0006)	10			6	10																10		7									12
17B		DAVE GARDNER (Victor) Rejoice Dear Hearts												3		7																		12
19	25	HENRY MANCINI (Victor) Mr. Lucky (LPM 2100)								8																								11
20A	9	ASSORTED ARTISTS (Victor) 60 Years of Music America Loves (LM 6074)	9						6																									10
20B		FORGY & BENS (Columbia) Soundtrack (CL 3410)																																10
22	21	TENNESSEE ERNIE (Capitol) Sing a Hymn With Me (TAO 1302)																																9
23A		MITCH MILLER (Columbia) Saturday Night Sing with Mitch	7	10																														8
23B	18	PEGGY LEE (Capitol) Latin A La Lee (T 1290)																																8
23C		PREVIN/ROSE (MGM) Like Blue (E 3811)																																8

THE ORIGINAL MUSIC FROM BEN-HUR ONLY ON MGM RECORDS!



ACADEMY AWARD WINNER

1E1
S1E1

WINNER OF 11 FILM ACADEMY AWARDS

M-G-M's BEN-HUR, sweeping all before it in the 32nd Annual Academy Awards, now receives breathtaking confirmation from the entire motion picture industry to the fabulous esteem in which it is held by the public-at-large. Included among its glittering array of "Oscars" are those of both "Best Film of the Year" and "Best Music Score for a Dramatic Film." MGM RECORDS is proud to present the original music from this incomparable motion picture—truly the listening experience of a lifetime!

The overwhelming success of BEN-HUR this year in garnering the most and the highest honors offered by the world of motion pictures (no film *ever* received more!) is not unprecedented with M-G-M. It is reminiscent of last year's triumphant multiple Academy Award winner, GIGI. Both were offered to the public—in recorded form—exclusively on MGM RECORDS. Last year GIGI. This year BEN-HUR. Spectacular success is hardly accidental. It is a tradition, proudly shared by MGM RECORDS.

EVERYTHING'S COMING UP ROSES

GYPSY

Music By
JULE STYNE

Lyrics By
STEPHEN SONDHEIM

ALBUMS

ALBUMS

COLUMBIA

Jack Sterling Quartet
Teddy Wilson and Trio
Hi-Le's ("Broadway Playbill")

LONDON

Bob Sharpley and His Music with
Michael Sammes Singers—
Joyce Blair, et al.

PACIFIC ENTERPRISES

Annie Ross and Buddy Bregman
Orch.

ORIGINAL
CAST ALBUM
Columbia
Records

RCA VICTOR

Florence Henderson
Gerald and Orchestra

WARNER BROTHERS

Eddie LeMar

HANOVER-SIGNATURE

Tony Scott

ATLANTIC

Herb Geller

other recordings

★ SMALL WORLD

JIMMY MATHIS	Columbia
FOUR ACES	Decca
ANITA BRYANT	Capitol
GISELLE MACKENZIE	Everest
ART VAN DAMME	
QUINT.	Columbia
COSTELLO &	
ACCORDION	Synthetic
EDDIE FISHER	Remrod
EDDIE GREEN & ORCH.	RCA Victor
STRADIVARI STRINGS	Synthetic
WAYNE KING	Decca
EDDIE HEYWOOD	Mercury
(The Best of Julie Styne)	Columbia

★ EVERYTHING'S COMING UP ROSES

KIRBY STONE	Columbia
MODERNAIRES	Mercury
YANK LAWSON	Hanover-Sig.
THE WELCHES	Kapp
TOMMY SANDS	Capitol
LOUIS BELLSON	Varco
STANLEY MELBA	United Artists
DIAMANN CARROLL	United Artists
ROSEMARY CLOONEY	RCA Victor
JERRY LEWIS	Decca
EDDIE HEYWOOD	Mercury
(The Best of Julie Styne)	Columbia

★ TOGETHER WHEREVER WE GO

FOUR LADS	Columbia
PAUL TAUBMAN	Columbia
GISELLE MACKENZIE	Everest
STRADIVARI STRINGS	Synthetic
COSTELLO &	Synthetic
ACCORDION	
GOLDIE HAWKINS	Mercury
STEVE LAWRENCE &	
TYDIE GORME	ABC Par
(The Best of Julie Styne)	Columbia

★ YOU'LL NEVER GET AWAY FROM ME

TONY BENNETT	Columbia
SAMMY DAVIS, JR.	Decca
EDDIE GREEN & ORCH.	RCA Victor
GOLDIE HAWKINS	Mercury

★ LET ME ENTERTAIN YOU

BOB CREW	Warwick
SANDRA CHURCH	Columbia
EDDIE FISHER	Remrod

★ LITTLE LAMB

THOMAS SCOTT	20th-Cen
SINGERS	

★ ALL I NEED IS THE GIRL

BLOSSOM DEARIE	Varco
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★ SOME PEOPLE

SYLVIA SYMS	Columbia
PAUL TAUBMAN	Columbia

WILLIAMSON MUSIC, INC.

STRATFORD MUSIC CORP.

CHAPPELL & CO., INC.

RKO BUILDING, ROCKEFELLER CENTER, NEW YORK

On The Upbeat

New York

Joe Kolsky, vice-scope of Rem-lie, on a national tour visiting drapery, dentists and distributors. **Lee Gatto Jr.** has launched Vita-Sonic Sound Studios on the site of the old Bell Sound Studios. **Alvin Corp.** of America signed **Mark Clayton** (Charlie Barnet) into the Blue Note. Chicago, April 12. **Patti Page** on a promotion tour for her book "Once Upon A Dream." **Singer Jackie Wilson** did a special singing for **Nease**. **Mel Brownman** handling press for **Chris Connor** who currently at Basin Street East. **Clyde McKey** set for the Jefferson Hotel, St. Louis, June 15-25. **Your Donor** guests on **Jerry Lewis'** tv special April 15. **Sammy Kaye, Jack Benny, Victor Berge** and **Dimitri Mitropoulos** on committee to raise \$1,500,000 fund for **Manhattan Aid Society** national home for needy and aged musicians.

Columbia Records is represented in the exhibition at the Whitney Museum of American Art titled "Business Buys American Art" with **Robert Andrew Parker's** watercolor of **Mohalia Jackson** and **Eino Marinelli's** welded steel sculpture of **Leonard Bernstein** conducting the **N.Y. Philharmonic**.

Dorothy Collins making the deejay rounds for her Top Rank disk "Tupare Da La Luba." **Nitch Miller** signed to conduct a sing-along on the CBC's **Radio One** show in Canada on April 18. **Richard Weiss** conducted and arranged a session for **Caterina Valente** on RCA Victor.

The **Blazers** signed a personal management post with **Ken Greenbaum**. **Leo Brecher**, exec director of **Roseland Dance City**, off to London April 23 on the first leg of his sixth European talent search. **Gatsby's** outside eatery has launched a jazz policy with **Dave Carey's** Alternating with the combo will be pianist **Vivian Greene**. **Jeanette Thomas** guests on **Don McNeill's** "Breakfast Club" April 19-25 over ABC-TV. **Andy Navarro**, singer out of Chicago, set to record for the **Paulin** label.

London

Ray Mason, MP who alleged **panola** practices here last November in the House of Commons, is to ask for a Parliamentary debate this month, naming names. **Columbia Records** threw a welcome back party to **The Beverly Sisters** Wednesday (30). The thrushers have rejoined the label. **BBC's** "Pick Of The Pops" platter program celebrates its 100th edition Saturday week (16) and gets a 25-minute extension per issue. **Gramophone Records Retailers** Assn. stages a convention in London April 24. **Columbia Records** rush-releases "Tom Pillibi," disk of the winner in the **Eurovision Song Contest**. **Singer Lane** **Fortune** tours with **The Everly Bros.** currently. **Joe Zappa**, appointed international manager of **Electric & Musical Industries** music publishing activities, takes up his post at **Hayes** early May. **Count Basie** orch starts its fourth British tour Saturday (9).

Everly Bros. to have the first **Warner Bros.** release here via **Decca**. Latest automatic phone exchange in London is **Sullivan**, named after **Sir Arthur**. **EMI Records Ltd.** has signed the **Beverly Sisters** on the **Columbia** label. Some outfit has grabbed rights to record the British casts of "Flower Drum Song" and "Milk & Honey." **Condor** of **BBC's** **Revue** Orch. **Harry Robinson**, switches to **BBC-TV** in August. **Associated Records Ltd.** starts operating Friday (1) to distribute the U.S. **Artia**, **Parliament**, **Whitehall** and **Westminster** labels.

Chicago

Buddy Laine orch signed with **Willard Alexander** office. **Leo Elgart** band in on a 31-town midwest tour. **Count Basie** orch to the **Waldorf-Astoria**, N.Y., June 1 for four weeks. **Thad Vandun** dixie band opens at Pittsburgh's **Penn-Sheraton Hotel** April 18 for two. **Chirper-pianist Barbara Anderson** into the **Embers** Ft. Wayne, April 3 for three frames.

San Francisco

Ray Coniff's "Concert in Stereo" booked into **Frisco Opera House** April 29. **Duke Ellington** coming into **George Andrew's** **Jack's** for 10 days starting June 17. **Josephine Baker** booked into **Randy Hale's** **Alexander** for a fortnight starting May 23. **Art Auerbach's** **Jazz Workshop** alternating **Rod Garland Trio** and **Benny Barth**. **Fred Mercury Quintet** for continuous music. **Dakota Station** at **Jack's**. **Earl Hines** signed with **MGM**.

VARIETY Scoreboard

OF

20 TOP TALENTS AND TUNES

POSITIONS
This Week Last Week

ARTIST AND LABEL

TUNE

1	1	PERCY FAITH (Columbia)	Summer Place Theme*
2	2	JIM REEVES (Victor)	He'll Have To Go!
3	4	PAUL ANKA (ABC-Par)	Puppy Love†
4	3	BOBBY RYDELL (Cameo)	Wild One*
5	7	BRENDA LEE (Decca)	Sweet Nothin's†
6	5	BENTON/WASHINGTON (Mercury)	Baby†
7	6	JIMMY JONES (Cub)	Handyman†
8	12	MARY JOHNSON (UA)	I Love The Way You Lovet
9	11	BROTHERS FOUR (Columbia)	Greenfieldst
10	9	BILL BLACK (Hi)	White Silver Sandst
11	14	JOHNNY HORTON (Columbia)	Sink The Bismarck†
12	..	CONNIE FRANCIS (MGM)	Mama*
13	16	STEVE LAWRENCE (ABC-Par)	Footstepst
14	17	PLATTERS (Mercury)	Harbor Lightst
15	..	CONNIE FRANCIS (MGM)	Teddy†
16	..	BILLY BLAND (Old Town)	Let The Little Girl Dancet
17	..	ANNETTE (Vista)	O Dio Mio†
18	15	CONNIE STEVENS (WB)	Sixteen Reasonst
19	..	BOBBY DARIN (Atco)	Clementinet
20	8	JACK SCOTT (Top Rank)	What In The World†

* ASCAP * BMI

for two albums. **Louis Uries** at piano in new **Jack Tar Hotel's** lounge.

Philadelphia

Guy Lombardo plans **Sunnybrook Ballroom**, April 16. **Lloyd Price** current at **Peps**. **The Dyna Tones** into the **Smart Spot**, April 5, with the **De John Sisters** starting April 7. **Local** bandman **Marty Furber** signed with **Singular Records**. **Mike Pedretti** at **Henny's**, April 6-9. **The Venus Lounge** shedding jazz bashes with **Buddy Navin** as the first booking.

Legit Coffers

late **Jerry Ross** with "Pajama Game" and "Damn Yankees" have been **Jerry Ross** and **Sheldon Harnick**. They wrote the score for the cirque "Fandango" and are now working on the musical version of "Tenderloin," due next season. They're handled by **Tommy Valando's** **Sunbeam** music firm, and so far are the only **BMI** writers in the new Broadway clefing crowd. Another new team that scored from an off-Broadway beginning at the **Phoenix Theatre** are **Dorothy Rodgers** and **Marshall Barer**. Their "Once Upon A Mattress" was subsequently moved uptown and is running at a profitable pace. Producers **Robert E. Griffith** and **Harold Prince** have tapped **Mina Rodgers** and **Barer** in pen the score for their upcoming Broadway production "Carle Blanche." **Mina Rodgers** and **Barer** are with **Chappell**. Other Broadway newsmen in the **Chappell** fold are **Bohdy Haggart** & **Len MacKenzie** (music) and **Howard H. Benkin** (lyrics) with the score for the soon due "Mad Avenue."

Murray Grand is still another first-timer who may get a crack at the **Main Stem** next season. He's written the words and music for "The Dancing Heiress," which premiered in London recently but hasn't been doing too well. **Yvette Schuman**, however, is planning to revamp it and bring it to Broadway. Grand is also out of the **E. H. Morris** stable.

The off-Broadway scene has come up with some newsmen, too. **Jerry Herman**, a **BMI** writer with **E. H. Morris'** **Merridian Music** outfit, is currently repped by "Parade" and **Barclay**. **Barclay** did the words and music for the cirque "Little Mary Sunshine." **Barclay's** work is in **Valando's** **BMI** **Sunbeam** firm. **Mina Emily Adams** is also choosing new, clefing team of **James Lipton** and **Sol Berkowitz**.

Leo Pokras and **Ann Cronwell** will debut as a clefing team with "Ernest In Love," a musicalization

of **Oscar Wilde's** "The Importance of Being Earnest," which **Neel Behn** plans to present at **N. Y.'s** **Cramer-Park Theatre** the first week in May. **Pokras** and **Miss Cronwell** are **ASCAPers** with the **Morris** outfit.

Rackjobbers

Continued from page 61

A **Life** magazine survey report on record sales in supermarkets. The info, not yet printed, was reported by **Life** staffer **Ralph Gallagher**. The gist: women are the biggest disk purchasers in food stores, housewives mostly buy platters through "impulse." Reasons for record purchases, according to **Life's** survey, were: 1. preference for a particular performer; 2. selections heard on disks; 3. children urging parents to buy certain records.

Just before the convention's end the rackers also hit wareshipping methods. **RCA Victor's** **Irvin Tarr** said his company would soon disclose a new plan of disposing of "cutout" product. Plan calls for the shelling to first go to the manufacturer's distrib, then to the dealer, and finally the rackjobber. While neither side seemed to accept the other's reasoning on shipment delays, they did show a desire to work toward closer harmon.

At a closed-door election **NARM** named for the coming year **Harold Goldman**, of **St. Louis** press, succeeding **James J. Tiedjens**, who remains board chairman. **Glenn Becker** of **Los Angeles** is the new vicepres, **Eddie M. Snider**, **Washington**, secretary, **Donald D. Belter**, **Minneapolis**, treasurer. Other directors are **Eddie Jay**, **George**

Berry and **Earl Foreman**, latter also **NARM's** coordinator and counsel.

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Many Thanks For
Playing My Songs

—Pat Ballard

ACTS NEED PIONEERING SPIRIT

AGVA Convention in June Heads For Stormy Sessions With Dissidents

The forthcoming June convention of the American Guild of Variety Artists, to be held June 6 at the Stardust Hotel, Las Vegas, is likely to be beset with more difficulty than originally figured by the administration. Initially slated to be a constitutional convention, it has lost its function in that regard, since a constitutional committee at the national board meeting held in February refused to permit any of the suggested amendments to reach the floor. In the subsequent motion to override this committee, the national board came closest to defeating administration efforts in many years. Only four votes separated an administration defeat on this score.

Many administration stalwarts joined the opposition on this measure. Included were Johnny Woods, the union's first vice as well as others who haven't backed any administration measure since they participated in union affairs. The major item on which the rift came was the constitutional proposal to have benevolent residents of a given area serve as board members or constitutional delegates from that area. Thus board members such as Joe Lester, who represents Denver and now has a Brooklyn address, would not be able to run as the Denver rep. The same applies to Al Tucker, who is the Detroit rep, but whose legal residence has been in New York for some years.

Also threatening the functioning of this convention will be the likelihood that a group of Philadelphia dissidents will take the union to court to void any major proposals voted at this session. The notion of board having abolished the Philly branch executive board, the Philly union has refused to nominate delegates to the confab, and is readying to test the legality of the board's move.

Dick Jones, an opposition member on the Philly board, has stated that he will institute suit prior to the confab to enjoin the holding of the convention without the Philly group.

'FOLLIES' BLADESTERS IN MPLS. STEAK HEIST

Minneapolis, April 5. John H. Jarman, of Tacoma, Wash., and Frank Phelan, of Ardmore, Pa., members of the cast of the Shipton-Johnson "Ice Follies" now in the midst of a three-week run at the Arena here, pleaded guilty in municipal court to petit larceny. They were given 30 days in the workhouse, but the judge suspended their sentences and they didn't miss a performance.

The pair admitted they had attempted to steal four steaks, a package of bacon and sundry other items in a local supermarket. A store detective, however, caught them with the goods before they could get away. They told the court they did it on "impulse." Jarman's salary with the show is \$130 a week and Phelan's \$110, the judge was told.

Sammy Davis to Open Salisbury Beach Sked

Salisbury Beach, Mass., April 5. Sammy Davis Jr. opens the Salisbury Beach season, the last weekend in June for nine days. He was asked to open the 1,200-seat ocean front niter for boniface Jimmy Mulcahy last season, but because he had played at Blinck's a short time before, he turned down the date. It was agreed then that he would come in this season and in turn play the 1,700-seat South Boston club the year after.

Follies backers Jacy Collier and Henry Cogert have inked Johnny Mathis for a date in August and will wind up the niter's sked with Liberace.

Trotters Plus Althea Mop Up 10G in Troy

Troy, N.Y., April 5. The Harlem Globetrotters basketball team, plus Women's Tennis Champion Althea Gibson and four acts of vaudeville, drew about 4,500 persons and grossed \$10,500, at \$2.5 in the State Armory here last week 27, under the auspices of Ted Bayly.

The addition of Miss Gibson and Karol Fagores, for exhibition tennis matches, is considered to have broadened the base of the Globetrotters' appeal. Miss Gibson's reported salary for the tour, is \$100,000, the blond Miss Fagores', \$30,000.

Managed by Abe Saperstein, the Globetrotters concluded a 170-date tour in Chicago last Friday 4. In May, the cagers leave for a three-and-a-half-month swing through Europe, the 11th of the kind.

The Body Puts Pitt in Pother With Non-Show

Pittsburgh, April 5. Marie McDonald put on a show here that far eclipsed her night club turn that kept her name and that of the New Arena on the front page for three days. It was a slow day last Wednesday 30, when the megastore reported that approximately \$25,000 of furs were stolen. One paper treated it lightly, the others played it straight with each of them referring to the kidnapping hoax of three years ago.

On Wednesday afternoon, she had a press conference that never materialized. She set it up for three o'clock and kept the newsmen and radio people waiting for three hours without showing. She climaxed this at 8:30 p.m. by telling the New Arena owners that she wasn't going on Wednesday night because "her life had been threatened." After police and FBI men checked, it was found she got involved in a "Sorry, Wrong Number" situation where her line was crossed with two guys talking about a girl "who was so unreasonable and she's got to go." No amount of coaxing on the part of the ops could get her to go on Wednesday and on Thursday after checking into two other hotels, she made plans to leave town. Here Nat Nazario Jr., head of the local branch of AGVA, was called in.

"Can I be sued," Miss McDonald said to Nazario.

"Not in the ordinary sense," said Nazario, "but the New Arena can file charges against you and collect on your salary the same way you could collect if they didn't fulfill their contract to you."

With this, Miss McDonald agreed to go on Thursday 31 and District Attorney Ed Boyle assured her that she would have complete police protection throughout her stay here and if she wanted, would provide a policewoman for her dressing room. Superintendent of Police Jim Shuster said she would have a 24-hour guard to protect her \$125,000 diamond ring which she feels the burglars will try to get next. Jack Cargo and Jimmy Fallon told VARIETY that they would talk to William Morris Agency for a substantial salary adjustment as the result of her not appearing in the two Wednesday night shows. They said they had reservations for the whole house which has a capacity of 800 and will ask the Morris office to see that they are reimbursed for their loss.

BERGEN URGES SELF-RELIANCE

Hollywood, April 5. Unless performers themselves begin to create their own opportunities for personal appearances before the public, "it won't be long before just a handful of people will be providing all the entertainment for the American public through television."

So declares Edgar Bergen, who suggests:

1. Performers consider straight percentage deals on niter dates is unexplored but promising areas.
2. Performers accept more overseas bids, opening these areas to American acts.
3. Performers get into the on-air field by packaging their own tours.

Bergen pitches the straight percentage deal on the basis of his own experience in Honolulu recently. Hawaii, he explains, has generally restricted its entertainment to native staff and neglected the big names. Tourists after a couple of nights have little to do in a on a delayed basis and the tourists see only repeats of the shows they'd seen earlier on the mainland.

When the Royal Hawaiian opened a new room on a name policy, Bergen decided to take a flyer on a percentage deal, without a guarantee. "Simply because they had no idea what kind of business they could do." He ended up doing three weeks "and business was just great." On the other hand, he admits to having died in Dallas and Phoenix a few weeks earlier. Where the opportunities exist to open up a new territory the artist should cooperate to the fullest extent possible, he feels.

Bergen's been doing well on the (Continued on page 76)

Danny Kaye Eyes Las Vegas Date

Danny Kaye is negotiating for his first niter date in about 10 years. Talks are going on for a stand at the Desert Inn, Las Vegas. Kaye, who started his climb to big-time in niteries, has since eschewed that medium. He last played a nightclub at the now defunct Beachcomber, Miami Beach, at a \$22,000 weekly salary. He may go in July 12.

Of late, Kaye has been expanding his work horizons from films and theatre appearances. He has signed for a series of television specials and is now peering into cafe possibilities again.

Kaye started what was one of the most sensational climbs in cafe history, up to that time, with a smash at the now defunct La Martinique, N.Y. in 1940, and shortly thereafter went into the legit musical "Lady In the Dark."

CIVIC AUD IN THE RED

Albuquerque, Drops Three Hired Hands For Economy

Albuquerque, April 5. A total of about \$5,000 has been chipped from the upcoming budget of the city-owned Albuquerque Civic Auditorium for the new fiscal year starting in July—because the place has been operating on the debit side, per recent quarterly reports.

Budget for the 6,500-seat show-place for the 1960-61 year has been set at \$45,248, according to manager Jack Baker, which compares to one of \$70,711 for the current season. Cut of \$5,463 was made possible by dropping three laborers, he said. New curtains in the hall, recently installed, made possible the elimination of two of the salaries, he commented.

A money statement prepped by city finance office showed the aud ended up the 1959 calendar year \$18,828 in the hole.

Hot Springs, Ark., in Vegas Groove With Medley of Names & Gambling

By GLENN TRUMP

Neal Lang Takes Over As Manager of N.Y. Plaza

Neal Lang, has taken over as manager and vice-president of the Plaza Hotel, N.Y., which on Friday 4 passed from the Hilton Chain management to Hotel Corp. of America. Lang has been with HCA for some years, having managed various hotels in New York, including the Park Sheraton, Astor and for the past few years has been manager and vicepres of the Roosevelt, N.Y. John G. Horan, who had been managing the Plaza, takes Lang's spot at the Roosevelt.

The Plaza Hotel was bought some years ago by HCA during the period of Hilton's stewardship of the inn. HCA, in turn on a lease-back deal sold the hotel to Lawrence Wien for \$21,000,000 in 1958. The Hilton chain continued to manage the spot until its lease terminated on Thursday.

Cafe Tax Slice Faces Probable Ike Turndown

Washington, April 5. Bill reducing the cabaret tax by half—from 20% to 10%—awaits an uncertain fate at the hands of President Eisenhower whose Administration opposes it as a drain on the Treasury.

The Senate, which has been the final resting place for several similar bills in the past, completed Congressional action on the measure last week by whisking it through undebated and unopposed. The bill, authored by Rep. Almon Ford (D-R.I.), was passed in the same form as approved by the House last Sept. 2. If the President signs it, the reduction will be effective as of 10 a.m. on the first day of the month beginning more than 10 days after enactment. This means May 1.

Approval by the President is problematic in view of opposition by the Treasury Dept. and Budget Bureau. They estimate the bill would cost the Government \$21,000,000 a year. With only four votes against it in the House and none recorded in the Senate, a veto seemingly could be overridden.

Backers estimate the reduction will give employment to thousands of musicians alone by turning back the recent niter flying trend. The 20% rate was attacked particularly on grounds that it was an unfair assessment on the entertainment industry since all other ad valorem excises are now 10% or below.

Only comment before Senate passage of the bill was a statement put in the record by Sen. Jacob Javits (R-N.Y.) criticizing the tax as "discriminatory" and a deterrent on employment of musicians and other entertainers.

Walters, Keesley Stage Huge Lorillard Show

Miami Beach, April 5. Lou Walters, production chief at the Tropicana, Las Vegas, and Nick Keesley, radio-teevie topper at the Lennen & Newell Agency, teamed to put on a show Sunday 3 for the 200th anniversary of P. Lorillard Co. at the Fontainebleau Hotel here. This was the 13th year that Keesley put on this show for Lorillard.

Bill was an expensive lineup including Sam Levenson, Jane Powell, Jackie Cooper, Bob Wright, Channing Pollack, Harry Mimi, Bernard Bros., Daryl Stewart and Kathy Barr. A line produced by Walters filled in with can-can and Charleston numbers.

Hot Springs, Ark., April 5. "You don't have much of a game if you aren't featuring a name" might be the theme song this year at this spa as the dice, roulette, blackjack and chuck-a-luck spin along at a record whirl.

It wasn't many years ago that it was difficult to find a single act working at the niteries as the bosses figured they were competing with their own games of chance by offering entertainment. But now as one owner declared last week, "We've got to give 'em stars to hold 'em in our place because the tables are jammed all night."

Casinos got one break at the outset of the Oklahoma Park race meeting when weather conditions forced the track to close down a week. Hence the players had to go to the tables if they wanted action. In addition, the track got its meet extended a week making the "season" seven days longer.

Probably most popular show of the year is at the Tower Club on old Little Rock Highway, which is co-starring comics Marsh & Adams and Debbie & the Diplomats. They're entering their eighth week at the place and it has been SRO every night.

Marsh & Adams are loud and boisterous loonies who can out-shout the noisy mobs and have enough excellent sight material to go over big. Boys got several big plays from Daily Racing Form scribes, which didn't hurt one bit. Debbie & Diplomats 4:1 is a clever singing outfit with gal shucking skirt for finale to provide show with a Show and dancing is played by the Overtones 4:4.

Current at the Southern Club downtown are comic Henry Youngman and thrash Barbara Parr along with Jack Sherwood's Band. Held over at the Sands are Jerry Murad's Harmonicats, emcee Stan Howard and the Rudy Noel Dancers 10:1. Latter is just across road from the Belvedere Club, which has Ames Bros. on tap with Bill Grassick's Orch and Sue Cannon following next week.

The Old South, located by the racetrack at the other end of town, is featuring Ink Spots with Russ Gary's Orch, singer Boggi Lynn and dancer Betty Lou Mannon. Lone strip show is at the Club Vegas in the centre of downtown, up one flight of stairs, with "The April Flowers Revue" . . . presenting beautiful costumes and delightful routines.

Some of the larger gambling places, such as the Citizens and White Front, continue to stay away from acts. These are the big games where pro gamblers from both coasts gather to buck heads.

AILING JOHNNIE RAY FORCED TO DROP DATE

Johnnie Ray has been forced to call off several dates with the possibility that he'll have to cancel his summer tour of Europe. He's currently confined to the Mt. Sinai Hospital, N.Y., suffering with a pulmonary infection. Medicine said that the singer will be bedded for at least a month and advised several months rest following.

Among the dates called off are the Latin Quarter, N.Y., for June 2; the Shorham, Washington, on which he was to have started last week; and the Colonial Inn, St. Petersburg, which was to have followed.

Ink Katyna Ranieri For N.Y. Plaza Stand

Italian songstress Katyna Ranieri has been signed for the Persian Room of the Plaza Hotel, N.Y., for four weeks starting April 18. She'll be succeeded May 16 by Jane Morgan who'll wind up the room for the season.

Miss Ranieri toured the U.S. previously and has worked niteries in Havana and South America as well.

The C&W Saga of Ken Reynolds & His Canada Wild Moose Chase

By PAUL GARDNER

Ottawa, April 5. Maybe the only advance man who ever chased a moose down the road on the way to a date is Ken Reynolds, manager of radio station CFRA, an entertainment bureau here, which brings in several country and western shows a season. He's also one of two Canadians, other is Sylvia Singer of Tampa, Fla., eligible for the executive of Country Music Assn. Initiative disk jockeys are excluded. His active in CMA and hopes to run for a post soon. The association, incidentally, has one member in England.

That wild moose chase was in '33, when Reynolds hooked Nova Scotia born singer Wilf Carter (Monahan Sam) and his two daughters for two weeks in Newfoundland. After quitting the slow cross-land train he hired a tail for two days, \$150, to get to Gander, one of U.S. airbase Carter eventually played there to nearly 2,000 uniformed and civvies. At St. John's they did three shows in one evening, each time to almost 500 in a 20-seat cinema—kids sitting on the floor between rows and on the stage, and crowds of students outside the open doors. Reynolds paid \$1 a throw. With one date still open, Reynolds rowed—while the train stopped for water at Charlottetown—the local police, whose manager was standing outside watching the train come in. Carter in hand, Reynolds posted his proposition, got the post office, showed 25 posters into the manager's hand and was back on board before the latter recovered from his date.

Pop. 266, drew 2,666

At the other end of that same long two, Reynolds tackled from Whitehorse, Yukon, to Anchorage, Alaska, to hook the Carter family into a U.S. Armed Forces arena—such there, burned down before the yodeler could make it. In between, Carter did three packed shows one night in Rock Glen, Sask., pop. 100. He played to 2,666—mostly Indians—in St. Paul, Alta. One of 12 dates around Edmonton one night, of \$1 a head in a skating ring that cost \$40 rental.

Furthering venture in the six years Reynolds toured Carter was a 10-week swing around Australia—during whose first week the singer was stricken with a pulmonary virus infection, acute laryngitis, (c) tracheitis. Not feeling up to scratch, he returned home to North America, while Reynolds, not totally dismayed, prambled together a levy of Australian talent and completed the tour. He last heavily thoughtfully Carter had contracted to pay his own transportation, but his draw was vital to a money-making tour. He was then, top seller in Australia's "Yodeling & Hill-Billy Records" field.

The Australian unit included Reg Lindsay, who now has his own tv show in Sydney. He recently wrote Reynolds to come over and handle him for an Australian tour—preferring the Canadian because of his unparalleled experience booking small towns, there and here. Reynolds can't though, just get at least. He's a victim of nervous tension, built up through eight years intensive activity—done on his own, since '33 for Frank Ryan for whom he organized CFRA Entertainment Bureau—at the same time booking Carter on a 50-act Canadian tour.

Those Happy Wanderers
For Ryan he has brought in around 25 units, starting such toppers as Kitty Wells, fourth year C&W topper just rewarded with a 15-act Decca contract; Jim Reeves, current male topper; Webb Pierce, Wilma Lee & Stony Cooper; Faron Young, Johnny Cash, Hank Snow, Eddy Arnold, Marty Robbins, Johnny Horton, Grandpa Jones and others. They always play 4,000-seat Caladium in Lansdowne Park. Later is scene of Central Canada Exhibition every summer.

He also organized CFRA Happy Wanderers, vocal instrumental set, which opens each Caladium show, has made some good selling disks and plays regularly throughout the Ottawa Valley—135 miles west to 123 miles east of this

capital. Members are Ward Allen and Joe Brown, who record on Sparrow, Bob King and Newfoundland larder Ken Davidson of Roden, Joe Brown and Vince Lohau. Reynolds acts as square-dance caller. He expects to bring Johnny Cash and a unit in April and already has a 16-day repeat tour lined up for a Gene Johnson unit that went his last season, headed by Wilma Lee and Stony Cooper. It opens May 23 in Fredericton and continues in New Brunswick for a week, plays Nova Scotia the following week, then winds in Ottawa June 7.

This young market-turned-unsentimental—who tried off in that capacity at age 14 by putting on a dancer in Ottawa—was once briefly but officially "dead." That was on a Carter tour, but went when another tourist smashed into him. He had to be pried out of his car with a crowbar. Four doctors said he wouldn't live, so they pulled a blanket over him and concentrated on the other victims. Eventually Reynolds groaned and they exhumed him. He still carries a steel plate on one leg. That July, recovered, he did a Carter-topped show for Qu'Appelle, Sask., Memorial Hospital, where he'd been treated, with all profits going to it.

Bowmen and Lancers, Middle Ages Pageantry Part of 1960 Olympics

Rome, March 29

Shows not usually seen on Olympic schedules will come to Rome this year for the entertainment of participants and spectators. Included will be: From Gubbio and neighboring towns in the upper Tiber valley, the "Balestrieri" to compete against each other with the medieval crossbows, an event staged yearly in their hometown for the past 600 years that never has been exported.

From Arese, Pieve and from Fagnano "Knights in Armor" will travel to Rome to run the "Quintana," a joust in which the galloping player runs his spear through a small hoop or ring held by a "Gast." A wooden figure which swings around and clubs the horseman on the head if he should hit the arm holding the ring rather than pierce the ring itself.

Piemonte and Pisto are sending to Rome their "Guerre del Calcio" and "Guerre del Ponte" respectively—two medieval games played in costume every year in those cities.

All in all, Rome will be gay with costumes, as well as with white shirted athletes, when the Olympic fire starts burning.

Suspend Tax Rap On Kokomo Nitery Owner

Kokomo, Ind., April 5

Basil Flora, who operated the Basil's club just north of Kokomo, recently received a suspended two-year sentence in Federal Court at Indianapolis for failure to pay cabaret taxes. Judge Cale J. Holdorf also fined him \$5,000 and ordered he pay \$50,000 for the period March 1954 to June, 1957.

Fire Wrecks Historic Ballroom in Revere

Revere Beach, Mass., April 5

Revere Beach Ballroom, the last of Revere's famous dancehalls, where the great bands of the '30s played, was destroyed by fire recently. The former Crescent Gardens, where the dances from the turkey trot, bunny hug and Charleston, to the big apple, shag and jitterbug were introduced to Yankee land, had a final audience of some 20,000, mostly from the Flower Show at Wonderland dog track to watch it burn.

The building, huge and ornate, had four octagonal towers. Fire apparatus was summoned from all Revere stations. Boston, Saugus, Malden, Lynn, Chelsea and Everett to keep the blaze from spreading to the Revere Beach Blvd. amusement section a block away

Old New Orleans, D.C., In Ownership Switch

Washington, April 5

Nick Gaston, owner of the Old New Orleans for 20 years, has sold his nightclub for an undisclosed price to an undisclosed person. "While we get the licenses transferred, I do not want to reveal the buyer," Gaston said.

The new owner will keep the same name, but rehabilitate and paint the classy Continental Avenue and offer luncheon as well as dinner and dancing. Gaston said.

Gaston has been ill with arthritis for three years. He plans to try both the Arizona and Florida climates. While Gaston owns many Washington properties, he is only parting with the night club.

Jazz Ltd., Chi Denizen For Dixielanders, Preps Move to Bigger Quarters

Chicago, April 5

Jazz Ltd., pioneer dixieland emporium here at the same stand for 13 consecutive years, is prepping a three-block move to new and larger quarters with the unveiling set for May 2. Operated by Ruth and Bill Reinhardt, spot has operated quietly over the years, strictly with a houseband with Reinhardt himself often sitting in, and almost demanding strict reverence for the idiom by imitators. And over the years, too, various and sundry raves have sought to capitalize on its name only to wind up on the losing end of a suit. One is in the works now. In fact, citing a New Orleans strip club.

Club's AFM has been waxed on half a dozen sides under the spot's own label, sold only on the premises, but Atlantic Records is planning a commemorative album to be issued with the move-over. New spot, by the way, will nearly double the present seating capacity, which is around 60.

Miss Reinhardt, as the former Ruth Sage, started in show business as a time bander for Billy Rose and Vernon Freedley in New York, later teamed with the St. Louis Municipal Light Opera Co.

LESLIE MACDONNELL NOW THE SOLE M.D.

London, April 5

Leslie Macdonnell, who joined Mass. Empire at the beginning of last year as joint managing director of the company, has now been named sole managing director.

At a board meeting in London last week Prince Little resigned as joint managing director, but remaining chairman. Moss Empires controls a chain of theatres throughout the country, with the London Palladium as the flagship.

Missing Chi Boniface Found Dead in Sewer

Chicago, April 5

The body of missing boniface Arthur Adler, 43, was discovered last week in a Chi sewer. He vanished more than two months ago about six weeks after selling his Trade Winds dinery on Rush St. He had also owned the Black Onyx piano bar here.

Most popular theory was that Adler was snatched by the local mob, presumably to keep him from further testimony before a Federal grand jury investigating hoodlum infiltration of the local real estate industry. His new owners have since shuttered the Trade Winds for remodeling prior to its debut later this month as an intimate nightclub with Lenny Bruce as proven headliner.

Hung Jury in Songsmith Bragg's Assault Trial

Nashville, April 5

Judge Raymond Leathers declared mistrial in trial of songwriter Johnny Bragg "Walking in the Rain" etc. Jury was hopelessly deadlocked according to jurist. Bragg was charged with assaulting and robbing a 49-year old Henderson (Ky.) mother of two.

Bragg, a former convict who composed tunes while in Tennessee State Prison, was returned to the penitentiary pending new trial. He had pleaded not guilty.

VARIETY BILLS

WEEK OF APRIL 6

NEW YORK CITY

MUSIC HALL
Bobby Darin
Bobby Darin
Bobby Darin
Bobby Darin

Vernon Avenue
Carolee Beal
Carolee Beal
Carolee Beal
Carolee Beal

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Inside Vaude

Spokesman for the Dunes Hotel, Las Vegas, claims that the "La Femme" show is the third largest grosser on the Strip. Business is so big at this point, it's claimed, that the show is likely to be held over until September. Biggest grosser remains the Stardust's Lido show, with the "Fables Bergere" at the Tropiana in the two-spot. Grosses at the Dunes are also bigger than with previous shows, because of the upped minimum to \$4. as against \$3 last year.

Pressagents are somewhat saddened by the fact that the N. Y. Journal-American last week gave up its intensive coverage of nitty openings and left that field exclusively to the N. Y. World-Telegram & Sun. Reason is failure of the hyped coverage to result in any appreciable hike in advertising lineages and a lack of interest among many of the readers. Recently was originally started by Saul Levenson, Telley's assistant editor. It created excitement in the industry which delighted in the increased coverage with reviews the next afternoon in two dailies.

In the last six months of 1959 Mexican night clubs turned over \$15,000 to the National Assn. of Actors (NADA) for the union's retirement fund. This take is from the 2 to 4% of actors' salaries contributed to clubs as per the work contract signed last year. At first clubs had balked and a walkout was called, with displaced entertainers doing variety shows at the Jorge Negrete Theatre. This was not a click, for final take showed a loss of \$15,000. According to NADA, based on club contributions to the retirement fund, nitty business in Mexico is booming, at least in the top spots. Second-rate and lower clubs still have to shut down at 1 a.m.

Foster's Theatrical Agency of London lost its action against dancer Anita Morrison recently, when Judge Klugden decided that it wasn't entitled to 10% of her earnings in the show "Singing Down The Lane" which ended its run at the London Palladium in December. Harry Foster, for the agency, claimed that his outfit was acting as the dancer's agent when the Bernard DeBont engagement was obtained. Miss Morrison denied this.

Apparently, controversy is healthy for nitties—sometimes. Lenny Bruce, who last week wound up a three-week stand at the Blue Angel, N. Y., did top business despite remarks which castigated him for the use of foul language. It was often difficult to get reservations.

While at the Blue Angel, Bruce prominently dismissed the reviewers whom he generally castigated. On one night, he told the crowd that he was criticized on the use of the four-letter words, and said that he used them often. "Words like Abel (Green of VARIETY), Earl (Wilson, N. Y. Post), and Gene (Knight, N. Y. Journal-American), whose square handle is Jim O'Connor."

'Uptempo '60,' Canadian Click Revue, Switching To Sheraton In Montreal

Montreal, April 5

"Uptempo '60," one of the most successful intimacy revues to play Montreal, closes at Cafe Andre April 9 and moves to the Jacques Cartier Terrace of the Sheraton-Mount Royal Hotel with the press there set for April 28. Their revues, started in '58 with Jack Greenwood producing and Roy Wolvin directing and writing most of the lyrics and music, were an immediate click. The first edition ran six weeks; the second with new writers and performers ran the better part of a year and current has been doing okay for several months.

The move to the Sheraton-Mount Royal is something of an experiment for this team and is a return to an entertainment policy which has been non-existent for past few years.

A decade ago, the Mount Royal's Normandie Room played every big name in the business. New location for "Uptempo" will be in ground-floor room off the main lobby which at the moment is primarily a noontime eatery. A stage will be erected at one end of this rectangular room together with dressing rooms for the five-person cast and seating will be around 150 with a tentative cover of \$1.50 and \$2.

Dancer Alan Lund will direct and choreograph shows with Rusty Davis as musical director. Three members of the new cast, Louise Glennie, Tom Kanebone and Frank Lund, have been signed and writers Bob Sahloff, Gerry Gross, Bruce Williamson, Don Franks, Bill Bryan and Doyle Klyn are contributing. Pianist and singer Don Harvie will work between the two shows each night.

Mass. Club Expands

Framingham, Mass., April 5

Cesar Tammagno, Montevideo boniface owner, is vying for the big time in Boston area nitty circles with expansion of his 450-seater to 1,200 second only to Blinstrub's 1,700-seater in South Boston for size, and booking of big names.

Tammagno has inked Eartha Kitt for his opening June 2. It will be the first Kitt nitty stint in the area since she inked Blinstrub's in a tiff last season. She was seen in Boston early this season in the ill-fated legster, "Jolly's Progress."

Delay U.S. Tour For 100-Girl Smorgasbord

Plans for the showing of a 100-girl Swedish gymnast and ballet troupe have been postponed for a year. Outfit was to have been imported by Jerry Hoffman, head of Savvy Attractions, who says that the troupe wasn't ready for the tour and new dates will be lined up for the fall of 1961. Troupe is produced by Ernest Ilder in Sweden. Labeled "Symphony of the World" opus was to have played Madison Square Garden, N. Y., Sept. 22. There were also six weeks of arenas lined up including a batch affiliated with Arena Managers Assn.

Mpls. Flame Springs Names Under Karalis

Minneapolis, April 5

Peter Karalis now is the sole owner of local Freddie's, the only bistro in the Twin Cities playing important acts continuously. At a reported \$200,000 price, Karalis, owner of a number of hamburger restaurants, has bought out his partner, Stan Clinton Jr., the property's owner. Karalis will leave from Clinton.

After Clinton & Karalis acquired Freddie's they spent a substantial amount remodeling and refurbishing it prior last July to starting the name act policy which Karalis says he'll continue, particularly booking all the top jazz artists available.

Irvin Corey is current, back for the second time in six months. He followed Ella Fitzgerald and Duke of Dixieland. In turn, Corey will be followed by Hazel Scott, the Jonah Jones quintet and Tony Bennett, in that order.

Others definitely inked for the balance of 1960 are J. J. Johnson, Nelson Eddy, Hildegarde, George Shearing, Mort Sahl and Ford & Hines.

Karalis says he'll also negotiate to obtain George Gobel, Andy Williams, Red Norvo, Diahann Carroll and Joey Bishop. The room will continue to have a cover charge, the amount dependent upon the attraction, he says.

The local Key Club with its integrated policy and door admission brings in important acts from time to time. Billy Eckstine, for example, having been a recent headliner. It's also anticipated that the new larger and more sumptuous Hotel Radisson Flame Room, opened a month ago and now having only Don McGraw's orchestra and dancing in the near future will offer name acts regularly. The same as the former Flame Room did.

Mex Vice Crackdown Clobbers Night Spots

Mexico City, April 5

The vice campaign by city authorities toward the close of last year is paying off. The I am curfew is still being strictly applied. Further, of the more than 400 night spots operating before the stiffened city policy, only 80 remain in business.

A total of 1,023 "centers of vice" have been shut down since mid-October of last year, according to a report by the city administration.

Restaurants, lunchrooms, dance halls, pool parlors and hotels used by prostitutes have also been shuttered for various infractions of city licensing laws and for being "notorious scandalous centers for the underworld."

Chipperfields' Chirp

London, March 29

Chipperfields Circus started a month's experiment here yesterday (Mon.) to lighten its come-on bid to teenagers. Glimick is to feature a pop singer in a special production spot.

Pippenman involved is Dick Francis and the debut incite was Banbury, Oxfordshire. The two-temper-a-week tryout also takes in Nuneaton, Ilkerton, Mansfield, Redditch, Chesham and Sheffield. It's believed to be the first time a vocalist has been featured in the big top.

Delayed Take in Credit Card Setups Means Cash Blues for Nitty Ops

Macrae to Head Scot

Vaude Unit Tour in U.S.

Glasgow, April 5

Duncan Macrae, Scot legit actor-comedian, is packed to tour Canada and the U.S. this fall with the Kenneth McKellar vaude unit. He is already w.k. via film roles, including "The Kidnappers" and "Tight Little Island." McKellar, Scot tenor, will head the company for third consecutive year. He is currently on concert tour of U.K. and engaged in a networked TV series on BBC.

Others posted are Jimmy Neil, comedian, Ronnie McCulloch, accordionist, Lucille Graham, Welsh soprano, and accompanist Denis Woolford. Ned Kirk, concert agent, planned in here to finalize the tour, which will include Boston. It is year as well as Los Angeles and Philadelphia. A new Canadian date is Medicine Hat, Alberta.

Keep Gls Happy In Okinawa Via Booking Of Names From States

Kadena, Okinawa, March 29

In a further effort to keep the Gls happy on the bases on Okinawa, the island's Club Managers Assn. has installed a program of importing known acts to play the circuit of the 30-odd of its 45 member clubs which have stage facilities. There are an estimated 50,000 U.S. military personnel and dependents on the island.

The first act in this new setup was the DeCastro Sisters who took \$3,000 a week for two stanzas in February. 18 shows a week. Helen Forrest got \$1,500 weekly which is more in keeping with the fiscal ability of the clubs.

Sgt. Bill Williams, the association's proxy, had been bringing in the acts through MCA, via Hollywood. The agency suggests the available acts and the price tag. Williams then talks it over with his fellow managers at a meeting. Williams says the program is still in the experimental stage. Although the clubs are located in clusters, he feels two shows a night would make things easier for the performer.

He also points out that the performer should not belittle that audience impact, despite Okinawa's geographical limits of being 85 miles long and 15 miles wide. "You're playing to 30 states over here," he said. He hopes things pan out to enable him to import at least one act a month.

Hitherto, the Okinawa club's main source of entertainment supply was through Universal Promotions in Tokyo. These were mainly package shows—perhaps a singer, dancer and juggler—at modest fees. These shows will continue to flow through the clubs as Sgt. Williams is stepping up the island's entire entertainment schedule, having acts play Monday through Saturday instead of only on Friday and Saturday as before.

The 30 clubs that have stage facilities (the Marines play it rougher, no show facilities at their clubs) have either full bands or combos, often with a house vocalist, that appear nightly, having some activity on stage while the imported acts are rotating through the circuit.

Most of the house musicians are Filipinos. Easily the best of the singers caught was 21-year-old Nellie Martin, a Filipino lass with a June Christy delivery.

GAC Coast Shifts

Bob Dames who has been handling the package tours for General Artists Corp. in Beverly Hills, has been shifted to head the cocktail dept. Fred Dale, in charge of hands, will take over packages as well, with newly hired Tony Asher to assist him.

Changes were made by Pat Lombard, who heads the General Artists Bureau sector of GAC, during his recent trip to the Coast.

Desmond's Copa Stund

Johnny Desmond has been okayed for the Copacabana, N.Y., with no specific date set.

He'll play the spot between July 7 and Sept. 7.

The credit card dilemma is looming larger for bonifaces. They find it necessary to keep a growing supply of cash on hand to tide them over until they can collect from the credit card firms. It's estimated now that the rates got about 60% of their trade via credit cards. One of the evils of credit-card trade has become the truism that the higher the money prices, the more credit business is done.

The boniface is saddled with keeping large sums on hand to cover waiter's tips, which can be added to the credit card but which the operator must pay immediately. Also, the operator must have a bank balance sufficiently strong to pay help, suppliers, etc., even though as much as 45 days' collections is due from the credit firm.

With the Hilton card system, a boniface can deposit the coupons at the bank and get immediate credit. However the Diners system entails longer waiting periods.

With the credit cards, it is no longer feasible for an operator to open on the proverbial shoestring. The immediate cash needs and ability to tide himself until the credit firm shells out, has precluded the ability to open a spot with little cash reserves.

Red Army Troupe Hits With Potent Impact In 5,000-Seat Paris House

Paris, April 5

The one-month stand of the Soviet Army Chorus & Dancers which coincidentally started with the coming of Soviet boss Nikita Khrushchev scored roundly here in the new temporary 5,000-seater Sports Palace. Group unchained the same enthusiasms that were raised by the Moiseyev Ballet, some years ago. They're due to play the U. S. this year.

Over 90 choristers line up in four rows, one above the other, like organ pipes. The arch sits before them and soloists and dancers perform before them. There is a wise choice of folk and operatic music plus a French partisan song.

But the dancers are the thing as they show their gravity-defying aspects in flashy legwork and robust, dynamic entries, welded with expert choreography, and giving it a good overall look in spite of its almost improvised feeling. The men seem like jumping jacks as they do fabulous bounds, flailing and soaring turns, etc.

In all, it is an extremely good show. They may lengthen their stay and it looks like the booker, Spectacles Lumbroun, has a bonanza on his hands, at least judging from the ecstatic reviews and wild first night welcome. *Meek*

Hypno Hypes Liquor Sales; Clubs Want Him

Boston, April 5

In an unprecedented booking, Sam Vine, hypno art, who has been doing his in fringe Boston spots, has been set by Stanley Blinstrub, owner of Blinstrub's 1,700-seater, for four weeks headlining the show to open Sept. 12.

Vine, currently at the Reef, Revere, in a six-week booking, closing April 24, is a young Canadian out for only a few years. Considered a nervous item in the trade when he first burst on the Boston scene, he now has played return engagements of long duration at the Reef and Hi-Way Canteen in Fall River and Capri, Lawrence, and club owners claim his hypno act exerts a strange effect on their audiences. During bookings of Vine, they found their liquor sales were up.

Slot Revue in Hub

Boston, April 5

Harry Drake is taking over the Jewel Room in Louis Cohen's Hotel Bostonian where he will produce a revue. Drake, an actor's agent, is taking his first fling at producing and will use three females and two lads, with wife, Nancy McDonald, and band.

The revue titled "What's New?", will open April 7. The room previously featured single acts and revues, last of which was the Bob Bernstein "Devil's Food Revue."

Center: 800. LUNY. 1040 Park Ave. New York

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Waldorf-Astoria, N. Y.

Lena Horne with Lenny Hayton, Endi Coleman and Bela Babai. Bands, \$4 and \$5 cover.

The beautiful ballads belter with a beat is back at the Waldorf and the Lena Horne of plenty customer traffic will be jamming the elegant Empire Room. The singer, who has been away for more than a year, is back with a new look and a striking green tulle gown, should hold classes for her sister songstress to show the other pros how it should be done.

With pianist-conductor-hubby Lenny Hayton backstopping and the Endi Coleman orch fortified and augmented by her own additional rhythmic pieces (string bass, drums and special bangs), Miss Horne takes command from the terrace and has to beg off after nearly an hour. From (Monday) night kicked off a bit earlier, presumably to permit the show-minded first-nighters an early getaway for the Outer coquetables. Miss Horne proved her claim to a special Oscar all her own with a song that is tribute to all departments. That goes for the arrangements, the savvy and showmanly selection of her repertoire and, of course, the strictly high-orchestra pro style of the star.

Starting with "Drive Me Out of My Confidential Mind" to Gertrude's "Man, I Love to Love You," Burke-Jimmie Van Heusen medley, and another pot pourri of Rodgers & Hammerstein (she gives "Surrey With the Fringe" an interpretation all her own, to a Duke Ellington melody, she leaves there with such goodies as "From This Moment On," "Deed I Do," "Be-witched," "Fool," "Little Girl Blue," "All Right With Me" and a newie "Don't Commit the Crime." This is an advanced study on the anatomy department and Miss Horne proves that nobody—but nobody—can get as much out of a lyric as the luscious Lena. Her style is such that each line that goes for both words and wardrobe becomes a libretto.

Maître d' Louis at the door, will have his hands full with the \$4 and \$5 cover charges during Miss Horne's engagement. PS—the personal Colombian spelled by Bela Babai's band, are plenty okay for sound on the hour.

Savoy Hotel, London

London, March 24. Adele Leigh, Peter Rose, with Marlene, John, Tiber Goria, 10, Francine, Cover Orch 115, Savoy Flamingo 5, minimum \$2.00.

Opens under Adele Leigh, who recently has wandered out into the wider world of variety and music—comedy, takes a whiff at a new field, cabaret. And at the Savoy, Miss Leigh again proves that an attractive woman with well-learned talents can play any phase of show biz.

Elegantly dressed in green, the soprano sings a duet 15-minute but well-balanced act. She comes on without make for "Hear Me, Mama," and gives a slightly offbeat version of "Love Is Where You Find It." Then comes "Speak Low," and then Miss Leigh gives a nod to the new musical of the week, "Flower Drum Song," with a swell arrangement of "I Enjoy Being a Girl." Then, switching moods, the singer does a fine job with a Mozart operatic aria, "I Love You, Porgy," in brilliantly sung but her finish, after a false break was "You'd Better Go Now," which is not quite Miss Leigh's meat.

Nevertheless, it was a pleasant and civilized act which blended nicely with the dexterity of juggler, Endi Coleman, and by Marlene and the right Tiber Goria, Francine, Cover's orch which backs after much of the dancing, with the Savoy Flamingo, also takes care of the show extremely well. Cover's orch comes down from 13 to 12 for the flourish and is conducted by Freddie Ralston.

Stallier Hilton, Boston

Boston, March 31.

Bela Babai production, directed by Lee Daniels, "Show Toppers," with Mary Brodsky, Ronald Bruns, Lawrence Walsh, Gus Rotundo, Ben Harniss, Frank Schell, Sam's Doo, Orch 101, Jay White Quartette, \$2 cover.

In its new show, opening Thursday 31, the Lee Daniels, directed "Show Toppers," three excellent females and three personable lads, take the odd songs of the composers they have been playing salutes to date opening on Oct. 29. So, there's Rodgers & Hammerstein, Kern and Romberg with the attractive group piping it out for the edification of a big opening night and in the plush Terrace

Room, which went back to Bush after a fad-out of 11 years. The format, which has been working well for five months, is result of longtime planning by Bert Stalter, managing director, and Walter Carney, manager. The low budgeted show, with the mixed sextet well accounted, is paying off.

Songs are staged with the singers in full group, solo, two and three, with director Daniels using three velvet covered columns, and three short flights of steps, coming through like a big production. Running through some 25 tunes from hit musicals with solos and narration written by Newman in 40 min. to the group wine salves and has to beg off.

Ball tunes evoke the most response, with group doing a solid "Nothing Like a Dame" in sailor hats, "Surrey With the Fringe" and "People Will Say," Finale is great "Shall We Dance?" with group paired off in wait sequence, dancing around the roof to buff rounds. Solid applause punctuates their singing, bit of dancing and intro over the last 40-min. route.

The three boys and three girls strike easy rapport with the customers in their rollicking kind of showtunes, voices are well suited, and entire layout has been instilled in slick fashion. It's a classy little musical and important in impact for flesh come-back. Sammy Dale Orch backs the singers in sparkling fashion. Jay White Quartet plays for dance interludes in fine style. This show holds through April 13. Guy.

Flamingo, Las Vegas

Las Vegas, March 31.

Pearl Bailey, Louis Bellon, Morocans (7), Linette Wyne, Aber Grant, Ambassadors (10), Tapatones (13), Flamingo 1151, Jack Cuthbert Orch (17), produced & directed by Pearl Bailey, choreography by Marie Bryant, Barry Ashby, \$4 minimum.

Pearl Bailey is getting in Joe E. Lewis category as a marathon Vegas attraction—her new show is booked for 16 weeks. And it's good news for showgoers, because Miss Bailey & Co. are at their peak.

Star does a lot of chirping, and clicks with her casual, distinctive songwriting with such numbers as "World On a String," "Can't Give You Anything But Love, Baby," "How Rose, How," "Stormy Weather," "You to Tango," "Am I Blue?" "Pump Bitterly," and "A Heart For Me." A new 1151, S. is especially notable, pulling many a look.

Louis Bellon, the big-league professional, works with a wild solo on the skins and the Ambassadors 115 provide most pleasant musical backing at intervals during the whole show, which has exacted backing by Jack Cuthbert framing his 12-piece band with Morocans 7 to do a frantic pyrotechnic and dancing turn.

Linette Wyne and Aber Grant, in an impressive balladina, dominate the terping and a male group called The Tapatones 3 add style and precision footwork. The lovely Flamingoettes are integrated into the girls are colored and neatly interpret the clever choreography of Marie Bryant and Barry Ashby.

Living Room, N. Y.

New York, New York, 1151, Larkins & Bobby Cole Trio, \$4.50 house minimum.

Danny Sugalski's dimly lit intimacy has a comparatively well-balanced show, with Erik Rhodes and Jane Harvey in the headline spots. Both are contrasting singers, Rhodes having a sense of the dramatic and a musical comedy styled presentation, while Miss Harvey is a stylist with a sophisticated mood.

Rhodes is an infrequent tinker on the pitier clients. A vet of films and musicals, he has quite a store of tunes from the work he has been associated with his movies. "Can Can" is a good cut piece for him. Prior to that there's a dramatic presentation of "Mick the Knife" as it would be sung in a German cafe frequented by Americans, as well as an assortment of highly interpretable numbers. Rhodes sings with vigor and taste and his efforts come off well.

Miss Harvey, dressed in a plain and provocative white knitted dress, is an interesting performer. She's personable and her work speaks of careful and well-worked out arrangements. Not all of these numbers seem too well set with her, but they all get to the audience. Miss Harvey, with a repertoire of melody, makes occasional detours from "as written" to endow her efforts with further interest. She also calls upon tunes from musicals, and other sources for a good all around session. Miss Harvey's backing is by the Ellis Larkins Trio with the Bobby Cole Trio abetting Rhodes. Joe.

Cocoanut Grove, L. A.

Los Angeles, March 30. Jack Carter, Vivienne Della Chiesa; Freddy Martin Orch, \$2.50 and \$3 cover.

Jack Carter would have been great if he had stopped after the first 30 minutes opening night, but he stayed three times that long and wore out his welcome. It made Vivienne Della Chiesa's appearance seem brief.

Miss Della Chiesa has a rich, deep voice which bears evidence of her many years in opera, not so much in style as in its complete authority and control. Thrown off by a lack of rapport between singer and orchestra, she had some awkward moments caused by bad timing and her more numbers were antithetical to a dramatic presentation of "Warlet Ribbons," hypnosis in its effect and daring for a nifty because of its deeply devotional nature. At the other end of the scale "St. Louis Blues" is also a standout. Bobby Knell led the Freddy Martin band during her numbers.

Carter is a very funny comedian whose jibes slash wickedly at show business' sacred cows and venerated personalities with considerable wit and fine impatience. Despite fact that most of the jokes are lavender music, he also dances, sings and fills the stage as effectively as a Sal Murok presentation.

Opening night he used up the material prepared expressly for the show and ad-libbed for one hour, depending increasingly on blue and sick humor which entertained many unobnoxious first nighters, but offended others. If he will limit future shows to 30 to 45 minutes and use the material in the earlier half of his opening night show, he should have a successful stand at the Grove. He and Miss Glen.

Ritz Carlton, Montreal

Montreal, March 31. Fernando Giron, Johnny Gallant, Paul Nator Trio, \$1.50-\$2 cover.

He continues at a moderate pace in the handsome Ritz Cafe despite the pre-Lenten season and should remain steady with attractive Fernando Giron heading up current layout. Miss Giron is a slender, medium-height brunet with all the most graceful and charming of a champagne from the bottle of Paris, which means she is a natural in this show. A native of Quebec City and now making her home in Montreal, Miss Giron has played the Ritz Cafe before but each time around means to come up with something different both in appearance and song.

On stage, Giron and Giron displayed a certain charm which is unusual for this through and may have been due in part to several new songs and the invasion midway through season of a large party who split into groups throughout the room and dominated their chair-shuffling with much chatter. Enough, anyway, to throw chapter act aside and disorganize routine.

However, instead of material about promise of just past and future, a particularly impressive in a reprise of "All In Fm" from a couple of decades ago and a biting French-Canadian folk tune. House after Johnny Gallant leaves the piano for a song session with Miss Giron as they revive an obscure but effective item called "Seven Seas Anything Small."

Paul Nator's fine trio and Johnny Gallant at the piano give Miss Giron the usual able support during aboutness and then split into interludes sequences for customer dancing.

House of Vienna, N. Y.

Long Island, Frank Barbi, Buddy Barbi Trio, no cover to minimum.

The Yorkville cluster of fillets has long outgrown the old format of this neighborhood. Once a Germanic stronghold, the district now has a more cosmopolitan flavor. The barbiere is disappearing in favor of the kabarets which in turn are giving way to chic supper clubs. A returning bandits would scarcely recognize the neighborhood physically as well as ideologically.

George & Helen Eberhard, in their operation of the House of Vienna, seemingly roam the international talent marts to meet the requirements of the room. In this instance, there's Lisa Lind and Frank Barbi, a pair of singers representing different schools of thought. Miss Lind is of the Continental genre, while Barbi is a domestic product with a good sound well suited for intimacies and was.

Blonde Miss Lind is reminiscent of the operetta school of singing. Her voice is big and well developed and projects with or without a mike. Miss Lind's mature stylings include a wide range of languages. She delves into French Italian and German tunes with equal ease, as well as singing in English. In this room, Miss Lind does her turn in two sections with Barbi interspersed. The splitting of her routine helps her in this instance, allowing her a respite which permits her voice to retain freshness throughout the turn.

Barbi is a smooth operator. He has an easy approach to his work in which he essays standards with individualized treatments. His sound is unusual, sometimes suggesting muted strings, and he seems to have the knack of making good on the intone time.

The backing for both is by Rudy Barro, who fiddles solo in an entertaining manner. He can show on the instrument as well. He's aided by a piano and bass. Joe.

Waldorf, Santiago

Santiago, March 23.

"La Chunga," Maria Moya, Juan Lo Serrano El Nino de Brillantes, Nanyá Fernandez, Lorenzo Fernandez, Vicente Alegre, do Brasil, Fula Orch, \$3.50 cover during show, a la carte before and after.

"La Chunga" is back and so are the customers. This Spanish hot-foot stormed Santiago about six months ago and wrapped it up. Now on a return engagement, she's drawing bigger than ever.

Her real name is Mariela Flores. Amaya and she carries on in the tradition of her famed cousin, Carmen. Lithe, youthful, panther-like, and with a well-blended figure, "La Chunga" is a top Spanish terper with plenty of charge to grab heavy mulling. Her vocal interpretations are strictly "Chunga" so it's hard to make comparisons. She has the flare for projecting her fire and enthusiasm to the ringdancers for hefty oles and vivas.

While "La Chunga" Spanish for poster is heavy on creating excitement she has excellent support from partner Maria Moya, a host of exceptional skill. He's more classic in his approach and a better dancer from that angle than the dancer but the dart, the petite explosion and the tail-herk-like make a solid combination. Chunga's style is top-notch, numbers fashioned by Moya is top.

The entire Chunga troupe is characterized by vibrant youth which makes the rhythms from Juanito Serrano, a skilled guitarist, provides winning rhythms background while El Nino de Brillantes, the oldest member of the group, makes with the caliche flamenco songalot. The trio of Nanyá Fernandez, Lorenzo Fernandez and Vicente Aber offer a smooth interpretation of the jota presentation but the kids carry it off with verve and spirit that command attention and draw record patronage. Troupe roots to finale with terping jam session which includes Serrano, the guitar player and El Nino de Brillantes, the warbler, giving their own versions of group line-work.

Avenida do Brasil, a national band, doesn't impress much with a surprising lack of solid heat. Edie.

Ho-Ti, Portland, Ore.

Portland Ore, March 30. Chuck A. Larks 3, Julie Mason, Jan. Card & Cardettes 4, Leo Giles Herman Jubelman Orch 4, \$1 cover.

New face at this plush showcase is entertaining and should stand at the boxoffice despite the lack of major names. Chuck A. Larks stars, club but build for solid results with comedy songs and improvises. Pauline Noel, Adrian Keith and Charlene Dickerson blend their voices nicely for some standard stuff, but are strangled on comedy. Best bet is "Cavalcade of Vocal Groups," running gamut from cakewalk to rock'n'roll. Trio have a new approach and should go all the way with a little more experience. Beg off after 35 minutes.

Pauline Julie Mason claims out some pop and standard tunes for solid mulling. Blonde looker is new in saloon circuit having worked on radio and tv. She needs special material and more bitlike approach on stage. Chirping is fine. Jack Card and his Cardettes are on for two outstanding production numbers. Long stem beauties are adept in terping, and Card clicks with the crowd. Specialty.

Leo Giles paces the layout nicely as emcee. Herman Jubelman and his house crew play their usual good show backgrounds and get the customers on the floor during the rushes. Eric.

Eden Roc, Miami Beach

Miami Beach, April 2. Joe E. Lewis with Austin Mark, Georgia Gibbs, Rhythm Kings (13), Mal Mafkan Orch; \$5-\$6 minimum.

Joe E. Lewis is back—he never left town, vanishing here since last date in early February, and the band provided him with chance to gather himself a new book of bawdy, funny lyric and gag material. Which is probably the answer to the jam-up crowd of his faithful in attendance at preem show.

Most of the material is out of the front pages, and that it is not exactly for the ears of the censors who banned "Lady Chatterley's Lover" from the mails, is proof positive that Lewis has dug himself another rich ore of juicy leeches that a hip night club gathering relishes. As in his parody on "Lady Chatterley's" shackboard lover, it's a laugh stirrer all the way. As is his line of waggery tossed from the headlines, his new tack rhythms on the saps, the flounders, the guys who make and the gals on the take. It adds up to over an hour of high hilarity, with longtime and expert auto-de-piano Austin Mark willing target for barbs and as song-cue captain, Lewis is the only top-pay name to play here twice in one season every annum. He rates the faith proxy Harry Mufson places in his drawability and which is verified by attendance of the celebs in town to provide the glamour touch the tourists lack for.

Georgia Gibbs is a familiar here, too. Of recent seasons she's been at the Americana, but the Pompeii is also perfect setting for her volatile delivery. The tiny songstress shams from first to last, her chirpy, shrewdly balances the bawdy wit, soundly shaded ballads, peaks her inherent dynamo quality to sustained and reaction in her reprises of the big-heat recording hits she's had. End result is a bring-back aura that winds her into a near show stop. Miss Gibbs is an assured, authoritative performer who plumbs varied songways in every auditor's satisfaction.

The three Rhythm Kings—first timers here—but solidly with their three-as-one and challenge lap imagines that contain a load of new twists on the familiar heel-and-toe patterns. They set matters off with song, Mal Mafkan and his rock rate knicks for top markings of the three's crazy arrangements. Mark's doubled as emcee preem night in smooth, intelligent manner.

Due Friday 8 is Sammie Davis Jr. Larry.

Cosmo Alley, L. A.

Hollywood, March 24. Barbara Heller, The Two Guys, 2 drink minimum.

Barbara Heller, starting a four-week stand at Cosmo Alley, lampoons Loretta Parsons, Betty Davis, Julie Garland et al.

Miss Heller's stuff is funny in a few ways and her delivery is seasoned, but one waits in vain for her to relent in her apparent bitterness and show some sympathy, however small, for some thing or somebody 'till she acquires this knack she'll continue, regardless of her fine talent to be a lesser act. It's okay for this room, however, primed as it is for the offbeat.

The Latin folk singers The Two Guys, accompany themselves on guitars to complete the program. They sing and play well and, in time, should develop greater ease with the audience—which at present seems to embarrass them. Glenn.

Society Rest., London

London, March 23. Shani Wallis, Cypri Adams & Tommy Players, George Birch, \$3.50 minimum.

Shani Wallis, a peppy miss, turns in a neat 22 minutes of varied ditties accompanied skillfully by Johnny Franz at the piano and linn musicians. She starts with a cute number about Madame Pompadour and goes into some song about Rosalinda Neri, Eva Barba and Jayne Mansfield.

"Don't Leave Me Now" is not a very good song, but Miss Wallis gives it plenty of heart and warmth. Her parody on a Noel Coward song "Why Must The Show Go On" was with an impression of Sophie Tucker, the least successful of Miss Wallis's efforts. The thrush finale was "I Love You, Porgy" and it rounded off a pleasing set very well. Miss Wallis's voice is quite a large one but well modulated in the intimacy of the Society. Cypri Adams and his Tommy Players and George Birch's orch take care of the dancing. Rich.

Basin Street East, N. Y.

Mort Sahl, Chris Connor with Richard West Orch (11); \$2.50 cover.

Once the word gets round that a room has caught on, there seems to be no stopping it. Via a booming piano playing on street music attractions, Ralph Watkins has built this eastside janzery into one of the hottest spots in town. The glow started with the Benny Goodman engagement, was fanned by Harry James' large orch and really ignited during the week by Peggy Lee.

Now that he's riding the crest, Watkins apparently figured that he could try another innovation for the room and try a non-musical performer. In Mort Sahl he's got a comedian who fits right into the club's jazz atmosphere and who should continue Basin Street's ropes-up spree.

Sahl's horns are right up the hipster's alley. His latest act at tribute and his target build to plenty of chuckles and his appeal doesn't lie solely with the eggheads, either. No one seems to be too big or too small for Sahl's act. President Eisenhower, V.P. Nixon, Henry Lane and the tv network bosses all come under fire and the wit is incisive.

Although the room is larger than his regular haunts, Sahl wraps it up easily. He misfired when he went into the Copacabana last summer, but he's assured of a big new home here.

Jazz singer Chris Connor has been here before but she never seems to wear out her welcome. The Basin Street clientele is familiar with her style and her repertoire but they're always coming back for more. And in this outing they're getting much more for Miss Connor has surrounded herself with a big band backing under Richard West' direction that supplies an exciting musical accompaniment. **Groa.**

Gate of Horn, Chi

Chicago, March 30
Clancy Bree with Tommy Makem (4); Maynard Angelino, \$1.50 cover, \$2 weekends.

Windy City folkies have a new sound to arrest them—the seemingly authentic voice of Ireland per the vigorous, witty Clancy Bree and sidkick Tommy Makem. Their forte weapon is the song—sassy, patriotic, satirical, nonsensical. None of that sentimental Irish Eyes Are Smiling stuff for these four, but the lusty, rebellious belting, that's apt to earn off a Dublin pub's life.

With their force a collective map of Ireland, they're a delight to watch as well, especially when Bree and Makem whose dry humor now and then punctuates proceedings. All hands take a solo, and one in particular—a Scottish love song, no less—seemed especially effective.

Opener is septa singer Maya Angelou, a tall, lanky lass with potent pipes, but a schizoid presentation. Her rep is for African songs and spirituals, and for this she's wrapped in something like an anglicized version of native costume with staid. Yet at certain caught, bulk of her book was in the blues and fun-song vein—muchly divergent from the visual image. But this distraction aside, she has a strong, compelling voice, and an easy, kidding line of patter that won over the crowd for nice moaning. She's supported by bass and guitar.

Miss Angelou was booked for two weeks, but the Irishmen stay through April 17, with Bud & Travis due to follow. **Fut.**

Thunderbird, Las Vegas

Las Vegas, March 29
"Naughty 'N' Ice," featuring Hanna Ahroni, Oscar Carter, George Arnold, Phil Richards, Farrah & Carter, Red McCarthy, Perky Twins, Larry Ellis, Rene Aubrey, Joe Cabettes (4); Skating Nudes (6), Al Johns Orch (12); \$4 minimum.

Hanna Ahroni, the Israeli singer, makes her Vegas debut in Thunderbird producer Marty Hicks' latest edition of his marathon ice revue (32 weeks), this one entitled "Naughty 'N' Ice."

Miss Ahroni is not involved in the skating part of the show, but does her chirping from a pedestal in the rising arch pit—away from the ice. She is a most attractive young lady with an expressive face which shows sparkling animation. Her voice, so keenly developed that she effortlessly sings in four octaves, has remarkable control. Magnificent range sparks excite-

ment into such songs as "Kasha" (Hebrew), "Raining With Almonds" (Yiddish), "Hava" (Hebrew), "Fadum Fadum" (French), "Mala-guna" (Spanish), "Tania, Tania" (Spanish), "Hara-Mari" (Afrikaans and English), and "Mi-anachnu" (Hebrew). Although Miss Ahroni is almost completely unknown to Vegas showgoers, word of mouth even from those who came to see the skating nudes is certain to bring in more fans who appreciate a high quality act.

Oscar Carter also makes his Vegas bow in this one. His standup comedy routine clicks solidly with yocks clearly indicating crowd wants more jokes in his delightful French-Canadian accent.

Larry Ellis, a handsome young skating singer, has been added to the revue to handle the production vocals. His voice and showmanship smoothly fit into the festivities. Skaters George Arnold, Phil Richards, Farrah & Carter, Red McCarthy, the Perky Twins, and chirp Rene Aubrey are held over from the previous edition, and combine to make "Naughty 'N' Ice" a lively, colorful production. The show, set for four weeks, is capably backed by the Al Johns orch (12). **Duke.**

Arpeggio, N. Y.

Geoffrey Holder, Ernestine Anderson, Harry (Secrets) Edition Quartet, \$4.50 minimum.

Although Geoffrey Holder, dancer-turned-singer, is an interesting vocal technician, the Arpeggio surroundings aren't exactly suited to his work. He makes up in movement what he lacks in voice but he seems trapped on the postage stamp podium of this eastside janzery. Also the fact that the Arpeggio has established itself as a jazz bottle isn't in his favor, either. He's more in the folk groove identified with rock spots as the Blue Angel or the Village Gate down in Greenwich Village.

Even though he won't disturb the hipsters who drop in, the spot isn't building an identifiable mark by mixing its janzers with such as Holder. In the proper setting, Holder could be an okay draw.

The lanky singer puts a lot of his choreographic orientation into his act which gives his repertoire of ballads, folk and native chants an exciting dimension. It gives quite a lift to his vocal limitations which is especially noticeable on the rhythm songs which come off a trifle heavy. His nation song "Charmou," the spiritual "He's Got The Whole World In His Hand," the folkie "Little Brown Boy" and the "Summer-time" ballad are among his best efforts. Supplying the real heat for his vocal work are Harold Danziger (piano), Herb Mickman (bass) and Michael Alexander (bongo and drums).

Better suited to the Arpeggio motif is jazz singer Ernestine Anderson. She's a singer with a distinctive swinging style on the rhythm and can, with equal effectiveness, set up a persuasive mood on the ballads. Elvin Jones (drums), Gene Ramey (bass) and Don Freedland (piano) give her a downbeat that's aptly suited to her vocalistics. "Honeyuckle Rose," "My Heart Belongs To Daddy," "Nobody's Heart," "It Don't Mean A Thing" and "Moe's Blues" set up a solid foundation for her set.

Trumpeter Harry (Secrets) Edition works with the trio that backs Miss Anderson and the foursome hit a rhythmic instrumental style that's a nice change of pace from the surrounding vocalists. **Groa.**

Le Carroll's, Paris

Paris, March 29
Rita Cadillac, Maria & Ronal, Sim, Andre Vigny Orch (7); \$4 minimum.

Rita Cadillac was one of the pioneer strippers here. She has since turned to her pipes, rather than her peepings. She should have stayed undressed. She displays a pair of pipes that are unsure in key and pitch and mimes and mugs her way through songs that describes why she does not undress any more and why she wants millionaires, muscle men, etc. Material is ordinary, delivery gauche and she adds up to singer needing plenty of work. But her peeping and suggestiveness seem to be acceptable to the audience.

Maria & Ronal do okay erotic dances that fit in the intimate surroundings and Sim is a clever mimic whose noise takeoffs and impressions of women singers and teachers draw plenty of yocks. Andre Vigny orch is fine for dancing. Bla was good when caught. **Mook.**

Blue Angel, N. Y.

Leo De Lyon, R. G. Brown, Joannie Johnny & Hal, Elly Stone, Jimmy Lyon Trio, Bud McCreery; \$6-87, minimum.

There's lots of talent on the current layout at this Herbert Jacobs-Max Gordon bistre. From Leo De Lyon come down to Elly Stone, this new Blue Angel shows smart, intelligent entertainment.

De Lyon, who holds down the closing spot, is a youthful veteran who's easily impressed, since his vaude debut in N. Y. some 10 years ago. Leaning on his trick voice, which he employs effectively to emulate both a coloratura and a deep bass, DeLyon cleans up here. His imitations of various musical instruments and his whole routine goes over solidly. De Lyon's mimicking of a Japanese femme me is a classic.

R. G. Brown is back here again in less than a month's time, the tipoff on his popularity in this room. A stool-sitting satirist, this youth's sharp diction and original material is again clicking nicely. Of the three or four skills he offers, perhaps the one about a vet airplane traveler and an elderly woman in a moment of crisis in storm-crowded plane gets the greatest response.

Joannie Johnny & Hal, back at the Blue Angel for the third or fourth time since last October, have a smarter turn than heretofore. The two lads and Miss Joannie have excellent vocal chords and use them with a solid array of songs. Trin smartly has spotted what is tabbed as the only serious ballad up front. It is "I See a Face" and scores heavily. The "Teen-Ager Charleston" is a bright spot in their lineup of tunes. Real topper, however, is "When You Lose The One You Love."

Elly Stone is a comedy balladist, typical of the Blue Angel. Her opener, "Good Morning, Good Night," is good enough to save for later. It might be developed even further. The combination of doing a love song in French, German and English is a worthwhile item but the closing with an English ditty never quite comes off—partly because badly spotted. For the nitery trade, Miss Stone could develop more of the droll comedy in her songs because she's quite clever with it.

The Jimmy Lyon Trio offers the familiar fine backing for the show while Bud McCreery serves as a deft b.c.

Blue Note, Paris

Paris, March 28
Donna Hightower, Kenny Clark Trio, Pierre Cavalli Quintet; \$2 minimum.

This Yank-operated club is clicking with U. S. jazz singers and instrumentalists. It is attracting both the locals, the American youth and show bunnies wanting jazz.

Current entry features Donna Hightower, who displays an okay beat and a way with the blues and jazz standards that is in for smart palms here. She can get lowdown and displays a good personalized style that scores here.

Kenny Clark and Pierre Cavalli jazz outfits are good listening and dance combos. **Mook.**

Harold's Club, Reno

Reno, March 30
"Geo 'We Return" with Can-Can Dancers (4), Del Ray, Moureen Arthur, Goodness (4), Don Conn Orch (7); no cover or minimum.

Harold Smith Sr. makes a big departure from his longstanding policy in this intimate room by booking and producing an integrated show—in contrast to former practice of billing two or three acts. From opening night indications—with each of three shows a sellout—the new policy may prove more attractive b.o.-wise than the old procedure.

For the current billing, four can-can dancers from the Moulin Rouge in Paris give this production a Gay '90s flavor. New show necessitated enlargement of the stage and called for new decor in Paris theme.

Guardmen lead off with a short melange of barbershop tunes after making intrs from back of audience. Titles include "Wonder Who's Kissing Her" New" and "Clementine" before the four bring on the can-can dancers dressed in corsets with huge bows as bustle. The high steppers work in profusion.

Moureen Arthur knows her way around the belting song stuff and does okay job in tandem with the Guardmen. She's a looker and shows lots of enthusiasm.

Del Ray, no newcomer to the Reno scene, is a master showman

in his brand of magic. Props include self-propelled table holding his working materials, and a toy panda that pours a fluid into cup from bottle and drinks on command. Ray is also an expert with manipulation of cards.

Don Conn orch, dressed in typical barbershop fashion, do a commendable job backstopping complete show. Current billing is for extended engagement, probably four weeks. **Long.**

Harrah's, Lake Tahoe

Lake Tahoe March 29
Ray Bolger, Muriel Landers, Dorothy London, Lori Parker, Harry Ashton Dancers (7), Leighton Noble Orch (14); \$3 minimum.

For his debut in the plush new South Shore Room at Tahoe Harrah's, Ray Bolger suggests his own superb talents with a trio of farces worked nicely into the overall production. And each of the distaffers turns in more than capable performance.

Bolger is in full command in the footwork department. Outstaging with his trademarked "Almea," he makes with a bit of warmup chatter, then segues into his familiar "Life Is Just A Bowl Of Cherries" before setting the theme of the full hour production: "There's No Business Like Show Business." Pulling Muriel Landers from stage-side table, the two do a neat bit of comic-choreo in tandem, then Bolger allows the distaffers to go it alone in a routine to prove her terp capabilities. She pulls it off neatly for some midtown miffing.

Miss Landers is a natural for the Bolger cutups, and has demonstrated her worth with the headliner before in the Reno-Tahoe area.

Dorothy London also gets strong reaction. A sure click as both valet and comedienne, she shows near perfect timing. She essays such as "Gotta See Your Momma Every Night," and "I Got Plenty Of Nothing," and manages to include comedies with each bit. Her lines are straight and fast and done with authority. Miss London is an exciting performer.

Making her night club debut, Lori Parker (not too long out of high school) chooses only two titles for her first job before a live audience. "Green With Envy Blues" and "Somewhere Over The Rainbow" interpretation is reminiscent of the Garland piping, both in tone and delivery, and she shows well on the "Blues" thing as being familiar with the bellier titles. Miss Parker also is a looker.

Harry Ashton Dancers open the show with clever bit of staging done under black lights. Leighton Noble orch does usual frstrate job on the musical changes.

New show in on April 11. **Long.**

Ringling Circus

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the entire production, mounted this year's edition without his sister Edith. Miss Barstow died in Reno, Nev., last January. She did the circus choreography and long worked with her brother in staging the show.

Likewise, there's lotsa pomp & pageantry in "Fairland Fantasy," a lavish production number which re-creates such characters as Cinderella, Jack and the Beanstalk and Snow White. When a facemask of Capt. Blood rode by on a float, a wag in the audience exclaimed: "Hey, there goes Errol Flynn!"

A topical element is "Orchids and Ice," a salute to the new states of Alaska and Hawaii. It is a literal flagwaving finale followed by the customary closer, the Zacheina. This celebrated family, as most circus fans now know, features a cannon with human projectiles. During the bullet bit with splash on the preem performance were two femmes who seemed none the worse for the experience.

With a 10-minute intermission, opener ran a few minutes less than three hours. For the most part it was a precision performance that reflected top echelon supervision from impresario North down.

Less impressive than the arena show is the freeideshow and menagerie in the basement. In the past, there were a flock of freaks and oddities on the platforms. But seen prior to the initial performance were only a mere stunts, attractions and no more. What's a sideshow without Nate Eagle's lilliputians? Among those who were on hand was "Big Eddie" Carmel. Billed as the "world's biggest cowboy," he's eight feet six inches from the tip of his toes to the top of his head.

Ches Parce, Chi

Chicago, April 1
Red Skelton, Delores Gay, Ches Adorables (6), George Cook Orch (10); \$1.95 cover, \$4 minimum.

Originally slated for a June stand here, Red Skelton agreed to a moveup to counter the downturn of the Chi flagship, and the reservation tally so far indicates the black ink will soon be flowing again. Add to that successive engagements by Sammy Davis Jr. and Joey Bishop, both plenty potent here, and the Ches could head toward summer with relatively calm nerves.

As for Skelton, it's hard to feature him funnier than his KRO kickoff, and the plaudits primed him for close to 90 minutes. Maybe too long for any act, the economics of booze-pushing aside—or, again, maybe not if the appreciation holds up.

His teeoff turn was pretty much 30-50 new-old, winding, of course, with the parade-watching old gal for another carryover in the Effie Tower sketch, with its explosively macabre punchline. Fresh stuff includes a salad-making display, and another in which a tummy-aching boy gets medication from an elderly druggist. In these, and indeed his whole library, the Skelton fare is a show of his own. Inevitably, too, the political speechifying and "Gusler's Gin" routines are on before the curtain rings down. By then, tablers are ready for a brother.

In the tough opener, tapster Delores Gay is only moderately effective for the brittleness of manner. Pony-tailed blonde introts wearily, then strips down to bribe pony-bare-mesh for the fast foot work; best of the turn being some teasing of ringside baddies. A flamenco step finale session to the miffing.

Ches Adorables launch show and George Cook's brigade backs the whole affair. Sammy Davis Jr. starts April 17. **Fut.**

Red Nichols

Continued from page 7

vidual solo in each number performed by the Dixieland Jazz virtuosi with whistles of approval and prolonged, spontaneous applause.

Although the musicians were greatly fatigued by 11 weeks of constant travel, by Asiatic tummy cramps and loss of weight, their music reflected none of it. In fact, their vital and infectious rhythm had nearly every dainty woman's sandal, half hidden under bright sarong, as well as the more practically shod men's feet tapping away on the flagstone floor to the beat of the American jazz tunes.

Even fathers and students could be seen bending out of every available window of the surrounding college buildings, eager not to lose a note of Red's golden cornet, Pete Beilman's trombone, Joe Rushton's bass saxophone, Bill Wood's clarinet, Rolfe Culver's drums and Al Sutton's ivory keys.

The performer, however, who nearly stole the show was a non-professional—Randolph Hall, the band's manager on this tour. Lanky and nimble, this amateur flutist handled his 25c tin flute with such skill and showmanship that his appearance drew bursts of merriment and applause from the crowds.

When the musicians return to Los Angeles in April, they will have much to tell the folks at home about jazz fans they met up with in Greece—where their tour started early in January; in Turkey, Egypt and Cyprus, Lebanon, Jordan, Egypt and Tehran in Afghanistan and Pakistan, Nepal and India and in Ceylon where they will play their last concert on March 20.

Back in the United States, leader and his men expect to rest until at least back to normal weight. After that, projected plans include an engagement at the Round Table in New York, followed by their seasonal appearances at the Marineland Restaurant in Southern California first, and later in August at the Balboa Yacht Club, New port Beach, Cal.

Hoy to General Dynamics

Patrick H. Hoy, who had been scheduled to become president of the Zerkendorf Hotels, has resigned to become president of the Material Service Division of General Dynamics Corp. Hoy had been president of the Hotel Sherman and Ambassador East, both of Chicago, which had been taken over by the Zerkendorfs.

Hoy has been in the hotel field since 1946.

Inside Stuff—Legit

ends we learn that the killer is a

This was the second entry in the 1988 Theatre of Nations program.

Off-B'way Using Twofers to Boost New Shows Over Slow First Weeks

Off-Broadway has come up with a new wrinkle in the use of twofers. Broadway, a show-for-one is used to prolong a show's run. Off-Broadway, the discount districts are also being employed to get a production off the ground.

Involved in the getaway use of twofers is R. F. Dunn's "The Snow Maiden," which opened last Monday night at the Madison Avenue Playhouse, N. Y. Exchange guarantees for outstate tickets for the three weeks following the show's opening were already in distribution prior to the night premiere.

The theory behind such a move is that even if an off-Broadway offering opens to good notices, it usually takes time for the entry to catch on at the box. The exchange tickets for "Maiden," produced by Lunt-Funtunes, Ltd., cover the period beginning last night (Tues.) through April 24.

The bargain setup does not apply to the Friday and Saturday night performances, but takes in the Sunday, Tuesday, Wednesday and Thursday evening performances and the Sunday matinee. It's understood other productions have considered the twofers practice in lowering off-Broadway engagements.

'Mary Stuart' Plagued By Scenery Delays In Louisville and St. Louis

The opening performance of "Mary Stuart" at the American Theatre here last night (Mon.) did not get underway until 9:41 p.m. after the handling of the production had been completed in view of the audience, which had been waiting an hour for the play to begin.

The delay was the result of a mistake by a railroad crew at Union Station here. The baggage arrived at the station on schedule, but the crew mistook the car carrying costumes and scenery for a carload of elephants and switched it to another train bound for Texas.

The baggage car was intercepted at Little Rock, Ark., and arrived back here at 4:40 p.m. "Stuart" had moved from Indianapolis to St. Louis for a week's stand at the American.

Stymie at Customs
Louisville, April 3.
Getting the "Mary Stuart" production from Toronto to Louisville for its three-day stand at the Memorial Auditorium last week was a drama in itself.

The opening night curtain March 28 was held up 90 minutes because of a delay in getting the show's scenery and costumes past Canadian custom inspectors. The touring drama moved here after the previous week's stand at the Royal Alexandra Theatre, Toronto.

Costars Eva Le Gallienne and Eugene Hays arrived in Louisville the morning of March 28 with the other cast members. It was learned later in the day, however, that the arts and costumes en route by train had been stalled in Canadian custom officers at Niagara, Ont., and would not arrive until late that night.

Oliver W. Stille, the show's company manager, and Maurice Seale, manager of the Auditorium, chartered a cargo plane to intercept the train at Dayton. The baggage was transferred to the plane, which landed at a local airport at 8:00 p.m. Five stagehands pushed the baggage, including a

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Comedy by John Crosby Headed for B'way Again

All the Best People... a comedy by N.Y. Herald Tribune television columnist John Crosby, has been optioned by Joel Spector and Buff Tish, who plan to produce it on Broadway opening in November. Paul Visoni is serving as general manager of the project.

The script, formerly titled "Love in Public," was previously under option surveillance to producers Arnold Horowitz, Alexander R. Cohen and William Darrat.

Austin Group Building Flood-Resistant Barn

A flood-adjustable theatre is being built by a local drama group, the Hill County Arts Foundation. The structure, resting on 10-foot pilers, will have two side walls that can be opened to allow flood waters to flow through in case the Guadalupe River crests again.

The former red barn playhouse was washed away last fall when the river rose 30 feet in 30 minutes.

Sked Barn Tour For 2d 'Suzie' Co.

"The World of Suzie Wong" will be represented by two touring productions this summer. One will be the regular post-Broadway road offering and the other will be a strawhat package. The barn edition will be sent out by Manny Davis, who's obtained the exclusive stock rights for this year.

The summer theatre offering will be restricted to eastern locations, so as not to conflict with the regular touring presentation, which is scheduled to resume its road hike May 4 after an eight-week booking at the Riviera Hotel, Las Vegas. The Davis presentation of the Paul Osborn adaptation of Richard Mann's novel is expected to get underway the end of May.

The post-Broadway run of the David Merrick, Seven Arts Productions and Mansfield Productions presentation of the comedy-drama was interrupted when the show went into the Riviera last March 9. Its summer there led the hotel management to pick up its option, extending the engagement from four to eight weeks, through May 1.

After exiting Vegas, the production will go to Kansas City, Des Moines, St. Paul, Milwaukee, Cincinnati, Chicago and then to the Coast. The swing through those cities will run the summer.

Merrick Shuffles P.A.'s To Rev Up the Ballyhoo On His 4 B'way Tuners

Producer David Merrick, currently represented on Broadway by four musicals, is shuffling his prospects so that each show has a new publicist. The move is apparently designed to freshen up the ballyhoo on the various productions.

The change in the p.a. lineup includes the addition of a new drummer to the three that previously handled the quartet of offerings. Thus, a different publicist is now representing each of the shows, which include "Destry Rides Again," "Gypsy," "La Plume de Ma Tante" and "Take Me Along."

The added drummer is Samuel J. Friedman, who's been assigned to "Take Me." Harvey Robinson, who previously handled that show and "Destry," has been moved to "Gypsy." That musical was formerly presaged by Seymour Krasitz, who's now on "La Plume," which had been represented by Max Ellen, who's been switched to "Destry."

Oscar on Critics

London, April 5.
Oscar Hammerstein 2d, responding to the toasting of himself and Richard Rodgers at a dinner thrown by the Song Writers' Guild in their honor, related the theory that "they didn't care about the critics." He said, "We don't care for show that's a success in spite of the critics. Before a premiere folks always say: 'You don't need our good wishes, you'll have a success just the same.' How wrong they are. We always need good luck."

Neither of the partners represents children but they strongly resent those critics who exploit themselves at the expense of the theatre. Paddy Roberts, chairman of the Song Writers' Guild, said that "though it was the aim of the Guild to get more British music played, we could not possibly do without good music such as that written by Rodgers."

'Visit' Won't Play Paris Festival; Lunt Nixes U.S. Tag for British Co.

"The Visit" will not be presented at the Theatre des Nations in Paris this summer, as previously planned. As a result, there will again be no regular U.S. legit entry in the annual international performing arts festival.

The Friedrich Durrenmatt melodrama, which recently concluded a successful post-Broadway tour, had been announced as the U.S. selection for this year's Paris fest, and was figured to be a prestige item, largely because Alfred Lunt and Lynn Fontanne were to have repeated their Broadway performances. The cancellation thus leaves the Theatre des Nations in an embarrassing spot.

Back of the situation is the fact that the American company of the hit play could not be sent abroad under the limited State Dept. budget for such cultural projects. It had been assumed, however, that since "The Visit" is to be produced in London next June with the Lunts as stars, that edition of the play could be used for the short engagement in Paris. That arrangement is understood to have been approved by the State Dept.

Lunt objected to the plan, however, contending the production would not be representative of America, since it would be, with the exception of Miss Fontanne and himself, a British company performing a play by a Swiss author, staged by a British director, Peter Brook. The Durrenmatt original was adapted by Maxine

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SEC Slaps Down On 'Deadly Game'

The producers of "The Deadly Game," which folded recently after a five-week Broadway run, are in trouble with the Securities & Exchange Commission. A temporary order has been issued by the SEC suspending its previous exemption from having to register a public offering of securities. Such an exemption is permitted for securities capitalized at \$500,000 or less.

"Game," presented by Alton Wilkes and Joe Manchester, in association with Emil Coleman, was financed at \$100,000, with provision for 10% overall. The SEC order was issued because the producers, as general partners of the limited partnership formed to finance "Game," allegedly failed to file a required semi-annual financial report with the commission.

The report was due several months ago and the general partners have until mid-April to petition the commission to lift the order by filing a report and an accompanying explanation for the delay. If they fail to do so, the order becomes permanent and they will then, technically, be in the position of having violated the law.

The general partners have indicated to the commission that they intend clearing up the matter. If they don't, they can also be barred from issuing similar securities for another five years and, in addition, the situation could lead to the backers instituting legal action to recover their investment.

"Game," adapted by James Yaffe from a novel by Friedrich Durrenmatt, costarred Pat Hingle, Claude Dauphin, Max Adrian and Ludwig Donath. Morton Segal and Barbara Griner were associate producers of the Broadway production, but were not involved as general partners in the formation of the partnership.

New Uproar Over Fate Of Belasco Theatre, D.C.; Subject of Senate Bill

Washington, April 5.
The Belasco Theatre, Washington's most glittering showplace in the days of Lillian Russell and Maude Adams, figures prominently in a local controversy over the location of a new courthouse.

The U.S. Public Buildings Administration wants to construct the new home for the U.S. Court of Claims and the U.S. Court of Customs & Patent Appeals facing historic Lafayette Square. But that would mean demolition of the Belasco (used as Washington's USO since the early days of World War II) and the famed Dolley Madison and Benjamin Ogle Taylor homes nearby, built in the early 19th Century.

The suggestion brought a loud protest from numerous local groups interested in preserving post-Colonial architecture and atmosphere in the White House neighborhood.

Sens. James E. Murray (D-Mont.) and Mike Mansfield (D-Mont.) co-authored a bill to restore the old mammons and transform the Belasco into a municipal center for performing arts under the administration of the Interior Dept. The bill by the two senior Democrats with considerable political drag also would preserve Stephen Decatur's house across the square, where some Federal efficiency experts want to construct another modern office building.

With civil rights legislation tying up the Senate, the issue hasn't yet come to a head. But the Murray-Mansfield bill is given a good chance—unless a compromise suggested by Sen. John F. Kennedy (D-Mass.) is adopted instead. Kennedy, taking the middle ground, has a resolution to set up a commission to study what use should be made of the Lafayette Square area, including the historic buildings there now.

The Belasco is actually "newer" than some of the other structures, having opened in 1893.

ROAD P.A. JOE FLYNN LEFT \$200,000 ESTATE

Bequests of \$1,000 each to the Assn. of Theatrical Pressagents & Managers and the Actors Fund were reportedly willed by the late road pressagent Joseph Bernard, Flynn. The money bequeathed to ATPAM has been put into the union's welfare fund.

Flynn, who died last February in Philadelphia at the age of 73, left an estate of almost \$200,000.

Fulton, Lancaster, Plays Varied Fare, Sets Stock

Lancaster, Pa., April 5.
The Fulton Theatre, which recently housed a regular touring entry for the first time in over 30 years, will begin a 10-week local stock season in mid-June. The road production presented here March 21-23 was "View From the Bridge," which folded last Saturday night (2) in Washington.

"View," starring Luther Adler, grossed nearly \$4,000 in four performances at the local 900-seater, with tickets scaled to a \$4.40 top. The Fulton, which is operated by Bernard Z. Schanzer, usually runs art films. A semi-pro production of "Madame Butterfly" will be a performance May 2 of the Siring Virtuous of Philadelphia, with Vladimir Sokoloff.

Stock Producer Kramer Adapts German Operetta

Herbert Kramer, who was producer-director at the Playhouse Theatre, Houston, the last four-and-a-half years, has written an English adaptation of the German operetta, "Your Majesty." The original book for the operetta is by Bernard Buchbinder, and the music by Josef Jarno.

Kramer is due in New York today (Wed.) to try to arrange a production of the work.

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, film, industrial and television shows. All information has been obtained directly by the VARIETY Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).

The available parts will be repeated weekly until filled, and add those to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a lengthy list of blind items. This information is published without charge.

In addition to the available parts listed, the tabulation includes productions announced for later this season, but for which the managements, as yet, aren't holding open casting calls. Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading.

Legit

BROADWAY

"A Clean Bill" (C) Producer, Clifford Hixman (230 W. 54th St., N.Y. JU 2-4095). Accepting photos and resumes through agents only, of British actors, c/o above address. Available parts three character men, two character women, leading woman, 27.

"A Death in the Family" (D) Producer, Fred Cox (234 W. 44th St., N.Y. PL 1-2345). Office reports limited casting through agents only.

"Advice and Consent" (D) Producer, Robert Frizer & Lawrence Carr (234 W. 44th St., N.Y. LA 4-2844). Casting director, Robert London. Casting not due to start until early June.

"Author, Author." (MC) Producer, Joseph Kipness (500 Seventh Ave., N.Y. PL 6-8354). Accepting photos and resumes, c/o above address.

"Aspern Papers" (D) Producer, Alexander H. Cohen (40 W. 53rd St., N.Y. CI 6-0594). Seeking star for the male lead being played in London by Michael Redgrave. No further casting for three months. All casting to be done through agents only.

"Berk at the Honor of God" (D) Producer, David Merrick (246 W. 44th St., N.Y.) casting director, Michael Shortliff. Available parts two leads and 18 supporting roles, complex classical type, especially actors experienced in Shakespeare and period work. Apply through agents only, at above address.

"Camelot" (MC) Producers, Alan Jay Lerner, Frederick Lowe & Moss Hart (120 E. 50th St., N.Y.) director, Hart. The management says that the principles are all cast, and minor parts will not be considered until late spring.

"Cassidy" (MC) Producer, Fred Hochstet (745 Fifth Ave., N.Y. PL 3-7240). Casting not scheduled to begin until July 13.

"Empire Jones" (D) Producers, Theodore Mann, Leigh Connell, Jose Quintero (156 Bleecker St., N.Y.) Title role available. Call Connell AL 4-2150 for appointment.

"Face of A Hero" (D) Producer, Lester Coleman (35 W. 54th St., N.Y. JU 6-5970). Director, Alexander Mackendrick. Presently seeking stars for leads, no further casting for a few weeks. Scheduled for Aug. 27 rehearsal and Oct. 17 New York opening.

"Five in the Afternoon" (D) Producers, Di Annora-Hillard Productions (333 W. 11th St., N.Y.) Seeking young star as male lead, no further casting until he is set. Photos and resumes by mail only, c/o above address. Slated to opening in San Francisco in mid-summer and on Broadway in the fall.

"Ghost Dance" (D) Producer, author and director, Sidney Kingsley (36 Cent. Pl. So., N.Y. PL 1-5080). Management says casting will begin in late September.

"How to Succeed in Business Without Really Trying" (C) Producer, Jay Corman & Morgan W.J. (224 E. 33rd St., N.Y. MU 9-2778). The management reports casting to begin in June scheduled for Aug. 10 rehearsal, to open in mid-September.

"I Give It Six Months" (D) Producer, Gilbert Miller (9 Rockefeller Plaza, C 16-1940). Management reports that casting will get under way in another month.

"Invitation To A March" (C) Producer, Theatre Guild (37 W. 13rd St., N.Y. (3) 5-6730 & 14th St. Harrison, director, Arthur Laurents. The management reports that casting is scheduled to begin in early May.

"Jama Llama Llama" (MC) Producer, David Merrick (246 W. 44th St., N.Y.) casting director, Michael Shortliff. Auditions tomorrow, Tuesday, at Theatre Theatre (410 W. 44th St., N.Y.) for male dancer, c/o above address, 2 p.m. to 4 p.m. All applicants must be

5 ft. 9 in. or over, sing, act, and look French.

"Leaves of Grass" (D) Producer, Theatre Guild (37 W. 53d St., N.Y. CO 5-6170). Management reports that casting will begin in June.

"Lido" (tentative title) (MC) Producer, David Merrick (246 W. 44th St., N.Y.) casting director, Michael Shortliff. Available parts: title role, female singer-dancer, 16-20. Innocent, fresh quality, male lead, 25-33, sensitive, fine actor, gruff, burlesque, smooth, good looking, second male lead, jaunty, good singer-actor, amiable, homely bass baritone, 40-50, flashy, good looking, upstart, 30-40, character. Freuchman, 40's, gross, sensual, must carry tune. Apply through agents only in writing, c/o above address.

"Midnight Paris" (D) Producers, Robert Frizer & Lawrence Carr (234 W. 44th St., N.Y. LA 4-2844). Available parts handsome man, 20-25, large plump, slightly grey, woman late 40's, beautiful, blonde, wholesome woman, 30's girl, 10 to 20, 9 and 7 or 8, young man, very efficient type, handsome man, 27, burly, grey-haired, florid-faced character man, 55, country club type, affected woman, 30, handsome, blonde-looking male, middle-aged, handsome man, 30's, cynical man, 30's, crowd, dapper man, about 32. Apply through agents or send photos and resumes by mail only, c/o above address. Do not visit office without appointment.

"Not Among Strangers" (D) Producer, Century Productions, (530 Fifth Ave., N.Y.) and George Gordon. Contemplated for late this season or early next season. No open casting at present.

"Once There Was A Russian" (C) Producers, Leonard Key & Martin Segal (41st Street Theatre, 125 W. 41st St., N.Y. BR 9-3631). Casting will not be started until mid-Spring, through agents only.

"Porch Swing" (C) Producer, Leonard Runkin, William Darrid & Eleanor Saldenberg (14 W. 53rd St., N.Y. PL 7-5422). Currently casting stars in the leading roles with further casting to follow. Accepting photos and resumes c/o above address.

"Perfect Woman" (CD) Producer, Century Productions (530 Fifth Ave., N.Y.) & George Gordon. Accepting photos and resumes of beautiful American, British, Spanish and Japanese females by mail only, at above address.

"Period of Adjustment" (C) Producers, Elia Kazan & Tennessee Williams (1545 Broadway, N.Y.) Management says there will be no open casting.

"Rape of the Bell" (D) Producer, Harriet Parsons, William Dean Paul Vroom & Charles Hailbrun (c/o Vroom, Lunt-Fontanne Theatre, 208 W. 46th St., N.Y. JU 6-5555). Management says there will be no open casting.

"Rhinoeros" (D) Producer, Leo Kutz (440 E. 79th St., N.Y. BU 8-2684). director, Robert Lewis. Leads are being sought, with no further casting until July. Scheduled for rehearsal Oct. 12, opening Nov. 4.

"Rude" (D) Producer, Robert L. Lipton (15 E. 71st St., N.Y. UN 1-5590). Management reports that the show will be done with the original company in the fall. Any necessary replacements will be made at that time.

"Seville" (MC) Producer, Ed ward Fuller (241 E. 72nd St., N.Y. RH 4-4102). Management reports that casting will begin late in August, after producers return from overseas.

"Taste of Honey" (D) Producer, David Merrick (246 W. 44th St., N.Y.) casting director, Michael Shortliff. Available part Nicole Smith, early 20s, virile, handsome. Mail photo and resume to casting director in handwriting. Script of the play is available in bookstores.

"The Egg" (D) Producer, Alexander Hix (24 W. 44th St., N.Y. CI 4-5541). No casting contemplated until the fall.

"Under The Yum Yum Tree" (C)

Producer, Frederick Brinson (745 Fifth Ave., N.Y. PL 3-7300). Management reports that it is scouting a star for the lead. No further casting until the fall.

OFF-BROADWAY

"Delightful Season" (MC) Producer, New Enterprises (434 E. 50th St., N.Y.) Casting from files.

"La Ronda" (C) Producer, Patricia Newhall (302 W. 53th St., N.Y. JU 6-7327) in association with Hans Weingart. Part of the Court is available. Apply through agents only, c/o above address.

"Ignorant Abroad" (C) Producer, Robert M. Cavallo (Theatre East, 211 E. 80th St., N.Y.) director, Matt Cimber. Available parts two women, 40-50, one English, one French character men, English butler, character male 40-50. English, immigrant, man 25-35. English, 12 extras of various types. Apply through agents or send photos and resumes, c/o above address.

"Leave It To Jane" (MC) Producers, Joseph Berlin & Peter Kent. Auditioning youthful male and female singers with legitimate voice for replacements at the Sheridan Square Playhouse. Seventh Ave. and Fourth St., N.Y. Call for appointment, CH 2-8809.

"Salad" (D) Producer, Brett Warren (247 W. 42d St., N.Y. BR 9-2491). Accepting photos and resumes of character man 30-40, young male, female late 20's, female, 30's, young male, beakish type c/o above address.

OUT OF TOWN

"Apollo of Bellas" (D) Producer, Bennett Robbins (Stage 80, CTTA, 316 N. Michigan St., Chicago 1, Ill. DE 2-4976). Accepting photos and resumes of ingenue, character woman, character man c/o above address. Auditions will be held in Chicago today (Wed.).

"Fiorello" (MC) Producers, C. Edwin Knill & Martin Tabak (180 Broadway, N.Y. JU 7-7650). Photos and resumes being accepted for principles and chorus at above address do not phone.

"West Side Story" (MD) Producer, Robert F. Griffith & Harold S. Prince (420 Fifth Ave., N.Y. JU 2-6600). Dancer and singer candidates for future replacements may submit photos and resumes in person, 8-9:30 p.m. daily, backstage at the Broadhurst Theatre (235 W. 44th St., N.Y.), c/o Ruth Mitchell.

"World of Susto Wong" (D) Producer, David Merrick (246 W. 44th St., N.Y.) casting director, Michael Shortliff. Accepting photos and resumes of oriental actresses under 30 c/o casting director at above address.

STOCK

ALLENSTOWN, PA.

Guthrie Playhouse, Producer, John Cameron (P.O. Box 1123, Allenstown, Pa.) Accepting photos and resumes for Equity resident company and apprentices c/o above address. Those who have applied within the last two years need send only change of address cards. New York casting set for April 30th, 10 a.m. to 4 p.m. at the Main Studios (123 W. 49th St., N.Y.).

ARDEN, DEL.

Robin Hood Theatre, Producer, Nick Menck (c/o in Shropshire Jr. 40 W. 160th St., N.Y. WA 4-7477). Accepting photos and resumes for Equity resident company of ten, and 12 apprentices c/o above address. Contact will be made by producer for appointments for auditions, principles, April 13-16.

BEVERLY, MASS.

North Shore Music Theatre, Managing director, Stephan Slane (Pilgrim Productions, 242 W. 54th St., N.Y.) Auditions April 13, Equity singers, 10 a.m., male 1 p.m. female, open call for male singers 2 p.m. April 14, 2:30 p.m. open call for female singers at above address. Also accepting photos and resumes for apprentices by mail only c/o above address.

BRADDOCK HEIGHTS, MD

Mountain Theatre, Managing Director, William Brumley (4341 Connecticut Ave., N.W., Washington, D.C.) Accepting photos and resumes for resident company of eight actors and actresses and 10 apprentices, c/o above address.

BOOTHBAY, ME.

Boothbay Playhouse, Co-producer-director, Franklin Lenthall (362 West End Ave., N.Y.) Accepting photos and resumes for a resident company of four actors, three actresses, and six apprentices. Apply by mail only, c/o N.Y. address. Appointments will be made for interviews.

BOSTON

Charles Summer Playhouse, Producer, Frank Squire (78 Warren St., Boston, Mass., DE 6-0303). Accepting photos and resumes for Equity resident company and apprentices c/o above address.

BRUNSWICK, ME.

Bransford Souper Playhouse,

Producer, Victoria Crandall (1162 W. 34th St., N.Y.) Accepting photos and resumes for resident Equity company, soprano ingenue, character woman, soprano comedienne, also five male apprentices, c/o above address.

BUFFALO

Melody Fair Producer, Lewis Y. Fisher (Warburton Bldg., 674 Main St., Buffalo, N.Y.) choreographer, Zachary Soles. Auditions for dancers, next Tuesday, 12, at 4:30 p.m., Dance Arts School (1110 Kenmore Ave., Buffalo).

CANAL FULTON, OHIO. Canal Fulton Summer Theatre, Producer, David Fultford (40 W. 43th St., N.Y.) Accepting photos and resumes for the Equity resident company, c/o above address. Auditions will begin April 11.

CEDAR GROVE, N.J. Meadowbrook Dinner Theatre, Producer, Carl Sawyer (38 W. 40th St., N.Y.) Accepting photos and resumes for year-round operation, through agents only, c/o above address.

ETIHATA, PA.

Ethelbert Legion Star Playhouse, Producer, Sal Patta (Elystan Productions Inc., 535 W. 52d St., N.Y.) director, Stanley Beck. Accepting photos and resumes of character women, men, and apprentices for Equity resident company c/o Apt. 3F at above address, by mail only.

GETTYSBURG, PA. Tolson Pole Playhouse, Producer-director, William Poth (244 W. 74th St., N.Y. EN 3-3890). Accepting photos and resumes for the Equity resident company plus fee apprentices.

HIGHLAND PARK, ILL. Teutoburg Theatre & Music Theatre, Producer, Herb Rogers (c/o Howard Hart, 160 W. 46th St., N.Y.) Accepting photos and resumes for Equity resident company principles c/o above address. Appointments will be made by producer for auditions, April 11-20 at Variety Arts Studio (225 W. 46th St., N.Y.).

HYANNIS & CORASSET, MASS. Cape Cod Melody Tent & South Shore Music Circus. Pre-season manager, Joseph Beruh (April 11, Equity dancers, men 10 a.m. and females, 2 p.m.; April 12, Equity singers, men 10 a.m. and females, 2 p.m.; April 13, open call singers, men 10 a.m. and females, 2 p.m.; April 14, open call dancers, men 10 a.m. and females, 12 noon at the Shoreline Studios 950 Eighth Ave.).

JONES BEACH, N.Y. Jones Beach Marine Theatre "Hit The Deck" (MC) Producer, John Kennedy (11 E. 44th St., N.Y.) Auditions April 11, Equity male singers 2 p.m. April 12, Equity male dancers 10 a.m. and females, 2 p.m. April 14, Equity female singers, 9:30 a.m.; April 18, open male singers, 10 a.m. and females, 2 p.m.; April 19, open men dancers, 10 a.m., and females, 2 p.m. at (Columbus Circle) Rehearsal Hall 981 Eighth Ave., N.Y.)

MOLINE, ILL. Quad Cities Summer Theatre, Producer, Katherine Mandan (234 Mulberry St., N.Y.) Accepting photos and resumes for Equity resident company of eight and 10 apprentices c/o above address.

OWINGS MILLS, MD. Strawhat Theatre, Producer, Larry Giles (104 E. Madison St., Baltimore, Md.) Production mgr., Jeff Jackson, accepting photos and resumes for Equity resident company of 10 and 12 apprentices at 110 E. 68th St., N.Y. Casting will begin April 14.

St. John Terrell will hold auditions for his tent on April 11 at Variety Arts Studios (225 W. 46th St., N.Y.) Equity singers at 10 a.m., Equity dancers at 2 p.m.

PRINCETON, N.J. University Players, Producer, Dale W. Bell (23 S. Edwards St., Princeton, N.J.) Accepting photos and resumes for Equity resident company c/o above address. All applications must be in by April 14. Interviews will be conducted April 22-23.

SULLIVAN, ILL. Summer of Musicals, Producer, Guy S. Little, Jr. (Box 183, Sullivan, Ill.) Accepting photos and resumes of experienced musical comedy talent for Equity resident company and apprentices c/o producer at above address. New York casting will be in early April.

THOMPSON, CONN. Quadric Summer Playhouse, Producer, Bill Cusky (Box 270, Thompson, Conn.) Accepting photos and resumes for Equity resident company of eight and ten apprentices. Mail information c/o producer at Playhouse.

TRAVERSE CITY, MICH. Cherry County Playhouse, Producer, Ruth Bailey (director, Barnett Owen (337 W. 22nd St., N.Y.) Accepting photos and resumes for the star and limited apprentice resident company c/o director at above address.

WASHINGTON, D.C. Candlelight Playhouse, Producer, William Fulkner (413 Boston

Ave., Takoma, Md.). Parts available: ingenues, women, 30's; character men, 30, leading men, apprentices. Photos and resumes being accepted for the Equity resident company, c/o above address. Auditions at 2 p.m. April 16 at Variety Arts Studios (225 W. 46th St., N.Y.).

PACKAGES

"Girl Crazy" (MC) Producers, Gohery Ford & Gross (136 W. 30th St., N.Y. CI 3-1800). Accepting photos and resumes c/o Marvin Kravitz at above address.

"West Side Story" (MD) Producer, Lenny Dehn (Agency (140 W. 34th St., N.Y.) Holding auditions for Equity dancers tomorrow. Thurs. open call for dancers, April 8, males 10 a.m., females 12 noon at Showcase Studios (910 Eighth Ave., N.Y.) All must sing and bring audition song.

SHOWS IN REHEARSAL

BROADWAY

"Look Up Your Daughters" (MC) Producer, Douglas Crawford (234 W. 50th St., N.Y.)

"Mad Avenue" (MC) Producers, Tony Faillor & Howard Heskin (38 W. 40th St., N.Y. CI 6-7101).

OFF-BROADWAY

"Brooklyn" (C) Producers, Stratton Productions (175 E. Broadway, N.Y.) and Linda March.

"Ernest In Love" (MD) Producers, Robert Kamlot & Noel Behn (38 Commerce St., N.Y. CI 2-3931).

"Fantasies" (MC) Producer, Loez Noto (101 Sullivan St., N.Y. PL 3-0483).

"Henry IV, part 2" (D) Producers, T. Edwards Hamilton & Norris Houghton (Phonetic Theatre, 180 Second Ave., N.Y. OR 4-7100).

"Oh, Kay" (MC) Producers, Leighton K. Brill, Frederick Lewis & Bertram Varborough (334 E. 74th St., N.Y.)

Television

Artist Management Associates, 200 W. 57th St., PL 7-2157. Accepting photos and resumes for commercials and industrials every Wednesday, 10 a.m. to 3 p.m. c/o Jerry DeGennaro at above address.

"Camera Three," educational, drama, CBS, producer, John McGuffert, director, John Desmond. Submit photo and resume for consideration. Casting director, Paula Hindlin (524 W. 58th St.). No duplicates.

"Confidential Detective," Producer, Gerald Golden, c/o Modern Broadcasting (545 Fifth Ave., N.Y., Suite 604). Parts available for attractive model, tall, shaggy type; several off-beat character men. Mail photos and resumes, c/o above address.

Erwin, Waser, Rothrauff & Ryan, Inc., 711 Third Ave., N.Y. ON 7-4500. Accepting photos and resumes for commercials c/o Phyllis Lindford at above address.

Formula Seven Productions (1650 Broadway, N.Y.) Accepting photos and resumes of female models, singers, dancers, actresses with or without experience, for films, c/o B. Lorrell, at above address.

Kadany Agency (575 Madison Ave., N.Y.) Accepting photos and resumes for films c/o Pat Kelley at above address.

"Last Cavalier" Producer, William Cantovano (Lewis Maxwell, Rosen Agency, 14 E. 58th St., N.Y. PL 3-3957). Starring role available, considerable offer, 24, handsome athlete must sing, character men, 40-50, must play banjo. Apply through agents only c/o above address.

"Of the Week" Producers, Louis Freedman & Henry Weinstein, reading director, Marc Morison, WNTA-TV, 10 Columbus Circle, N.Y.) Accepting photos and resume of general talent by mail only.

Sacco-Vannetti Story (D) Producer, NBC (30 Rockefeller Plaza, N.Y. CI 7-0300). casting director, Edith Hamlin. Accepting photos and resumes c/o casting director at above address.

Star Entertainment, Producer, John Costello & Max Wolfe (311 W. 53rd St., N.Y.) Accepting photos and resumes of young female dancers, Monday through Fridays, 5-6 at above address.

"Verdict to Yours" (CBS, 524 W. 57th St., N.Y.) Accepting photos and resumes c/o casting director, Nat Greenblatt, CBS.

Films

American Dubbing Co. (116 Bix, Chappaqua, N.Y.) Jobs as film dubbers are available to American actors in Paris. Photo Peter Kirchhof (Balzac 72-90).

'String' 23G, Det; Gwen \$68,300, Chi

My Fair Lady, Nixon MC-RS)
1924, wks. 97.20 1.760 \$72,000
Michael Evans, (Nane Todd: Pre-
vious week, 965.700, opened here
March 14 to unanimous raves
Monahan Press Krug Sun Tele-
graph Fanning Post Gazette,
House record, \$71,500.

West Side Story, Majestic 10:15 AM.
 When in Rome, Adelphi 10:30 AM.
 Wrong Side Park, Cambridge 10:30 AM.
SCHOULD OPENINGS
 Meet Happy Perts, Palladium 10:30 AM.

**B'way Off, But 'Best' SRO 26½G (6);
'Gypsy' \$54,200, 'Music Man' \$47,700,
'Finger' \$28,600, 'Majority' \$25,900**

Over \$47,700.

My Fair Lady. Hellinger (MC)
 212th wk. 1,001 p. (\$8.05, 1,501.

Musical (total)	804	683
Way and road	787	633
Stock	17	50
Musical (total)	821	733

SCHEDULED OPENINGS
Mechanical, Gate #49 dm
On, Nov. 8 To 10 m. #410 dm
Heavy IV, Part 2, Flamingo #418 dm
Brouhaha, 179 E. H. way #420 dm

Moussetra, Ambonadure (11-20-20)
 My Paw Lady, Every Lane (1-20-20)
 One Way Pendulum, Criterion (1-20-20)
 Pleasure Hit Co. Haymarket (1-20-20)
 Pieces of Eight, Apollo (1-20-20)
 Renshaw, 104 N. 1st St.

Sue Wong, Prince Wales (11/19/88)
Wash. D. C. 20540, Aldrich (11/20/88)

Stock	156	883
Musical (total)	804	633
B'way and road	787	50
Stock	17	22

Industrial	62	38
Non-N.Y. bonded	338	264
Total Employed	2,115	1,892
Members	11,324	10,211

Shows Abroad

Look on Tempests

New Orleans, La. (UPI)—The first production of the play "The Tempest" by William Shakespeare, directed by John Gielgud, is being staged at the New Orleans Theatre Center. The play is being staged in a production of the New Orleans Theatre Center. The play is being staged in a production of the New Orleans Theatre Center.

While the production is being staged in a production of the New Orleans Theatre Center, the play is being staged in a production of the New Orleans Theatre Center. The play is being staged in a production of the New Orleans Theatre Center.

Unfortunately, it doesn't happen to be dramatically that has even though the New Orleans Theatre Center is a production of the New Orleans Theatre Center. The play is being staged in a production of the New Orleans Theatre Center.

The play is being staged in a production of the New Orleans Theatre Center. The play is being staged in a production of the New Orleans Theatre Center.

Gael, Valencia, and Monica. The play is being staged in a production of the New Orleans Theatre Center.

Horse of Summer

New Orleans, La. (UPI)—The first production of the play "The Tempest" by William Shakespeare, directed by John Gielgud, is being staged at the New Orleans Theatre Center.

"Horse of Summer" has been staged in a production of the New Orleans Theatre Center. The play is being staged in a production of the New Orleans Theatre Center.

Abraham, having due regard for his production with the American, is engaged in a production of the New Orleans Theatre Center.

for their dark neighbors. Mervyn convinces Sally that her reporter lover is carrying on with the absurdity. Angered, Sally encourages Mervyn to make war on the "booga."

This play depicts all the hopes and dreams of a man who is not likely to have a place near "The Summer of the Seventeenth Doll." While having occasional moments, as a whole it is disappointing and lacks impact. Generally the characters are without light and shade, being mere cardboard figures.

There is too much high browness about the dialogue with the audience appearing to be an obvious manner. The play is presented in right school, which makes it seem disjointed and most of the certain lines are flat and weak.

It is possible "Horse of Summer" reads better than it plays, at least in its present production, for the author's is poorly served by producer and cast. The play is made to read unconvincingly and only Max Brien, as Joe, gives a consistently good performance. Frank Cane, as Don and Margaret Crumhank cast as Peggy, sometimes come near to succeeding in difficult parts.

John Truett's two settings are original and cleverly contrived. One is the kitchen of the Milk Bar, the other Sally Brier's house, a simple but effective canvas room with veranda.

A previous play of the same title, written by A. R. Gurney, was staged at the New Orleans Theatre Center. The play is being staged in a production of the New Orleans Theatre Center.

Zwei Rechten, Zwei Links

New Orleans, La. (UPI)—The first production of the play "The Tempest" by William Shakespeare, directed by John Gielgud, is being staged at the New Orleans Theatre Center.

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Concert Reviews

Dora Perlman

From time to time Carnegie Hall in Manhattan has witnessed some oddity which defies classification. Such an instance was the recent symphony concert featured and conducted by one Dora Perlman who dressed the role of conductor in black tailored suit, white shirt and red bow tie.

The lady obviously enjoyed her conducting, and in so far as the orchestra was concerned, the concert was fairly good. The program for the evening was neither as bad as to be funny, nor quite professional. Perlman's Fifth was surely way beyond.

Bentley and Benedict

Bentley's work took 89 years to reach Manhattan. Derived from Shakespeare's Much Ado About Nothing, the play is a comedy of manners. The play is being staged in a production of the New Orleans Theatre Center.

It proved a worthwhile parody of the very Tom Swenson's Little Orchestra has sponsored. Expressly good with the three women, Irene Jordan, Adele Addison and Madeline Voss with a newcomer to the town, Michael Senechal, disclosed an appreciable tenor.

Off-B'way Reviews

Continued from page 83

Member of the Wedding

The actress has the impression to reveal all the character's past and present and pointed efforts toward self-fulfillment. The play is being staged in a production of the New Orleans Theatre Center.

Miss McCann's subtle characterization of the mad, Beatrice Sade, French, emerges as a masterpiece. The play is being staged in a production of the New Orleans Theatre Center.

Young Tonia's fragile characterization of a woman who is the love of John, a man who is a masterpiece. The play is being staged in a production of the New Orleans Theatre Center.

Witty the emphasis is on mood rather than plot. The play is being staged in a production of the New Orleans Theatre Center.

No Paris 'Visit'

Valery, an American, last left that journeying the show is Paris as a representative of U.S. who would be likely to the American scene who had appeared in it here.

It was willing to accept in the play in Paris, but only the American company. The play is being staged in a production of the New Orleans Theatre Center.

Representing America at the festival, however, will be "The Play of Daniel," which originated in France in the 12th century. The play is being staged in a production of the New Orleans Theatre Center.

"Daniel" however, will not be presented at the Sarah Bernhardt Theatre, where the festival offerings are performed. The play is being staged in a production of the New Orleans Theatre Center.

Literati

Snatched, Laurence Books

Mr. Carlton Cole who applied the term "Snatched," Charles Chaplin Jr. and kindred show his book. The play is being staged in a production of the New Orleans Theatre Center.

Hein Laurence, Quindam Voss, Fast managing editor was a masterpiece. The play is being staged in a production of the New Orleans Theatre Center.

Holt, R. & W.'s Stock Sales

Newly merged Holt, Rinehart & Winston Inc. has had a statement with Securities & Exchange Commission. The play is being staged in a production of the New Orleans Theatre Center.

Seven stockholders plan to buy and shares, including Sun Investment Co., which is offering 100,000 of its 241,232 shares. The play is being staged in a production of the New Orleans Theatre Center.

Coral Gables Foundation

In Coral Gables, Florida, a Fine Arts Foundation has been set up as a national organization to encourage the culture of the United States. The play is being staged in a production of the New Orleans Theatre Center.

Unsubstantiated by the Federal substance, several projects or to what would be a major methods of "subsidies" contemporary. The play is being staged in a production of the New Orleans Theatre Center.

Bantam's Pre-TV Tie-In

Archibald, Bantam's pre-TV tie-in, is a masterpiece. The play is being staged in a production of the New Orleans Theatre Center.

Walter McWhorter, Jr., a Master, is a masterpiece. The play is being staged in a production of the New Orleans Theatre Center.

Charles Farnham, Jr.

Charles Farnham, Jr., is a masterpiece. The play is being staged in a production of the New Orleans Theatre Center.

Charles Farnham, Jr., is a masterpiece. The play is being staged in a production of the New Orleans Theatre Center.

Still Betting 'Chatterley'

The odds are against Prosecutor General Arthur Summerfield's victory on his quest to take his case against Lady Chatterley's Lover in the U.S. Supreme Court.

Summerfield, who has twice lost court battles to keep the D. H. Lawrence novel out of the main market, has appealed to the Supreme Court.

District Judge Frederick W. Peck Bryan overruled the Postmaster and Summerfield pushed the suit to an appellate ruling. The play is being staged in a production of the New Orleans Theatre Center.

Chi's New Newspaper Row

Field Enterprises, which owns both the Chicago Sun-Times and the Daily News last week sold the building which houses the latter to

a Chicago real estate syndicate for \$5,000,000. Move of the afternoon paper to the Sun-Times plant has already begun and should be completed by fall. With the competing afternoon sheet the American due to move next door to the parent Tribune in early 1961, the four Chicago dailies will at last create a Newspaper Row on opposite sides of the Michigan Ave. Bridge.

Foundation of the building which the Daily News has occupied since 1929 is a new corporation, Riverside Plaza Corp. Marshall Field Jr. is president of Field Enterprises.

Rhodes' 'D'Ammoneis' "D'Ammoneis" by Anthony Rhodes (Macmillan, \$4.95) is a study of the Italian dramatist, with emphasis on his poetic achievements and his career as a "superman" in the Sicilian sense. Sorely is awarded his many lovers, including transference Eleanor Rhoads. Book containing much information not published before, traces D'Ammoneis's adventures as an aviator beginning when he was 32 at outbreak of World War I.

Among playwrights bitterly opposed rise of Mussolini, Auden has been special correspondent for London Daily Telegraph in Europe during past four years. He has written three novels.

Hugh Hunt's Book

The Making of Australian Theatre" by Hugh Hunt is a study of the Australian dramatist, with emphasis on his poetic achievements and his career as a "superman" in the Sicilian sense. Sorely is awarded his many lovers, including transference Eleanor Rhoads. Book containing much information not published before, traces D'Ammoneis's adventures as an aviator beginning when he was 32 at outbreak of World War I.

Frank Jackson's New Role

Frank Jackson's new role is a masterpiece. The play is being staged in a production of the New Orleans Theatre Center.

Gordon Chitt Uppe

Gordon Chitt Uppe is a masterpiece. The play is being staged in a production of the New Orleans Theatre Center.

CHAPTER

CHAPTER is a masterpiece. The play is being staged in a production of the New Orleans Theatre Center.

Robert D. Cole

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Robert D. Cole

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Legit Bits

Gore Vidal, whose recently-opened Broadway play, "The Best Man," deals with national politics, announced his candidacy this week for the Democratic nomination for Representative in New York's 29th Congressional District. The seat is now held by Representative J. Ernest Wharton, Republican of Richmondville. Vidal's home is at Barrytown in Dutchess County.

Anthony Bonfatti leaves New York for the Coast next Friday (8) to undertake his annual assignment as president for the Civic Light Opera Assn. season in San Francisco.

Ramul Wostafka, whose one-man exhibition of paintings opened last Friday (1) at the Angeli Gallery, N. Y., is a special student in the department of speech and drama arts at the State Univ. of Iowa, working toward an advanced degree. He'll next attend the Univ. of Colorado, after which he intends returning to his native Egypt for a teaching career, specializing in theatre design.

Oscar Hammerstein 2d and his wife returned to New York last Monday (4) from London, where they attended the recent opening of "Flower Drum Song" at the Palace Theatre.

"The Mine and Me," produced by Joshua Miller and featuring Lionel Sheppard and Jimmy Gavin, begins a limited run at the Gramercy Arts Playhouse, N. Y., tomorrow night (Thurs.).

The Equity Library Theatre is presenting "Hell Bent For Heaven" at the Lenox Hill Playhouse, N. Y., through next Sunday afternoon (10). The next ELT presentation at the Playhouse will be "Summer and Smoke" from April 19-24.

Gene Frankel has succeeded Louis Macmillan as director of "Marshall," which opens tomorrow night (Thurs.) at the Gate Theatre, N. Y.

Martin Balsam has withdrawn from the cast of "Viva Madeline Avenue," which opens tonight (Wed.) at the Langham Theatre, N. Y. Balsam's understudy, Lee Kriger, has assumed his role.

Pol Chandler, who's been a production stage manager for several Broadway shows, is the writer of the song, "New Shoes," recorded for Roulette Records by Pearl Bailey.

A Broadway production of Arthur Laurents' "Invitation to a Beheading," previously titled "The Sleepwalkers," is planned for a Broadway opening next November by Leonard Haward and the Theatre Guild. Laurents will double as director.

Joseph Papp, producer of the N. Y. Shakespeare Festival, will direct "King Henry V" for a June 29 opening as the first of three offerings scheduled for presentation in Central Park next season. **Stuart Vaughan**, who was to have directed the presentation, has withdrawn from the assignment because of his chores as resident director of the Phoenix Theatre, N. Y. The Theatre Guild-Dore Schary production of "The Unsinkable Mrs. Brown" is scheduled to open next Nov. 3 at the Broadway Theatre, N. Y.

Harvey Lembeck, standby for **Tom Bosley** as the title character in "Florella," will withdraw from the show next May to appear in a revamped version of "Girl Crazy," which **Lee Guber**, Frank

Ford and Shelly Gross intend trying out next summer on their circuit of tent theatres. The musical will be directed by **Richard Barlow**, with **Tom Panko**, as choreographer.

Patricia Newhall and **Hana Weigert** plan an off-Broadway production this season of a new version of **Arthur Schnitzler's** "La Ronde." The play, which will be staged by Miss Newhall, was translated by Weigert, Miss Newhall and **Hilva Papp**.

A production of "Twilight Crane" by Japanese playwright **Junji Kinoshita**, and **Andre Girard's** short film version of **Edgar Allan Poe's** "The Telltale Heart" will be presented April 9 at the Finch College Theatre, N. Y., for the scholarship fund of the Poets' Theatre, created in 1948 by **Maria Poescher** and reactivated this year.

Sam Spewack's comedy, "Once There Was a Russian," is planned for Broadway production next season by **Leonard Key** and **Morton Segal**.

Jerry Diferonimo has joined Artists Management Associates, N. Y., as head of the commercials and industrial department.

Bertram Yorbrough, a co-producer of the upcoming off-Broadway revival of "Oh, Kay," is also staging the musical, with **Denis Krupka** as choreographer.

Eddie Albert, who succeeded **Robert Preston** in the Broadway production of "Music Man," has extended his contract with the tuner two months through next June 15.

Carl Conway is director of the musical, "Mad Avenue," scheduled to begin a pre-Broadway tryout tour May 7 at the Shubert Theatre, Boston.

Grant Marshall, TV-entertainment editor for the Burlington (Vt.) **Haw-Eye Gazette**, in N. Y. for a once-over of the Broadway shows and huddles with the networks.

Lee Katcher's "A Case for Survival" premieres tomorrow (Thurs.) at the Circle Theatre, Los Angeles, with **Marianne Stewart** and **Werner Krimmer** in lead roles.

The Greek Classical Theatre will present a new translation of **Sophocles' "Oedipus Rex"**, by **Prof. C. A. Trypanis**, of Oxford, visiting professor at the Institute of Advanced Studies, Princeton next April 29-30 and May 1 at the West Side YMCA.

Elizabeth Caldwell has joined the stage manager's staff of "Flower Drum Song" for the forthcoming national tour.

A cycle of Greek drama will be read at 3:30 Thursdays at the Living Theatre, N. Y.

"Love and Death," a dramatization by **A. E. Hotchner** of extracts from the works of **Ernest Hemingway**, will be presented on Broadway next season by the Mutual Theatrical Corp., and **Hotchner** and **Hemingway**.

City Center's annual spring festival of musicals will open April 26 or 27 with "Finian's Rainbow" and "The King and I" opening May 11 and playing through May 29.

Howard Morris will return from tour to Broadway next fall in **Romeo Muller's** comedy "Weekend With Feathers."

New production quartet of **Harriet Fawcett**, **Paul Vroom**, **William Dean** and **Charles Hollerith Jr.** will offer **Benn W. Levy's** London comedy "The Rape of the Bell" under the author's direction next season.

Julio Wilson has been signed to play **Julie** this summer in the San Francisco and Los Angeles Civic Light Opera revival of "Showboat."

Producer-playwright **Jay Landman** and his songwriting-wife **Fran Landman** sailed last week for Europe to arrange Paris and Rome productions of their "A Walk on the Wind," which they co-authored with **Nelson Algren** and **Tommy Wolf**.

Alan Pakula is planning a Broadway production of "The Scientist," by **Eleanor Lipkys**, for the fall of 1965.

Saul Levitt's "The Andersonville Trial" script becomes the first play to be added to the Civil War collection at the Illinois State Historical Library, Springfield, Ill.

Anno Sokolow will be the choreographer for the new musical comedy, "Mad Avenue."

Jerome Kilty and **Canada Humphrey**, (Mrs. Kilty) sailed last Wednesday (30) for England to appear in the West End edition of "Dear Liar."

Paul Gregory will present **Allan Scott's** comedy, "Cloud Cuckoo-land," on Broadway in the fall.

An annual award will be made at the New York Shakespeare Festival to an actor or actress "most deserving of aid and encourage-

ment toward a career in the theatre" in memory of actor **Ian Keith**. **Mare Vinson** has been named general manager of the Spectrum Theatrical Agency.

New musical "The Fantasticks" by **Harvey Schmidt** and **Tom Jones** will premiere May 3 at the Sullivan Street Playhouse.

Robert Derry and **Collette Brunet** signed to continue as costars of "La Plume De Ma Tante" through next February.

Producer **Joel Schenker** has joined the board of directors of the American Theatre Wing.

Philip Rose will produce a musical based on **Howard Shaw's** novel, "The Crime of Giovanni Venturi," in the fall. **Stanley Prager** will direct with **Carol Haney** as choreographer. The show will have a book by **A. J. Russell**, lyrics by **Ronnie Graham** and score by **Mosse Charlap**.

Noel Coward's "Waiting in the Wings" will be the next production of **F. G. (Felix) Lid** and will be directed by **Margaret Webster**.

Scandinavian rights to **Lillian Hellman's** "Tears in the Attic" have been acquired by **Lars Schmidt**.

Director-actor-producer **Eddie Dowling** is at the Boston Univ. School of Fine and Applied Arts in its production of "Here Come the Clowns."

Random House is publishing the book and lyrics of "The Sound of Music."

Burgess Meredith will stage **Dylan Thomas' "Under Milkwood"** at the new Dallas Theatre Centre in May.

Helene Foss will create costumes and **Marvin Reins** will design the setting for "Mad Avenue."

Walter Newburger has acquired the rights to the **Gordon Russell-Leonard Ward** play, "Masterpiece," which he will produce with **Stephen Mitchell** in London, with **Anton Walbrook** starring.

Fran Allen will conduct "My Fair Lady" on its eight week tour of the Society Union.

Equity Library Theatre card files of backstage personnel will be open to all summer theatre, off-Broadway, and Broadway producers.

Michael Higgins, who has been touring in "J.B.," has returned to New York.

Graham Ferguson and **John Becker** have adapted **W. M. Auden's** "Age of Anxiety" for the stage. **Ferguson** will make his producing debut when he presents the play early next season under **Becker's** direction.

"Theatre, The Rediscovery of Style," adapted by **Michael Saint-Denis** from a series of lectures he gave last year in New York and at Harvard, is scheduled for publication next May by Theatre Arts Books.

'Mary Stuart'

Continued from page 81

huge wooden throne, to trucks for the trip to the Auditorium.

Approximately 1,700 patrons were on hand for the scheduled 9:30 p.m. curtain. They were informed there would be a delay. Around 100 exchanged tickets for another performance and about 100 more were given refunds, according to Settle. The curtain finally went up at 10 p.m. The offering grossed around \$12,000 for four performances through Wednesday night (30).

The production, which moved on to the Murat Theatre, Indianapolis, for the week's final four performances, Thursday-Saturday (31-2), is laying off this week and next, and is scheduled to resume its tour April 18 at the Nijon Theatre, Pittsburgh.

Passion Play

Continued from page 1

berger of Ettal, in the version used from 1780 to 1800. Current script was prepared by Father Ottmar Weiss, and was revised by the local Oberammergau pastor, Alois Dalsenberger, during 1830 and 1860. The century-old version is the one that will be played again this year.

In 1950, the fest committee announced it had the text read by the Assn. of Christian-Jewish Cooperation, which had especially looked for any anti-Semitic references or characterizations.

One fest official has already announced that the play is seen every decade by thousands of people, and no one has previously criticized it for anti-Semitic portrayals. Fest backers and the leading actors have made no official statements regarding charges previously raised that all the leading actors, except the man portraying Judas, were active Nazis.

Shows Out of Town

Pantaglieze

Montreal, March 30

Le Theatre Du Nouveau Monde's production of three-act tragedy, "Pantaglieze," directed by **Michel de Chelderode**, directed by **Jean Louis Barbeau**, Robert Prevost, costumes, **Francine Barbeau**, opened March 27, at the Orpheum Theatre, Montreal, 81 St. George Street.

Pantaglieze cast: **Robert Prevost**, **Francine Barbeau**, **Jean Louis Barbeau**, **Yves Bert**, **Yves Massicotte**, **Nicole Gosselin**, **Yves Massicotte**.

Midway through their ninth season, Montreal's Le Theatre Nouveau Monde comes up with perhaps its most exciting offering. Written in 1929 by Belgium-born **Michel de Chelderode**, "Pantaglieze" is a sometimes bitter, sometimes sentimental satire of the author's premise concerning the human race; its foibles, fancies and innocence.

In brief, the story concerns a mild-mannered poet, **Pantaglieze**, who earns his living writing for a fashion magazine. To offset this to him dreary existence he invents facile phrases each day which he uses to avoid the exertion of discussion. On the first day of May, which also coincides with a total solar eclipse, he invents the phrase "quiete belle journee" (what a beautiful day). However, everyone he meets on this May day interprets the phrase as the code for the revolution and **Pantaglieze** is soon caught up as a leader in a world entirely foreign to him. He falls in love with one of the revolutionaries; steals the crown jewels for her in aid of the revolt and when the revolution fails **Pantaglieze** and his new friends end up before the firing squad with the old regime triumphant.

In the title role, **George Groulx** has the meat of the play and his sensitive but restrained performance does much to fend and bring out the supporting roles. Of these **Marc Favreau** as the bewildered police inspector and **Nicole Gosselin** as the girl friend are excellent.

Guy L'Euyer in blackface make-up as **Pantaglieze's** servant and one of the chief revolutionaries plays with conviction but is inclined to go overboard in certain sequences. **Jacques Kanto** as the intellectual-turned-warrior has moments but tries too hard. **Yves Bert**, as the poet and the third leader of the uprising overdoes the limp-wrist business. **Yves Massicotte** as the blustering general who loses the crown jewel but bumbles his way to safety could be equally effective if more subtle.

As with all **Nouveau Monde** shows, **Robert Prevost** has done the decor and once again his has created a series of backdrops and sets that are imaginative and workable. **Kudon** also go to **Francine Barbeau** for his costumes.

This is the first time **Nouveau Monde** has gone with cast, other than **George Groulx**, of relatively untried performers and the experiment has revealed several who may become regulars. However, show's success is due in the main to the capable direction of **Jean-Louis Noux**, one of the founders (and actors) of the French lingo troupe.

Neut.

Honour Thy Father

Toronto, March 20

Murray Davis presentation of three-act drama by **Michael Jurek**, **Norma Renault**, staged by **George McEwan**, Second, **Michael Jurek**, lighting, **David Rapin**, opened at Great Toronto, March 19, 8:30 top.

Honour Thy Father cast: **Norma Renault**, **Tom Fison**, **David White**, **Martha Dick**, **Leslie Nixon**, **Geoffrey Armstrong**, **Alfred Thompson**, **Paula Thomas**, **John Rota**, **Charles Jordan**.

With the exception of good performance by **Norma Renault** as the distaff head of the family—and **John Rota** as the butcher boy who carries above his station and ultimately owns a chain of supermarkets—"Honour Thy Father" is a mishap of playwrighting, a directorial mishap and a memorial to miswriting. Dealing with a French-Canadian family that has lived on the banks of the St. Lawrence for some 300 years, this three-act play mixes out on the traditional tilt of the French-Canadian mode of speaking the English language and is rife with phony British accents.

Jurek's dialing and story development is stilted in the first act and points up too many unanswered questions in the remaining two. Prospects for an invasion of Broadway or a trans-Canada tour can be dropped. Understood that realities of scenes were demanded up to initial curtain, with the McCowan direction showing hurried lack of the play's obscured objective. (Author is an Oxford-educated expatriate who is now a public relations staffer for Imperial Oil.)

Story deals with the immediate sale of the old baronial home by the three surviving sons, their eventual discovery that their sister (**Norma Renault**) was removed (illegitimately) during her supposed father's absence during World War I (the family gardener was her sire) and then brings in a series of family cross-examinations and confessions, plus suspected murder from poisoned milk. The whole added up to a stultified and dreary evening that exhausted an audience's right to be kept guessing by plot switching that continued to be not up to the author's stagecraft.

Miss Renault works hard and brings reality to her characterization but suffers from the author's ineptitude of lines and situation. Outstanding is **John Rota** and **Charles King** as the earthy, married couple, with others miscast and **Powys Thomas** incredible as the senile father who continuously strokes a pet rabbit. Having no lines or program credit, the animal emerges as a fine actor. Mr. Stop.

"My Fair Lady" will not play **Odessa** and **Tiflis** during its upcoming eight-week tour of Russia because the theatres aren't equipped to handle the musical. The tour, which gets underway April 18 in Moscow, will take in three weeks in that city, another three weeks in Leningrad and one week in Minsk and Kiev.

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meeting at the Carlton Hotel to discuss a request that the state liquor board reconsider its ruling on the cover charge ban. Most of them are against the ban.

OBITUARIES

IAN KEITH

Ian Keith, 61, legit and film actor, died March 28 in New York. His last performance was March 24 in the current Broadway production of "The Andersonville Trial."

Born in Boston, he came to Broadway in 1921 when William Faversham engaged him to appear in "The Silver Fox." The following season he created the role of the French Ambassador in faithless Moliere production of "The Cornet." His first leading role, Orlando in "As You Like It," was under the aegis of David Belasco. A series of tours followed when he played or costarred in the Theatre Guild productions of "He Who Sings," "Remains in Vienna," and "Elizabeth the Queen."

In his 43 years in the theatre, Keith had appeared in more than 500 parts. These included a number of Shakespearean roles, Macbeth, Lear, Hamlet, Iago and Othello, and Holbrook in the Maurice Evans production of "Richard III." Other more recent stage appearances were in "Touchstone," "The Looking Glass," "Caution in 'St. John,'" "In Prospero in 'The Tempest,'" and in "Volpone." He was also costarred with Helen Hayes in "Mary of Scotland" and had the leading role in David Belasco's "Laugh, Clown, Laugh."

Keith began his film career in silent films that included "Love's Undercurrent" in 1924 and "Entertainment," the following year, both starring in talking films. He appeared in numerous vehicles, including "Abraham Lincoln," "Queen Christina," "The Three Musketeers," "All This and Heaven Too," "Nightmare," "Alibi," "Princess of Powers," "Buccarone," and "The Great Divide." In 1958, he began an association with Jose Ferrer, ap-

JO RABB

Jo Rabb, 32, legit and actress, died of lung cancer March 23 in New York. She appeared on Broadway in "Romeo and Juliet." After a USO tour of the South Pacific in 1947, she graduated from the Royal Academy of Dramatic Arts in 1950 and toured with the London Repertory Company in Germany and Austria.

Miss Rabb, who toured with the Margaret Webster repertory company in "Julius Caesar" and "Taming of the Shrew," also played summer stock with the unit in Woodstock, N.Y. In off-Broadway engagements she was seen in "Way of the World" and "Men in White," she had appeared on most of the major TV dramatic shows.

Her mother survives.

HARRY CHERTOFF

Harry Chertoff, 72, owner-operator of chain of film theatres in the Lancaster-Harrisburg area of Pennsylvania, died March 17 in Miami, Fla.

A native of Latvia, Chertoff earned three years to earn the \$500,000 fortune that brought him to Philadelphia at the turn of the century. Here, he first published newspapers and was in the garment business briefly.

Chertoff became a film exhibitor in the early 20's, purchasing Lancaster's Strand Theatre. His chain grew to include the new King Theatre, Lancaster; the Comet and Sky-Vue drive-ins he built there; and theatres in Lebanon, Lititz, Mount Joy, Ephrata, Middletown and Camp Hill.

Surviving are his wife and two daughters, one of whom is wife of

such programs as "Sunday Morning Without Sorrow," "Wide World of the Stage," "The Frankfort Merry-go-round," plus outstanding Christmas programs, many of which were transmitted to foreign lands.

MANNY TYLER

Manny Tyler, 58, American Guild of Variety Artists' Minnesota, South Dakota and South Dakota business representative the past five years, died March 26 in Minneapolis. He was a longtime vaudeville performer whose legal name was Emanuel Kramer.

When Tyler first came to Minneapolis he had some strenuous times signing up certain theatre bars, but after a few months practically all entertainment places in his area were committed to AGVA.

A daughter survives.

GEORGE K. SMITH

George K. Smith, 50, former general manager and v.p. of KFOP-TV, Lincoln, Neb., collapsed in that city April 1, died, apparently of a heart attack.

He was a former proxy of the Nebraska Broadcasters Assn and was at KFOP for three and one-half years before resigning in 1953 to enter the insurance field. He also was a v.p. of the Lincoln Symphony Orchestral Assn.

Survived by wife, daughter and son.

JOHN W. CALLANAN

John W. Bert Callanan, 64, longtime theatre treasurer at Wilbur Theatre, Boston, died of a heart attack March 26 in Boston. He had been a treasurer of the Plymouth and Shubert Theatres, Boston, before moving to the Wilbur.

Surviving are his wife and two sons.

EDITH NEPEAN

Edith Nepean, journalist and author, died March 23 in London. A writer on film topics, notably for Picture Show for over 40 years, she also wrote many novels.

Several of her books were transferred to the screen, notably "Gwyneth of The Welsh Hills."

ALLEN SHEARER

Allen Shearer, 41, former member of the Del Courney orchestra, and later conductor of his own band which appeared both in the U.S. and Mexico, died recently of a heart attack in Sherman Dale, Pa.

Survived by his wife.

SHIRLEY BARNES

Shirley Barnes, 35, string bass player and organist who played with her husband's orchestra, died March 14 in Princeton, Ill. A native of Black Creek, Wis., she joined the Milwaukee musicians' union in 1944.

Surviving, besides her husband, are a daughter, sister, three brothers and her mother.

JOSEPH A. BRECK

Joseph A. Breck, 54, longtime violinist with the Paul Whiteman and Mal Hallett orchestras, died of smoke inhalation March 26 in a Portland, Me., apartment house fire.

Surviving is a son, Peter Breck, star of ABC-TV's "Black Saddle" show.

WENDELL H. WELCH

Wendell Holmes Welch, 54, theatre owner and operator, died March 20 in Dallas, Ga. He was part owner of the Grove Theatre in Atlanta and operated the Dallas Theatre and the Judson Drive-In in Dallas.

Survivors include a daughter and a brother.

FLORENCE HART

Florence Hart, a dancer with the Zigfield Follies in the early days of the extravaganza, died March 30 in Germantown, Pa. after an illness of several months.

She retired from the stage about 20 years ago and became a nurse.

ESTHER FINK

Esther Fink, 57, pianist and saxophonist, died recently in Los Angeles. Born in Montreal, she played with various Milwaukee orchestras before moving to the Coast eight years ago.

FRANK HANEY

Frank Haney, 67, for over 40 years a presman at the Ringwood Press, died March 27 in New York, a victim of cancer. His widow survives.

Mrs. Nettie Rieckhoff, 84, mother of Carleton Rieckhoff, a vocalist with Hot Shots of WMJ-TV, died in Milwaukee last week. Mrs. Rieckhoff, a great, great grandmother, is survived by 127 direct descendants.

Mrs. Florence Bergendorf, 53,

mother of legit choreographer Ralph Beaumont, died March 26 in San Francisco. She was at one time an actress under the name Florence Crawford.

Jared van Wageningen Jr., 89, a lecturer on the farm program of WGY, Schenectady, N.Y., for 35 years, died March 25 in Lawverville, N.Y. His wife, son and three daughters survive.

Henry Stimpert, 80, exhibitor died March 19 in Kenosha, Wis. He was proxy of the Cinematograph Exhibitors' Assn in 1943 and served on the council for 20 years.

Barton A. King, 58, musician with Horace Heidt's "Musical Knights" from 1922 to 1926, died March 27 in Berkeley, Cal. Wife, son and two daughters survive.

Horace B. King, 64, dancer on the Pantages circuit during World War I, died March 24 in San Francisco.

Mother, 82, of Bentley Stegner, Chicago Sun-Times literary columnist, died March 31 in Cincinnati. Daughter and a sister also survive.

Fred Currier, 81, projectionist, died March 21 in Chicago, where he had been working until he became ill last November. Wife and a son survive.

Widow, 88, of Gaston Phillips, San Antonio's first film and theatre supply house owner, died recently in that city.

Harry Quinlan, 80, exhibitor died March 19 in London. He ran the Bealeyheath Broadway cinema there.

Maurice C. Canlon, 60, chief of police at Desilu Culver Studio, died March 22 in Hollywood. Wife, brother and sister survive.

Mother, 80, of author Muriel Rex Bolton, died March 25 in Hollywood.

Father, of Chicago Sun-Times music critic Robert C. Marsh died March 28 in South Bend, Ind.

Henry T. Zuckite, 66, a musician for 50 years, died March 22 in Milwaukee.

Johnny Scott, 22, pop vocalist, died March 19 in London.

Brother, 35, of pianist Oscar Levant, died April 3 in Pittsburgh.

Winterland

Continued from page 1

Pellon of this Mile High City to create a winter sports area, operative the year round, in the foothills 12 miles west of Denver.

Proposed winter sports area is to be for a site adjoining the present construction of "Mohe Mountain," a Disneyland-type development now under way. Estimated cost of Winterland is close to \$1,000,000.

Artificial snow to ensure winter sports activities in the hottest weather, combined with a Swiss-designed and manufactured Gondola Sky Ride which will operate both summer and winter over 2,000 feet of rugged terrain to a Swiss Chalet restaurant and lounge atop the mountain with a sweeping view of Denver and the plains area below are main attractions of the undertaking.

Other planned facilities include large skating rink, plus sled, toboggan and saucer runs.

Psychiatrist

Continued from page 1

of snout may actually have an unconscious yen for it. He explained:

"Crusading against obscenity has an unconscious interest at its base. In other words, those who like to distribute obscenity and those who condemn it are brothers under the skin."

Rep. Richard Poff (R-Va.) joined Putniski in the denunciation, and suggested that "those who condemn those who condemn obscenity are brothers under the skin."

Answering the criticism, Karpman retorted the charge: "The general's lady and Judy O'Grady are sisters under the skin." He said this was all he was trying to put across about the obscenity fighters.

French Produce

Continued from page 1

pinning for peace during an escape trek through Germany during the last war. Then there is "The Cat Shook Her Claws," depicting a German officer in charge of brainwashing, something unethical feelings. Even in a French-Roman reproduction, "Normandie," Niemman—about the French pilots who fought alongside the Germans during the war, there are "good Germans" trying to save a fallen French pilot from execution by a sinister SS man.

In one forthcoming pie two Nazis were changed to French Occupation militiamen after talks with German producers. The French director, Andre Cayatte, is preparing a pie which will show how a little French worker, who had been a prisoner of war, goes back to Germany long after the war to find a German girl he had loved and to stay there. It's called "Le Passage Du Rhin" and is a German-French reproduction.

MARRIAGES

June Tournier to Martin Smith-Petersen, London, March 23. Bride is an actress.

Priscilla McKwan to Kenneth Miles, Edinburgh, Scotland, March 18. Bride's a scenic designer; he's a theatre manager.

Barbara Jean Nelson to Thomas D. Robinson, Scotia, N.Y., April 2. Bride's father is head of George N. Nelson Inc., an Albany area ad agency.

Mrs. Gladys Williams to Earl Long, San Francisco, March 19. He's AB-PT's head of the St. Francis and Paramount. Frisco, she's an employee in the Yerba Buena exchange, Frisco.

Rhonda Fleming to Lang Jeffries, April 3, Las Vegas. She is a film actress; he's a actor.

Pat Suzuki to Mark Shaw, March 28, Baltimore, Maryland. She is a singer; he's a fashion photographer.

Debra Paget to Budd Boetticher, March 28, Tijuana, Mexico. She is a film actress; he's a film director.

Doris Kleitner to Yul Brynner, March 31, Mexico City. He's a film actor; she's a film actress.

BIRTHS

Mr. and Mrs. William John Mauch, son, Burbank, Cal., March 18. Father is a Warner Bros. sound editor.

Mr. and Mrs. Bill Bennett, son, Houston, recently. Father is announcer on KHUL-FM in that city.

Mr. and Mrs. Arthur Pullen, son, Kneton, March 22. Father is a Warner Bros. sound editor.

Mr. and Mrs. Ken Morris, daughter, London, March 23. Mother is Joan Savage, singer-comedian; father is a tv comedian.

Mr. and Mrs. Larry Holsfrener, daughter, New York, March 22. Father is a writer.

Mr. and Mrs. Jack Rattigan, son, Philadelphia, March 5. Mother is former Adelaide O'Hare, at one time with ASCAP program office in New York; father is a WRVC personality.

Mr. and Mrs. Osborne Smith, daughter, Chicago, March 23. Father's a literary and disk singer.

Mr. and Mrs. Neil McCallum, son, London, March 28. Father's an actor.

Mr. and Mrs. Stan Dale, son, Chicago, March 29. Father is a musician at WAIT there.

Mr. and Mrs. William Nave, daughter, Philadelphia, March 25. Father is assistant treasurer of station WIP.

Mr. and Mrs. John Ettlinger, son, Hollywood, March 28. Father is proxy of Medallion Television Co.

Mr. and Mrs. Bob van Celler, daughter, Capetown, South Africa, recently. Mother is former Erica Hatchwell, ex-British skating champion.

Mr. and Mrs. Lee J. Cobb, son, March 25, Hollywood. Father is an actor.

Mr. and Mrs. Jerry Grant, son, March 14, Miami, Florida. Father is president of Gold Coast Theatrical Agency in Miami.

Mr. and Mrs. Ed Kalish, daughter, New York, April 4. Father is a Variety staffer.

Mr. and Mrs. M. H. Chakere, son, Springfield, O., March 31. Father is v.p.-general manager of Chakere Theatre Inc.

HENRY I. MARSHALL

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April 4, 1958

ARDATH

praying with him in "Edwin Booth" as Junius Brutus Booth the elder. He followed this engagement with a national touring company production of Eugene O'Neill's "Long Day's Journey Into Night."

His wife survives.

ARNANDO AGNINI

Armando Agnini, 75, stage director of the New Orleans Opera House Assn. since 1953 and for 31 years before that stage director of the San Francisco Opera, died March 27 in New Orleans. Born in Naples, he studied violin, turned to electrical engineering and then, in Paris, to stage.

He came to the U.S. in 1909 and developed a career as a stage director. This took him with traveling companies the Montreal Opera (1911-13), the Boston Opera (1913-15) and New York's Metropolitan (1917-22).

In 1923 he came to San Francisco and, working closely with the French Opera's late founder, Gaston Merula, started staging the French season. It opened in early fall and concludes before the New York season gets under way.

Agnini filled occasional film engagements in Hollywood and returned shortly before his death, that he had staged nearly 100 operas in thousands of performances. Last November New Orleans held a Golden Anniversary banquet in his honor to mark the 50th year of his U.S. operatic career.

MICHAEL DREYFUSS

Michael Dreyfuss, 32, a director of the "United States Steel Hour" program, died March 20 in New York.

He began his career as an actor while still in his teens. He played the part of John, during the "revised Broadway run of Life With Father." It was during this period that he appeared on the children's program, "Let's Pretend."

Thereafter later appeared on the show in "Listen, Professor," "Smith Boy" and "Career Angel." In 1945, he was seen in "Tom Hut in Menace" and "Many Happy Returns." His Broadway credits include "Bess and the Flowers," "Joy to the World," "The Color" and the 1951 revival of "Boys in Arms."

He later became a tv actor and from 1949 years ago turned to television directing. He had been with Luv Vanzo Theatre and Omnibus before joining the "Steel Hour." At the time of his death, he was engaged in writing personnel for a new tv show.

His parents survive.

Norton Brodsky, manager of King Theatre, Lancaster.

THOMAS R. KIEFER

Thomas Ray Kiefer, 70, band-leader and musician in Albany and Troy theatres for more than 25 years, died March 29 in Albany following injuries sustained two weeks earlier in a traffic accident. He was struck by a car while crossing a street.

A native of Brooklyn, Kiefer came to Albany in 1920 and joined Colby Shaw's symphony orchestra at Warner's Strand Theatre there. He later led pit bands at the Troy and Proctor's Theatres, both in Troy. He also balanced house bands at the Palace and Colonial Theatres in Albany among other stints.

Surviving are his wife and daughter.

IAN WHYTE

Ian Whyte, 58, orchestra conductor and composer, died March 27 in Scotland. Whyte, who was awarded the Order of the British Empire for his work in connection with music, had been the conductor of the BBC Scottish Orchestra since its inception in 1935. He had been the BBC's music director from 1921 until 1943, when he asked to be relieved.

He devised and presented a radio series called "Music From The Scottish Past." He also wrote a number of ballets, notably "Donald and the Buthers," operettas, concertos, two symphonies and an overture, "Tom O' Shanter."

MARIO TALAVERA

Mario Talavera, 74, Mexican songwriter, died of a cerebral hemorrhage recently in Mexico City after a long illness. A top performer with guitar, piano or violin, he composed many pop songs of the romantic school.

His hits include such tunes as "Flor de Mayo," "Capita de Olimpia," "Little Box of Ointment," "I Love You So," "Adios," "The Moon and the Shadow" and "Little Girl of Mine." He had been religiously inactive in recent years due to poor health.


Surviving are his wife and three children.

HELMUT ANDRAE

Helmuth Andrae, 58, director of the conservation division of the Hunsacker Rundfunk Radio Station, died March 22 in Bad Lippspringe, Germany, where he was undergoing treatment. He worked with the Frankfurt radio outlet of the German radio network for 30 years.

He was credited with originating

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NITERIES' COMEBACK CHANCE

Oscar-Winning Tunesmiths No Match For Legit Cleffers, Jule Styne Asserts

By HERM SCHOENFELD

With the centennial of the war between the north and south soon approaching, Jule Styne is changing pace by whipping up a hot little frolic between east and west. Styne, a longtime tunesmith from Hollywood where he was a top clef and now a successful Broadway producer (tunesmith, candidly asserts that legit tunesmiths are, and have been, writing circles around their Hollywood counterparts.

Styne doesn't cavil at comparisons. "For instance," he says, "take the Oscar-winning songs of the past 10 years. If they had to be measured against the top songs coming out of Broadway the same year, it wouldn't even be a race, except for a couple of film entries such as 'Gigi' in 1956 and 'All The Way' in 1957."

This is Styne's rundown of Oscar-winners and their Broadway toppers for the years since 1950: "Mama Lisa" then topped the Oscar, but Styne says it would have been eclipsed by Broadway's "You're Just In Love" (from "Call Me Madam") or "A Bushel and a Peck" (from "Guys and Dolls"). In 1951, Hollywood's "In The Cool, Cool, Cool of the Evening" was rated below Broadway's "Getting To Know You" and "We Kiss In A Shadow" (from "The King and I").

In 1952, Hollywood's "High" (Continued on page 51)

Ohio Solon Buys Vadic To Tout Public on More Equitable Show Biz Tax

Washington, April 12.

Rep. William H. Ayers (R-Ohio) has become such an enthusiastic supporter of "adjusted" income tax rights for show biz personalities and others with highly fluctuating earnings that he financed a television film for Ohio tv stations promoting it.

Kathy Nolan, a member of ABC-TV's "Real McCoys" series, interested Ayers in the proposal which would allow those with vacillating earnings to recompute their income taxes at the end of each year for all five involved. Paying only the tax on the average. This would reduce taxes for anyone with fluctuating income, with the U.S. making rebates.

Ayers made a 10-minute film with Miss Nolan at his expense Monday (11) and sent it to all ABC-TV affiliates in Ohio. Ayers also arranged to be interviewed on the tax proposal on Martha Rountree's program over WOR, New York, and WGMS, Washington. The Akron legislator is one of numerous Congressmen supporting this tax law adjustment, but the Treasury Department opposes it. Changes of its passage this year are bleak.

No Business Like—

Pittsburgh, April 12.

Beverly Aadland, one of the headliners from Errol Flynn to 21-year-old bit player, William Stanier, who died in Los Angeles General Hospital April 10, following a "Russian roulette" drunken escapade, spent at the local Town House for one week on Friday (13). She's getting \$2,000 a week.

Local bonfire doesn't know exactly what the 17-year-old Miss Aadland will do in her "act" but is relying on Harry Steinman, her personal manager, to whip one into shape. An abortive try as a semi-strip turn in a Hollywood bistro a fortnight ago was nixed by the authorities because of her age.

Poorer Citizens Best Prospects For Home-Toll

Charge made by Edward L. Hyman, v.p. of American Broadcasting-Paramount Theatres, that the Telemeter run in West Toronto is not realistic, because only affluent families are the subscribers, drew a rebuttal in New York last week. Louis A. Novins, president of Paramount's Telemeter division, said this is simply not so.

As a matter of fact, said Novins, experience has been that lower-income people are the best customers. He said that when Telemeter was forced to sign off from its first test in Palm Springs, Calif., some time ago, those who voiced objections were in the low-income brackets.

Novins explained that well-to-do citizens can get out to a theatre despite baby-sitter and other costs, in addition to admission tickets, whereas the less prosperous must watch such expenditures.

COL'S 'FAIR LADY' SET TOPS 3,000,000 MARKER

The original cast album of "My Fair Lady" on Columbia Records keeps rolling along. Now in its fifth year, the album sales have reached the 3,000,000 mark with a 500,000 rackup overseas. It's the album's second LP best seller, "Oklahoma!" (Dress) is second with 2,500,000 sales and "South Pacific" (Col) is third with 2,200,000 sales, both Rodgers & Hammerstein scores.

"Lady," incidentally, is the first Broadway musical to be recorded. (Continued on page 51)

TAX CUT KEY TO JOBS & PATRONS

Washington, April 12.

When the Federal Government shaves the 20% cabaret tax, a wartime measure and long overdue for slashing, to 10%, it is figured to cut \$21,000,000 off the niteries' tabs. U.S. revenues from cafes last year hit \$42,000,000. President Eisenhower signed the Aime Forand (D-R.I.) bill in a surprise move. For years, Congress had stalled cutting the niteries tax but like thought it would be more realistically consistent with the general 10% amusement taxes.

By passing the 10% saving on to the customers, cafe and hotel bonfires hope to stimulate business. Except in large lush tourist spots like Florida and Nevada, niteries business has been off. The American Federation of Musicians and the American Guild of Variety Artists long have urged a more realistic consideration of the cafe field, with an eye to stimulating talent and lower employment. The President's signifying is now regarded as the niteries' big comeback chance.

The reduction of the Federal 20% cabaret tax to 10% is expected to be the catalyst to change the course of slipping niteries business which has been on a decline in the U.S. for some time. The nation's bonfires hope that the tax cut, effective May 1, will inject new life and loot into the night clubs of many cities. They envision restoring employment in musicians, performers and related industries by providing a new incentive to stepping out of nights.

The feeling in the trade is that there is a revolt among the niteries goes against the steep prices in effect in many cafes. It was borne (Continued on page 54)

Power Politics Okays Callas

Rome, April 12.

Show business and diplomacy are, more and more, branches of the same government department in Europe. This is clearly indicated, for instance, in the Italian (La Scala) apollo treatment of Maria Callas—dictated and arranged by the Italian Foreign Office, on direct request of Moscow.

This particular episode started when Premier Gromchi made his recent high level visit to Russia. In between talks with Khrushchev, the Premier talked "cultural exchange" and a deal was made—La Scala would come to Moscow, with the Bolshoi going to Rome. But the Russians threw in a rider. The Scala would have to have a cast headed by Callas.

Premier Gromchi agreed, hurried (Continued on page 63)

Create First New Playhouse in 30 Years By Converting Hotel Astor Ballroom

Wild About Oscar Now

London, April 12.

Tempus fugit. Not so very many years ago, Oscar Wilde was jailed and banished from England for doing whatever he did. Today there are at least three films in preparation in London dealing with his life. At the time of his famous trial none of the British newspapers felt they could even discuss his "crime" in print, so the trial was a bit of a mystery.

Today two of the three announced films will concentrate on the trial and discuss it freely and fully.

Stations in South Reject NBC Opera With Negro Star

Roughly a quarter of NBC-TV's Dixie affiliates refused to air the network's two-and-a-half-hour edition Sunday (10) of the opera (English version) of Mozart's "Don Giovanni." Eleven of some 40 stations below the Mason-Dixon line are reported to have objected to having Negro soprano Leontyne Price sing a leading role.

It was learned also that Miss Price, who appeared in "Giovanni" as Donna Anna among a dominant white cast, had appeared in three other NBC telecasts in recent years which also had been turned down by affiliated southern stations. One of her previous NBC assignments was in "Tosca."

"Giovanni" was bankrolled in part by Florist Telegraph Delivery Assn. Evidently, the network volunteered to make adjustments (Continued on page 42)

CHILD-MOLESTING FILM, DENIED SEAL, IN APPEAL

Appeals board of the Production Code is to meet in New York April 21 to review the Code's rejection of Columbia's "Never Take Candy from a Stranger." Code turned down the picture because of its sex perversion angles centering on an adult molesting a child.

Film, originally titled "Never Take Sweets from a Stranger," was produced in England by Anthony Hinds, and has unknowns in the United States in the leads. Stars are Felix Aimer, Greta Watford and Patrick Allen.

Col asked for the review following the Code's rejection.

A new legit theatre, Broadway's first in more than 30 years, is planned for construction within New York's Astor Hotel, to be ready for the fall of 1961. Blueprints have been drawn up to build the 1,600-seat playhouse in what is now the hotel's ballroom.

Before leaving Monday (11) for Florida for a week's rest, Joel Schenker, a Broadway producer and president of Webb & Knapp Construction Co., which is to build the theatre, confirmed that the project is in the works. He declined to give details, or to comment further at present.

From other sources it has been learned, however, that blueprints of the contemplated theatre have been shown to various New York firms in the legit field, with the idea of getting suggestions and preliminary estimates of probable costs. It is understood that the initial outlay is figured likely to run somewhere between \$750,000 and \$1,000,000. On that basis, a theatre able to play major musical productions would be an attractive financial venture, especially one so advantageously located.

According to those who have had a chance to see the blueprints, the theatre is to be named the Zeckendorf, after William Zeckendorf, president of Webb & Knapp Inc., the realty firm and parent of Webb & Knapp Construction Co. and Zeckendorf Hotels Corp., which operates the Astor, Manhattan, Commodore, Chatham, Drake and Taft Hotels in New York, and others elsewhere. The Hotel St. Regis operation will be finalized shortly.

Plans for the theatre are believed to provide for entrances on both 44th and 45th Streets, with the backstage opening onto Shubert Alley. (Continued on page 60)

Dig Up Lew Wallace Novel On Cortez-in-Mexico-1519; General's Works Now P.D.

Hollywood, April 12.

Gen. Lew Wallace (Civil War) is following the path of other "best-selling" authors to the screen, in wake of Metro's "Ben-Hur," his tome, "The Fair God," written seven years earlier, is being propped by Milton Sperling for his United States Pictures outfit.

Big-budgeter twice around the conquest of Mexico by Cortez in 1519. Like all Wallace works, "God" is now in public domain. Producer "y" sewed up MPAA title page.

Twentieth-Fox in 1948 did a Cortez yarn, "Captain from Castile," with Tyrone Power and Cesar Romero. The Mirisch Co. also has been projecting a Cortez subject for United Artists release. William Goetz and Robert Rossen likewise have been planning to do "Cortez" on locale in Mexico next year.

Lump-Sum Installments Provided, Actors Guild Pension Plan Set; Five Weeks of Strike Is Over

By WHITNEY WILLIAMS
Hollywood, April 12.
Full resumption of Hollywood film production must await formal ratification by the membership of settlement terms reached last Friday (8) in washup of the five-week Screen Actors Guild strike against the majors, but tentative studios returned to regular activity yesterday.

Studios were given the green light on eight features stalled by the March 7 actors' walkout as a consequence of the SAG and Assoc. of Motion Picture Producers coming to full agreement, but no new films may start before the SAG membership votes to rescind the strike. Letter move is merely a formality. It's expected at season called for April 18 at the Hollywood Palladium.

Terms of the new three-year contract are as follows:

1. SAG will receive \$2,250,000 in 10 installments from the producers. This will be paid into the SAG pension fund as part of a new circuit to place the actors on a pension equality with the rest of the industry back to 1935.

2. Producers will separately make an initial payment of \$25,000 to establish a health and welfare fund for actors.

3. Actors will receive 10 percent of 6% of the producers' net (total tv gross less 40% for distribution) on all films produced after Jan. 31, 1960 and released to television. Deduction is reduced to 10% in the case of outright sales to tv. The 6% figure is on all films, regardless of whether they were profitable at the boxoffice or not. There will be no additional payments to actors for the televising of theatrical pictures made.

(Continued on page 13)

20th's Big Spurt

Hollywood, April 12.
Twentieth-Fox, with the actors' strike officially over, will immediately launch the biggest program in company's history. Buddy Adler, v.p. in charge of production, reports, Company has allocated a budget of \$63,000,000, repping the largest sum ever appropriated for a single year's production outlay.

Studio's plans, according to Adler, constitute "concrete proof of our confidence in motion pictures now and in the future and will, I am sure, be a great impetus in revitalizing the industry and renewing the confidence of those within it."

First steps will be the immediate resumption of shooting on four uncompleted pits, halted by the strike, and the editing and scoring of four other films. Producers also have been instructed to proceed full speed in getting their script projects ready for start of filming.



JULIENNE MARIE
Will play the title role in "GYPSY"
April 16th in April 1960
Broadway Theatre New York
Personal Management
Ted Ross Associates

Chevalier to Net Over \$100,000 In Aussie 4-Weeker

Sydney, April 8.
Maurice Chevalier, with his one-man show under the J. C. Williamson Ltd. banner at the Empire theatre here, will take over \$100,000 on his four-week stopover. With a top at \$8, the Frenchman is pulling plush audiences on a seven shows a week schedule—nightly with one matinee Saturday.

On stage for over two hours, Chevalier on his opening night had the fans wanting more and generously gave additional encores. This ageless performer quickly hit with "Louise," "Thank Heaven for Little Girls," "Can Can," "Fascination," "Mimi," "You Made Me Love You," "Place Pigalle," "I'm Glad I'm Not Young Anymore," "Yankee Doodle Dandy," "Some of These Days," "You Must Have Been a Beautiful Baby," "Valentine."

His sock one-man sketches included "Spectators," "French Rock and Roll," "Accents Melodiques," with "Las Vegas" a real gem.

Danny Kaye had the backing of top vaude acts for his runaround here. Chevalier, who will get more coin than Kaye for his Aussie show, only has pianist Fred Steiner as his backdrop. The Chevalier administration rate is higher than that gotten for Kaye.

Frenchman mixed top teevee offers here but has agreed to do a couple of charity shows gratis during his four weeks' play.

B'way Goes to a Super Wedding (Marty Allens) At Winarick's Concord

Arthur Winarick, the operator of the Concord Hotel, Kiamasha Lake, N. Y. gave his answer to "Ben-Hur" with the nuptials of his long-time reservations manager Lorraine (Frenchy) Trivette to comedian Marty Allen & Steve Rossi. Broadway must have been emptied over the weekend with 1,100 from show his attending the wedding held in the Imperial Room of the Concord. The Stern dentists are now waiting to see whether Princess Margaret's wedding to Antony Armstrong-Jones will surpass the splendor of the event in the hill country. The tab ran into the thousands.

The Winaricks sent out about (Continued on page 34)

Heston Thinks His Face Ideal for Antiquity

Tokyo, April 5.
Charlton Heston whose face has been used to spectacular advantage as both Moses and Judah Ben-Hur, has a theory about faces and Hollywood's penchant for typecasting. On his recent junket to Tokyo and the press there of Ben-Hur, he told a reporter that he (Heston) didn't seem to have a face "that fits well into modern times."

"The best urban face in films" (Continued on page 13)

Valentino Myth as Tourist Bait

Venice, April 8.
What honest sentiment never accomplished, modern tourism, with its fondness for come-on, may manage, Castellana, the home town of Rudolph Valentino, will take note of the Valentino mythology. True, there has been a plaque on the birth place in the actor's honor for some time, but it was initiated by the Valentino Fan Club of Cincinnati, Ohio.

Valentino was born in Castellana on May 9, 1895, though largely educated in Venice. Until his death in 1926 his home village had never seen a Valentino film and was disinclined until later to take him seriously. He visited the village once after his fame, arriving in a shiny Cadillac to take many photographs and then vanish.

To a small Italian burg the idea of honoring any actor has collided with the deep bias that a summer, no matter how famed, was a symbol of amorality and licentiousness.

Roman sculptor Nicola Cantore has now been commissioned to do a statue of Valentino (born Gagliardi) for the village square, to lure American tourists.

Wall Street Tip: Many Never Will Get Their Hollywood Jobs Back

Wall Street's Arnold Bernhard & Co. this week came out with an observation about the film strike that has been whispered in the film trade for some time—namely that the studio shutdown will mean vast "benefits" to the production companies in the form of payroll economies, with corresponding heartburns for the individual victims.

Noting that upward of 8,000 non-acting employees were laid off, and that many of them will not be rehired, Bernhard states: "Payroll savings of as much as \$25,000,000 annually can be achieved in this fashion by the major studios—enough to add three to four percentage points to their composite pre-tax profit margin."

It has become an open secret in the trade that many film company officials all but posted formal welcome signs in the direction of the actors' walkout and consequent shuttering of the lots. The strike meant opportunity for re-appraisal of their employment needs. It made it easier to hide behind an outside influence to remove "hardcases." (Barney Balaban's term.)

(Continued on page 18)

(Q.) Can Zen Compete With Disney? (A.) See 'Pull My Daisy,' a Beatnik Prod.

Some of the best minds of the beat generation have gone howling into the film field with a provocative 29-minute picture titled "Pull My Daisy." It's sold fare for the beatniks and others and affixes with adjacent expense joints but exhibits with a popcorn patronage should clear clear. Zen can't compete with Disney.

The film, based on a free adaptation of the third act of Jack Kerouac's unpublished play "The Best Generation" was produced and directed by Robert Frank. (Continued on page 18)

S. Hurok Knocks Jazz For Mayhem & Murder In Hot Riff on Brit TV

London, April 12.
Modern jazz is the curse of humanity. Sir Hurok said last night (11) in a discussion program, "Clash," aired by the commercial tv web TWW Ltd. Impresario was supposed to be debating with jazzman Humphrey Lyttelton, when the latter could get a word in, the problem of blending art with industry.

Taped show saw Hurok excitedly slapping "bad jazz" and refusing to agree that any jazz today was good. "I know cases murder cases, committed to a great extent after a" (Continued on page 31)

Betty Grable, James In Texas 'Mr. & Mrs.' Date

Lubbock, Texas, April 12.
David Blackburn, manager of the local auditorium and coliseum, has booked Betty Grable and Harry James orb for a three night stand, April 20-22. Also set for the shows are Peter Palmer, The Mark IV and comedian Bob McFadden.

This date will be the fourth for Grable-James as a duo, and in their only appearance in the southwest.

\$5,000,000 Buick Renewal on Hope

Buick is pouring \$5,000,000 next season into eight Bob Hope hour-long specials over NBC-TV. Renewal by the automotive company was not set until late last week.

Buick had six Hope stanzas in '59-'60.

Meantime, all hope is not lost, according to NBC sources with regard to a better than \$3,000,000 buy by Pontiac, another General Motors' brand. Two weeks ago, Pontiac was said to be virtually set to ink for eight specials on NBC-TV, all under the title of "Bachelor" with Frank Sinatra and Peter Lawford in front roles. But the stanzas have been up and down again in the graves of Pontiac. It would appear a decision is expected in the next few days.

'HORST' INTO 'HARRY'?

U. S. Feared German Actor's Name Revivals Nazi Hoodlum

German actor Horst Buchholz, who costars in the current Continental Distributing release, "Tiger Boy" and was seen earlier this season in the short-lived Broadway play, "Chorus" is currently the subject of one of Hollywood's favorite pastimes: the name game. According to word received in New (Continued on page 13)

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UA'S SPENDING-GROSSING STUDY

'Guarantors' Hard to Come By, View Of Tradesters As to Carter Proviso

Economists in the picture business this week said they were at a loss to understand how Republic intends to align itself with independent feature and telefilm producers if the company persists in its demand of guarantees for the financing it provides. Victor M. Carter, Rep. president, said in New York the plans call for bankrolling the indie but only on condition the latter are accompanied by "substantial guarantors." Presumably another condition is that the filmmakers also use Rep's laboratory facilities.

Veterans in film financing said that even the established major companies, competing for associations with indies who have any kind of impressive track record, couldn't expect to draw top talent on this basis. In their deals with top distributors and studios, the indie filmmakers often agree to cross-collateralization of production loans but never have guarantors for such borrowing.

Otherwise, Rep figures in line for more applause. Carter disclosed net income of \$398,004 for the first quarter ended Jan. 31, or 18¢ per share, compared with \$102,890, or 5¢ per share, for the corresponding period of a year ago.

Chief exec bolstered stockholder relations considerably with the announcement that the company is going on a regular dividend basis of 6¢ per common share annually. This represents the first time in Rep history that the outfit is committed to a regular payoff to investors.

Name has been changed from Rep Pictures to Republic Corp.

Media Funds Cut In Committee

Washington, April 12. Informational Media Guarantee Program, which supports film and book distribution abroad, has again faced badly at hands of House Appropriations Committee.

The Committee whacked \$1,608,320 from the Administration's request and allotted the fund only \$3,691,680. Of this amount, \$1,691,680 was earmarked solely for funding interest charges of the fund.

The reduction was part of an overall slice of \$6,044,200 taken on the Administration's request for U. S. Information Agency operations for the fiscal year beginning next July 1. UNIA was allotted \$114,988,000 as against a request of \$123,793,180.

The Committee said in its report accompanying the money bill that a total of \$33,250,000 has been made available to IMG since the program started about 11 years ago. However, since the fund is partially self-sustaining, the total line in the tax payer was only \$13,300,000 of as last June 30. IMG gives to film distributors and book publishers the dollar equivalent of blocked currencies received in certain countries. Motion Picture Assn. has fought for much bigger appropriations to the IMG fund to enable an expansion of the film phase, which now is limited to Yugoslavia, Turkey, Poland and Viet Nam.

SHARE EHRICH NOVEL

Cooper, Brando Corps to Film It For UA Release

Hollywood, April 12. Gary Cooper and Marlon Brando are partnered in a co-production deal with their respective Baroda and Penneshaw Productions to make "First Train to Babylon," based on Max Ehrlich suspense novel, for United Artists release. Cooper will star.

George Glass and Walter Seltzer, Penneshaw execs, will produce and Michael Anderson is set to direct. The rolls in England come September.

ECONOMY ORDER NOW APPLYING

By NY HOLLINGER

Despite the record \$95,000,000 world-wide gross racked up by United Artists in 1959, the company has instituted an economy program. UA's belt-tightening presumably has little connection with the recently-settled Hollywood strike, since the company, as the bankroller for independent producers, was not directly involved in the various negotiations and its ambitious production program proceeded without any delays.

Present economy mood is based on a re-evaluation of expenditures against the percentage of the film rentals that wind up in UA's treasury. Although UA's recent films, particularly "On the Beach" and "Solomon and Sheba," have registered tremendous grosses, it's still figured that the company might have gone overboard on selling expenses, thus keeping the profit margin down for both UA and the indie producers involved. In any event, the company is in the process of re-examining its advertising and publicity budgets and its entire field operation.

Excellent Record

One thing ought to be stressed. There's no sign of panic at the company, for the UA policy has never been to dump employees callously. Since the team headed by Arthur B. Krim and Robert Benjamin took over management of the company nine years ago, UA has had the best employment record in the industry. There have also been stock participations and sundry benefits. At a time when all other majors were cutting staffs to the bone, UA was enlarging its employment roster. At the moment, it has the biggest promotional staff in the industry, with some 30 field men reporting to promotion chief (Continued on page 15)

See UA Indies In Fast SAG Signup

Hollywood, April 12.

Next step in Screen Actor Guild's negotiations with feature film producers will be to settle with the dozen or so United Artists independents. It's expected they will be accorded same deal made last week with the major studios; the only point to be settled separately being the amount to be paid in lump installments into the pension, health and welfare fund.

Leon Kaplan, attorney representing the UA producers, said he will be in contact with SAG today to set a date for a meeting with the Guild. He explained the UA lump-sum share can be figured by an existing general formula.

Only two of the UA Indies—Otto Preminger and Philip Yordan—have signed collective bargaining agreements with SAG, each for a single company. Preminger's Carole-Alpine, S.A. signed for production of "Banders" Yordan's Longridge Productions signed so work could go ahead on "Studs Lonigan." In both cases, they'll exercise favored actions clauses to take advantage of the more favorable terms reached in the SAG-AMPP settlement.

For considerable time the UA independents attempted to negotiate a settlement with SAG for the 56 companies owned by some 14 producers. A stalemate in those talks resulted in the group's majority decision to await outcome of the majors' bargaining.

Most of the UA companies have signed with the Writers Guild of America; there's an informal understanding with Directors Guild of America that they will receive same terms reached by majors; and they have submitted a proposal to IATSE to accept any deal negotiated by AMPP.

Rackmil Anticipates Decca Maybe Upping Dividend Rate

U's Pfd Pays \$1.06

Board of directors of Universal at a meeting last week declared a quarterly dividend of \$1.06½ per share on the company's 4¼% cumulative preferred stock.

The divy is payable June 1 to stockholders of record on May 18.

Reunited for Two: Lancaster-Hecht

Hollywood, April 12.

Hecht-Hill-Lancaster, which split productionwise a year ago, will resume, at least temporarily as a joint effort of Harold Hecht and Burt Lancaster.

Unit will now make two pix which had been skedded by Hecht solo after the breakup, with Lancaster to star in both for United Artists release. Pair include "A Matter of Conviction," to be produced by Pat Duggan starting in May, and "Man of Alcatraz," from Thomas Gaddie "Bird Man of Alcatraz," produced by Stuart Millar. Hecht will act as exec producer.

After 40 Years, Cinema Tax Ended in Britain; Admissions Stay As Is

London April 12.

For the first time in more than 40 years, patrons attending British cinemas stopped paying admission taxes starting last Sunday (10) as a result of the concession granted in the Budget on the previous Monday (4). The Chancellor of the Exchequer's acceptance of the industry claim for total abolition of the toll has met with widespread approval, even though none of the relief is being passed on to the public.

To industry leaders, the concession meant the culmination of a campaign which has extended over more than 25 years though some believe that it has come too late to be of maximum value. In the past five years, for example, more than 900 film theatres have shuttered and many of the closures are attributed to the high entertainment tax. Until just a few years back it was running at an annual rate of around \$100,000,000.

The admission tax was first levied as a temporary measure at the beginning of World War I and reached its peak during and immediately after the last World War. Its existence has been viewed as a continual handicap to British production and there had been a few outstanding cases of British pictures which, though winding in the red, had contributed more in duty to the government than the producer's share of the boxoffice gross.

There is unlikely to be any adverse public reaction to the industry policy of keeping the concession for itself because the plight of the exhibitor and producer had been widely publicized. The major exhibition groups have indicated they will use a substantial proportion of the additional coin to renovate and refurbish theatres, thus making them more attractive to the theatre-going public.

Corman Buys 'Lane'

Hollywood, April 12.

Robert Rask's indie, "The Girl in Lover's Lane" has been acquired for distribution by Roger Corman's The Filmgroup.

Feature starring Brett Halsey and Joyce Meadows will go into release next month.

Decca Records, which owns 87½% of Universal, had earnings of about \$2,000,000, or from \$1.50 to \$1.60 per common share, for the first quarter (ended March 31) of the 1960 fiscal year, president Milton Rackmil informed stockholders at a New York meeting yesterday (Tues.). The profit is set forth in the consolidated balance sheet which includes U earnings for last November and December.

Corresponding period of the previous year brought earnings on the same basis of \$197,000, or 13¢ per share.

Wall Street anticipation of the major fiscal upbeat has been behind Decca's strong, new-high showing on the New York Stock Exchange.

Rackmil told the annual session that continued earnings improvement will mean a chance of an increase in dividends from the present annual \$1 rate and this will be considered at the next board-meeting in June.

Consolidated earnings for all of fiscal 1960 likely will be the best in history, surpassing the previous record of \$2.54 per share experienced in 1954, the chief exec reported. He said Decca itself is doing slightly better and U is doing substantially better. Matter of a Decca-U merger, proposed at the meeting, will be taken up when it's advisable, he said.

Rackmil related that 15 theatrical features will go into production in the next four or five months and said he foresees more product from independents than from U.

Record business is in the black—better in the first quarter of the new year than a year ago, Rackmil reported. In answer to a query from the floor, he said payola was limited to isolated cases and involved sales personnel and is not and has never been a company policy.

Will there be economies at U just as those outlined for Paramount by Barney Balaban? Rackmil said U cuts went into effect three years ago.

Injunction Vs. IA Reopens Woods

Chicago, April 12.

Dark for over a week because its boothmen refused to cross a stagehands' picket line, Woods defuser Friday (8) won a 10-day restraining order in Chi Federal District Court and promptly relitigated with Metro's "Home From the Hill." Picture had managed a full first frame to stellar take before the house was flattened.

Court granted the injunction to enable the house to operate while the issue percolates with the National Labor Relations Board. Judge Julius Hoffman set another hearing for next Monday (18).

Stagehand Local 2 wants the theatre to put three IAers on ice payroll, but the Woods, claiming blackmail, declines on the ground it hasn't had stagehands in some 30 years and sees no need to hire any now.

Situation's stand has drawn editorial support so far from the Daily News and Sun-Times.

'BUTTERFIELD 8' RESUMING

Taylor and Harvey Due Back in Manhattan

Metro's "Butterfield 8," which discontinued production in New York because of the Screen Actors Guild strike, is scheduled to resume tomorrow (Thurs.). Gold Medal Studios, the Bronx rental lot where the film was being shot when the shutdown occurred, has been notified that the company will resume operations tomorrow.

Although Elizabeth Taylor and Laurence Harvey, the stars of the film, were on the Coast earlier in the week, it was anticipated that they would be on hand for the resumption of shooting.

Particularities Governing 'Ben-Hur' Modify Value of Its Oscar Sweep?

As an industry practice it has been customary to ascribe at least an additional \$100,000 in film rentals to the picture copping the Academy Award. However, in the case of "Ben-Hur," which ran off with the bulk of the Oscars, it is difficult for Metro and industry statisticians to offer a prognosis.

"Ben-Hur" represents a unique situation. Unlike previous films which have won the "best picture" award, the M-G production hasn't reached the pinnacle of its box-office. Although in release for five months, the hard-ticket entry is playing in only 27 spots and has barely tapped its full potential of dates. According to Metro sales vice Jack Byrne, the Oscar nod will not result in any immediate extra revenue because in all theaters where the picture is now dated it is playing to capacity or near-capacity for all performances. However, in terms of future business, the Academy Award represents a tremendous plus. It has stopped up the advance sales considerably both in the hard-ticket markets, as the *Loew's State* N.Y., for example, and in cities where the film is about to open. The Oscar, too, has served as a tremendous publicity boost in that it has again brought "Ben-Hur" favorably to the public's attention.

At *Loew's State*, three extra features were assigned to facilitate the increased window sale for future performances. Frankly, however, with the advance sale of last shows consider this total extraordinary. In addition to the window sale, the mail orders have been piling up at a record pace. According to Metro, the activity at *Loew's State* is being duplicated elsewhere; the picture is playing so abundantly to open.

Nagware

The initial acclaim "Ben-Hur" received plus the added value of the Academy Award tends to support the Metro hope that the picture will wind up as the biggest winner in the industry's history. The theatre gross has already hit \$1,600,000. On the basis of the current box activity and the new earnings that are scheduled, it figured that the picture may reach a theatre gross of about \$1,800,000 in eleven weeks or about June 11.

Employing past experience on hard-ticket entries sold at 30-10 or 20-30-10 terms, Metro figures that it will receive between 50% to 60% of the theatre gross as film rental. Thus the film rental gross should reach between \$5,000,000 and \$6,000,000 by mid-June, putting the company one-third of the way toward recouping its production cost of \$15,000,000.

The company's present plans call for approximately 50 hard-ticket engagements in 70m before the picture is issued in its 35m version. The 35m release won't take place until the company determines with certainty that the 70m two-a-day run has been completely played out in a particular territory. Some 45 additional dates, both here and abroad, are set between now and July 4, making a total of only 72 worldwide dates. It is obvious that it will take considerable time before the picture reaches lesser situations. It is anticipated that it won't be playing a sub-run theatre until at least two years after its initial key run engagement. In general, the play-off pattern will follow the system employed by Paramount in the release of "10 Commandments."

Plenty of Free Films

Ottawa, April 12

Crawley Films Ltd. of Ottawa has issued the sixth edition of its directory of sources of free film sponsored films in Canada.

List shows 326 sources of 12,000 free films.

Emile Lustig Repping German 'Royal Game' (In English) for States

Emile Lustig, German producer's rep in New York, currently is negotiating for a U.S. major company distribution deal for "The Royal Game," English language film which started shooting in Berlin's UFA studios Monday 11. Representing a co-production of talents, picture stars Claire Bloom and Curt Jurgens and is being directed by Gerd Oswald based on Stefan Zweig novel. Lustig is producing for Romy Films.

Lustig, who set the U.S. distribution deal for Irvin Shapero to handle "Rosemary," also is negotiating for the release of two other forthcoming German properties. The first is Fritz Lang's "The 1,000 Eyes of Dr. Mabius," based on the director's original "Dr. Mabius" which was a classic in the early thirties. Film, being produced by Arthur Brauner for CCC Films, starts shooting in May with Dawn Adams and male star still to be signed. The other property is a new version of "The Merry Widow," tentatively scheduled to start production in September.

Lustig is also looking for a U.S. distributor for the German film version of George Bernard Shaw's "Mrs. Warren's Profession," starring Lili Palmer. Pic is now in first run in Germany.

Aforementioned "Royal Game" is being given hurry-up treatment in order to get it completed in time for Berlin and Venice film festivals. Following Berlin studio shooting, company is going on location in Austria and Yugoslavia.

TECHNICOLOR SALES GO UP, PROFITS DOWN

Net sales were up and net profit was down for Technicolor in 1959. The annual report discloses earnings of \$237,160 for the year, compared with \$358,172 for 1958. Sales in the new year amounted to \$27,250,407, up from 1958's \$24,778,621.

John R. Clark Jr., president-general manager, attributed the decrease in income mainly to the lack of profit in the consumer photographic products division and charges made to operations as the result of acquiring Warner Bros. Laboratories in 1958.

Footnote to the consolidated income statement discloses that Technicolor in 1959 did not make any annual contribution to its employees' retirement income plan and as a result this plan has been suspended. Board is now considering a possible modification of the employee fund's operation.

Contribution to the fund in 1958 was \$400,529. The 1959 payment, had it been made when due, would have amounted to about \$240,000.

Annual report was the first issued by Clark, who took office as chief exec last Jan. 1. He succeeded Dr. Herbert J. Kalmus, who retired "he's now a consultant" after 45 years with the company he founded.

N. Y. to L. A.

America Abroad
Martin Abramson
Fortunat Boronai
Alexander H. Cohen
Ben Cohn
Philip Gervard
Jeff Livingston
Joseph L. Markiewicz
Henry H. Martin
Kate Marx
F. J. A. McCarthy
Hilky Parks
Jack Rullins
Charles F. Simonsell
H. Allen Smith
James Starbuck
Leslie Stevens

CONNECTICUT LOCATIONING

WB To Start 'Farrish' in Tobacco Leaf Country

Hartford, April 12

With Delmar Davis triple-spotted as producer-writer-director, Warner Bros. filmization of the novel "Farrish" gets underway here sometime in May. Romantic film, based on Mildred Savage's novel, deals with Connecticut cigar tobacco lands. Warners bought the time for a reported \$250,000.

Originally Joshua Logan was to have produced and directed the film which to date has already shed some foliage and full exteriors. Davis and crew will be here this month to arrange for shooting locale.

Location troupe will head-quarter at the Statler Hilton Hotel here for at least six weeks of shooting. Bulk of shooting will be exterior in rural Hartford county, around Old Saybrook and the mouth of the Connecticut River. Interiors will be shot at Warner studios in Hollywood.

Tentatively pencilled in for principal roles are Troy Donahue, Claudette Colbert, Karl Malden and Susan Hagenery, a 15-year-old newcomer.

Producers Facing 2 Guilds, IATSE In SAG's Wake

Hollywood, April 12

Settlement of the new Screen Actors Guild contract with major motion picture producers is the first hurdle—a major one, to be sure—met by the studio negotiators. Still to be agreed upon are new contracts with Writers Guild of America, Directors Guild of America and the International Alliance of Theatrical and Stage Employees.

While both Writers and Directors have asked for percentages of post-40s. It's possible they'll seek to negotiate on the same jump-sum formula reached by the actors. As for the IATSE, which has demanded twice what is received by all other guilds combined, negotiations may be stiffer.

With the settlement of SAG demands, it's presumed the Writers Guild will be in contact with the producers very shortly. There have been no negotiations between the two groups since the WGA issued its strike call on Jan. 10, nearly three months ago.

The time element in WGA-AMPP negotiations supposedly will hinge on the position of major studios regarding completed screenplays. Studios say they have sufficient number to keep them going for some time. Guild, on the other hand, figures the number to be much smaller and that the SAG strike-end likely to take effect April 19) will offer only a short grace period for production before fully ready shooting scripts give out.

The Directors Guild, which offered its terms two weeks ago, seeks a new contract by May 1, with current pact expiring April 30. DGA expects to hear from producers early this week.

L. A. to N. Y.

Warren Beatty
Daniel Blum
Paul Carr
Sidney Carroll
Jeanne Carson
Bob Chandler
Cliff Corbush
Sam Collins
Sammy Davis Jr.
Robert S. Ferguson
Eddie Fisher
Florida Friebus
John Ireland
Howard Keel
Gene Kelly
Jon Lansing
Yves Montand
Arch Oppler
Stephen Pabich
George Schaefer
Suzanne Somers
Sam Spiegel
James Stewart
Ed Sullivan
Elizabeth Taylor
Jerry Vale
Joseph R. Vogel
Robert Wagner
Shelley Winters
Natalie Wood

That 'Birth of A Nation' Title

[NEW TRY FOR REMAKE OF 1915 EPIC]

KING BROS. LATEST 'TO ANNOUNCE'

Hollywood, April 12

King Bros. Productions have registered the title "Birth of a Nation" with the Motion Picture Assn. of America, but actual preparations for a remake of the David W. Griffith classic first made at Evansville, Ill. in 1915, will be delayed "to see what objections," if any, are raised. Prexy Frank King confirmed the fact that the property is on company's shelf.

King Bros. recognizes the hazard that it may be legally enjoined from producing property, due to fact Killiam Shows Inc., of N.Y., last April 22 acquired distribution rights to "Birth of a Nation" in a deal closed with Griffith's estate covering 38 of his features, and may petition for an injunction. Killiam, which obtained court approval of transaction, subsequently assigned films to Sterling Television, N.Y., for release over its "Birth of a Nation" has never been telecast, however.

TANGLED WEB OF REMAKE DREAM

By ROBERT J. LANDRY

About four years ago a separate "trial balloon" in Hollywood looking to a remake of the Dixie epic was promptly shot down by objections from Negro and sociological sources. The producer-designate at that time insisted he could eradicate the objectionable aspects of the story of "Nation" which is based upon an old novel, "The Clansman" by a Confederate folklorist, Rev. Thomas Dixon. Profound skepticism that the story could be "cleaned" of its inflammatory aspects was then expressed. The project quietly was abandoned.

Griffith's 12-reeler of 1915 vintage has circulated ever since. It was exhibited only last week in a Long Island residential area, prominently advertised in the Manhattan papers as "not recommended for the eyes of children." The original version has been progressively cut and trade information is that the "original" has never been seen since 1930. Even that requires elucidation since Griffith made some 165 cuts in 1916 when called upon by the then-mayor of New York City, John Purroy Mitchell.

"Nation" remains perhaps the best-known title in all film history. It is this desire to exploit the fame of the title via re-make that has prompted a number of proposals, until now abortive. The picture is believed to have grossed over \$50,000,000 in some 43 years, though the all-time grosses compilation published annually in Variety's Anniversary Edition has never been able to verify the figure, which was rushed to market via states rights. If true it means that "Nation" is ahead of both "Gone With the Wind" (Seinick Metro) and "The Ten Commandments" (DeMille-Paramount) as a money-maker.

Rear which went up during Woodrow Wilson's Administration when the feature was first released resulted in many cities and areas banning the picture. Ohio retained its ban for 40 years, until state censorship itself was invalidated. It is literally true that film scholars divide even now with an almost unbelievable partisan fury on the qualities of the film. By common consent Griffith made more techniques—and stars—in that one picture than has any director since. But the social criticism of the tale he told and its glorification of the Ku Klux Klan has been something else again.

"The Birth of a Nation" examines, from a Dixieist view, the occupation of the defeated Confederacy by Federal troops. These troops are Negroes exclusively, actually played by white actors in blackface. The main heavy is a misanthrope who attempts to force marriage upon Lillian Gish, she being saved in the well-known climax of time by the nightriding Klansmen who dominate the exciting final reel. The picture ends with the Ku Klux Klan in complete control of the community and hooded horsemen turning back Negro voters at the polls.

The job of taking out the objectionable material would, to say the least, be a tax on scenario ingenuity. Whether a "harmless" treatment could be worked out remains to be seen. With its clever brocade combination of race and rape fears, Griffith had a clean-up, although other showmen mostly did the collecting. As Ben Crother pointed out in his recent "Hollywood Rajah," the New England rights to "Nation" was what first put Louis B. Mayer into the big time.

Inquiries of Manhattan specialists in race relations made on receipt of the above news dispatch from Hollywood brought forth several angles as to spring, 1960. It's pointed out that, for the first time, the U.S. State Dept. has criticized apartheid policies of South Africa and that the whole civil rights-segregation issue is the most delicate issue before both the Republicans and the Democrats. Emphasis was put upon the jitters of the State Dept. even regarding "The Ugly American," in no way as explosive as has been "The Birth of a Nation."

Creation of various new Negro republics in Africa and the United States' own nervous relations with India and other dark-skinned cultures of the Orient all may have a bearing on any remaking of the Griffith film, beyond dispute the most controversial picture ever made in America and in race relations terms matched in notoriety only by the Hitler production of "Jew Sues."

U. S. to Europe

Paul Adler
Franz Allers
Mitchell Ayres
Dee Belline
Ray Charles
Perry Como
Robert Coote
Michael Evans
Lola Fisher
Mickey Gless
Lester Gottlieb
Joe Holzman
Henry Howard
Clark Jones
Alan Jay Lerner
Herman Levin
Elaine Malbin
Edward Mulhare
Howard Pearl
Harry Sobel
Ilgie Wolfington

Europe to U. S.

Josephine Baker
Alfred Becker
Rick Delrie
Samuel Goldwyn
Mrs. Gus Kahn
William L. Taub

SW Net Profits Down, Six Months

Consolidated net earnings of Stanley Warner dipped to \$2,075,900 for the six-month period ended Feb. 27, 1960 as compared with the \$2,353,700 recorded for the same period last year. The earnings are equal to \$1.03 per share as against \$1.11 last year.

The results of the quarter ending Feb. 27 also showed a decline, with \$865,400, equal to 43¢ per share, being recorded as compared with \$1,074,000, equal to 52¢ per share, for the same period of a year ago.

Total income from theatre admissions, merchandise sales, etc., for the most recent six-month period amounted to \$43,521,500, as compared with an income of \$41,881,500 for the same period last year.

(Continued on page 16)

Toho Opens N.Y. Office

Toho International Inc. of Tokyo has opened offices in the Plaza-Mount building in New York with Goro Utsuki in charge.

Utsuki who previously headed the company's offices in Los Angeles, says the new location will facilitate his dealings with U.S. distributors both major and indie. Utsuki will be lining up deals for Toho pictures as well as looking for U.S. pix for distribution by Toho in Japan.

HOW'S BIZ?—TRY TO FIND OUT

Oscar Needs New Author

Admittedly the 1960 season was one of the better Academy telecasts, yet showmen east and west are still reiterating that Oscar needs a new author. It has been a fulminating opinion, particularly after last year's "everybody dance" anticlimax. While Bob Hope paced and Arthur Freed, Alan Handley, John Houseman & Co. produced this time with more savvy and overall finesse, eastern theatre men particularly feel that Hollywood should do something to vary the theme.

Admittedly, it's not an easy task. All too well do the easterners know, as do the Hollywood bunch, that despite the overall benevolence for the film industry it's still a "benefit" in the eyes of the actor. That goes for the stars and lesser players.

Apart from the realities that no studio, as the industry is presently constituted, has any authority to demand or command serious application to rehearsals—should somebody advance the bright idea of "special material"—fact is that availabilities of entertainers are a determining factor, even with the Academy of Motion Picture Arts and Sciences. And this though Oscar rates with the Pulitzer and perhaps even the Nobel prize as the most publicized of honors.

Showmen know this. The \$3,000,000-plus television lookership confirms this. So it's not a case of abandoning Oscar but to perpetuate the impact.

Unfortunately, the video medium has made "celebrity parties" quite commonplace. Telethons for charity and commercially-sponsored spectacles have brought "names" into the home by the bushel, as did Goodman Ace's Revlon "Big Party." So name power alone is not enough. It redounds to the show and, with audiences well high sufficed with frequent fanfares having to do with the now familiar arrays of scrolls, statuettes and salutes to this or that name, tries calls for a special brand of showmanship. Showmen are the first to admit that this is easier suggested than done.

From the theatre end, of course, a perennial repeat question is for a more vivid accent on (1) just how treasured an honor it is to the Oscar winners, and (2) how to interpret that to benefit the boxoffice. This question less concerns the golden man's benefit to "Room At The Top" or "Ben-Hur" but rather how the Oscarcasts could trailrise the upcoming new product of spring and summer. The ramifications and hurdles on that latter premise are obvious.

Showmen, in the east, in the immediate afterglow at least, are vocal that, with a year to work on it, something different ought to evolve for 1961. The Hollywood strike settlement was the key for one theatre circuit topper's opinion that the new peace and the going-forward of the picture business should have salutary results in that direction.

Another showman added, "What an opportunity for showmanship and impact it would have been had Bob Hope, when he got his surprise Oscar, announced dramatically that the Guilds and the producers had made their peace. Everybody knew such a decision was only a matter of dotting some i's and crossing some t's. That \$3,000,000 captivated tv audience would have been reached as nothing else could!"

BUT EXHIBITORS NEED CHECKING

How goes the boxoffice?

Contradictions and other inconsistencies in reports on business by "reliable sources" are becoming so widespread that it's almost just impossible to tell with reasonable accuracy how the film industry is going in terms of trends.

Annual report by American Broadcasting-Paramount Theatres had it that the exhibition division of the corporation in fiscal 1959 had better earnings than 1958. Left unsaid was how much better.

Further, while an improvement in operating income was officially reported, the fact of the matter is that 1959 brought a gross lower by \$3,000,000 than the previous year's. The improvement came about because 15 theatres had been shuttered in the new year and consequently expenses were down. But there's no getting away from the fact that the public bought fewer tickets to the extent of \$3,000,000.

In other words, profits for AB-PT were up but the audience shrank.

Variable Cheer

A recent survey by the New York Times (Page 1 of the Sunday financial section) mirrored that everything was rosy. Circuit heads and individual theatre owners were quoted as saying business was up from 5% to 100%. There are variables in exhibition in one area as differentiated from another, of course. But how could that differential be so vast?

The inside-trade answer is that some prominent citizens in exhibition simply are overly glib with the answers to lay press reporters' queries on the state of the b.o. Certain of these showmen, while trying to convey an atmosphere of good fiscal health in the picture business, abandon reality in their size-ups of conditions.

Indeed, realistic reports on b.o. (Continued on page 13)

Irony Two-Prize 'Room At Top'; First 'Best Actress' Sans Seal; Case Highlights Code's Plight

MAKE WITH THE OSCARS

'Room at Top' and 'Orpheus' Timed Just Dandy

Minneapolis, April 12.

There has been a rush here to capitalize on Oscar winners with the result that many pictures are being brought back.

Sitting prettiest is circuit owner Ted Mann. He has "Ben-Hur" in the loop and "Room at the Top" already set for a return engagement at his Suburban World. In film circles here the opinion is that the manner in which "Room at the Top" star Simone Signoret was emotionally overcome when she received her "best actress" award during the telecast enhances that "best screenplay's" boxoffice value.

Another circuit owner, Harold Field, also is congratulating himself. He had bought French-Brazilian "Black Orpheus" before its Academy win as "best foreign picture" and opened with it the day following the Academy tv ceremonies.

'Suzie Wong' Film In Equity Hassle

London, April 12.

"The World of Suzie Wong," currently shooting for Paramount at the Metro Studios here, hit the headlines yet again last week when members of British Actors Equity Assn. at its annual meeting demanded to know why Michael Wilding's wife should have been given a part therein while so many professional players were unemployed. Mrs. Wilding, socialite Susan Neil, has a three-minute roll, specially written into the picture.

The debate, not confined to this instance, was on the need for a scheme of regulating entry into all branches of thesping. The motion finally carried was that employment should be restricted to members of Equity or those who have studied at drama school and been with a stock or other company for 40 weeks. Or they should have spent 75 weeks in stock.

Another motion, advocating a "closed shop" for the profession, was withdrawn following this. Carried was a move to set up a committee to give help and advice in areas where an existing theatre was threatened with closure or a new house was wanted.

Much time was spent on debating performances in South Africa in view of the apartheid policy there. One faction wanted a complete ban on appearing in the country, but the majority agreed that members should continue to go to South Africa and perform before all peoples regardless of race, color or creed.

In capturing the best female performance Oscar for Simone Signoret, Continental Distributing's "Room at the Top" has also broken through the Production Code barrier. This is the first time that a non-Code seal release has walked off with one of the top four Academy Awards (to wit: best pic. direction, male and female performance). "Room" also won an Oscar for British screenwriter Neil Clayton.

The Signoret accolade, however, dramatizes the change in Production Code Administration's role as guardian of mass America's morals. "Room," of course, is an import, but it was partly financed by U. S. money. Because of its frank approach to extra-marital love, there never was any attempt to get Production Code approval. Despite this, pic, before Oscar time, had already racked up approximately 3,000 profitable dates not only in independent houses, but in all the major circuits except the Loew's and RKO houses in New York. The Signoret Oscar should mean another 1,500 to 1,750 dates being added to the list.

Occasional non-Code seal films in the past, particularly Brigitte Bardot's standout item, "And God Created Woman," have been able to get wide distribution. But such films have always been exceptions to the rule, and Brigitte has never won an Oscar.

"Room at the Top" comes along and without a seal succeeds in winning a Hollywood damehood for its female star. To the production-distribution fraternity, action seems another not-too-subtle indication that PCA has been kicked upstairs to a public relations department. (In addition, some industryites have found it ironic that "Room," which dealt with conventional relationships, although frankly, should have been ineligible for a seal while a film such as "Suddenly Last Summer," having to do with homosexual, prowling and assorted sadisms should be Code-approved. However, Columbia is a member of the Motion Picture Assn. of America, and Continental Distributing is not.)

Can Cash In
Code-approved or not, "Room" is busy cleaning up even more on strength of Miss Signoret's Oscar. Because Metro's "Ben-Hur," which took three of the four major Oscars, is still in its slow initial payoff, "Room" was the only major Academy picture available for post Oscar show bookings. Consequently Continental has been smothered with exhibitor demand for playdates, indications are that with the extra \$500,000 or so coming as results of its awards, pic will now gross approximately \$2,000,000 in the U. S. market.

Continental has ordered 150 new prints and will shortly have between 200 and 300 working in the new payoff. In many areas where it played previously, picture is again going into first run houses, sometimes the exact theatre it played before, and doing even bigger business than the first time out, when it did quite all right. Although "Room" did great in all its initial key runs, there were some areas particularly in New England, where its engagements in outlying territories were off. Now, however, New England loves it. Regional sociologists might note that even in outlying areas in the so-called backward south, pic did fine in its initial payoff.

Run of Disney Playdates

Dallas, April 12.
If backing schedules are maintained it looks like a Walt Disney motion pic reaches Dallas each month from April through July. "Toby Tyler" is current at the Palace to be followed by "Kidnapped" in May, "Sign of Zorro" in June and "Pollyanna" in July.

Elvis Presley Pix Hot as Re-Runs

Both Metro and 20th-Fox are picking up some extra revenue with the reissue of Elvis Presley pictures. Metro's "Jailhouse Rock," which is said to have grossed \$4,000,000 when originally released in 1957, is chalking up steady business in various sections of the country. In some situations, the picture has been played at least three times, particularly in theatres near Army camps. 20th's "Love Me Tender," which like "Jailhouse," was dusted off the week Presley was released from the Army, is also reported to be doing nicely.

Paramount, which has a backlog of two Presley pics—"King Creole" and "Loving You"—was the only company not to take advantage of the publicity value of the rock 'n' roll singer's discharge from the Army. Far, which will release Presley's first post-Army picture, "GI Blues" via Hal Wallis, feared that too many releases might tend to overexpose Presley and decided to put its big push behind the new entry.

French Reactions to Oscars

Paris, April 12.

French reaction to the Hollywood Oscars last week was a general agreement, especially with France capping three of the golden men. It was felt that the Hollywood craft vote ratified the Cannes Festival last year since "Orfeu Negro" (Black Orpheus) which got two for best foreign feature also won the Golden Palm there. Simone Signoret also won the thespian nod in both places for her work in the British "Room at the Top." The French short "The Goldfish" was also the best short at Cannes as well as at the Academy.

Though "Negro" is liked here, some French critics argue that its exotic Brazilian aspects make it somewhat less than "French" and they would have preferred, say, "The 400 Blows" getting it. However they were happy for French film of a modern Orpheus in Brazil on a shoestring and worked into a world hit and prizewinner.

Lopert the Exhib Loses 'Orpheus' As Lopert the Distrib Cashes In On Oscar Accolade to Import

Ilya Lopert, the exhibitor (Piazza Theatre, N.Y.), apparently did not have as much faith in "Black Orpheus" as did Ilya Lopert, the distributor of the film.

The dual roles held by Lopert found him in the unenviable position this week of having to terminate the run at the Piazza of "Black Orpheus" just as the film received the Academy Award as the "best foreign film."

A previous locked-in booking of "The Fugitive Kind," which opens tomorrow (Thurs.) day-and-date at the Piazza and the Autor, forced Lopert to close the Piazza run of "Orpheus" at a time when the film was registering the best b.o. week (with the exception of Christmas week) in its 15-week run. "When we made 'The Fugitive Kind' commitment, we had no way of knowing that 'Orpheus' would win an Oscar," said a Lopert (exhibitor) spokesman. "We guessed wrong." However, it appears that Lopert distribution execs were aware that the film had a chance of copping an Academy Award. Bookings of the film were withheld until Oscar week and theatres that obtained the film prior to the Academy Award results guaranteed to hold the film for Oscar week. In addition, they were armed with promo-

tional material to capitalize on the award if the film should be cited.

All 31 current bookings represent the total number of prints available in the U.S. When the film leaves the Piazza today (Wed.), it will open immediately at the Art Theatre in Greenwich Village and the Apollo Theatre on W. 42d St.

Curious angle in "The Fugitive Kind" pushing "Orpheus" out of the Piazza is that basically both films are United Artists' entries. Lopert's distribution operation, as well as his N.Y. exhibition activity (Piazza and Autor Theatres), are tied up with U.A. since the Lopert companies are subsidiaries of U.A.

Feed Scattering Showmen

Kansas City, April 12.

Motion Picture Assn. is holding a stag-buffet April 6 to honor Richard Broun, James Long and Chet Hytton, former Fox-Midwesterners who are bowing out on the local scene. Affair will be at the Rasmussen Auditorium at \$3.50 per head, no reservations necessary.

Broun resigned as president of Fox Midwest, now Midwest division of National Theatres and Television. Long is leaving the circuit to set up his own Eastern Kansas circuit of three cities, and Hytton steps out as booker of Long's former division to become his manager at Ottumwa in the new set-up.

Miss Mitz works more than compensates for the film's lack of subtlety and, at certain points, that seems to be an unwelcome regime of direction. It starts strong, begins to sag and hesitates in the mid-service, temporarily losing sight of an overall dramatic goal that perks up again and rears on in a climax that will leave hardly a dry eye in the house. That the incredibly pre-World War I conference character of Trillian (the headliner, she was called) emerges natural and believably visible is a tribute to Miss Mitz's exceptional ability and to writer-director David Swift's case, too.

(Continued on page 30)

YANKS HOLD OWN IN EUROPE

New York Sound Track

Slight irony Dept. **Ed Kingsley's** two shorts which were nominated for Oscars ("The Violinist" and "Running, Jumping and Standing Still") did not come through with awards, but "The Golden Fish," whose acquisition by Columbia was arranged by Kingsley, did get the prize as best live action short. . . . Taplinger Publishing Co. has just put its International Film Annual, Number 3, on the market. Book, edited by **William Whitebolt** and with an introduction by **Carl Foreman**, covers the year's output in essays by 13 critics from around the world.

A full-rigged three-masted schooner is being built in Nava Scolla for Metro's "Matiny on the Bounty." The ship is expected to be completed in three months and will be taken on an 8,000-mile trip through the Panama Canal to the South Seas for the filming of the picture. . . . United Artists v.p. **William J. Heineman** reports 300 key dates for "The Unforgiven" during Easter week. . . . **George K. Arthur** will release "Glass," winner of the Oscar for best documentary short subject, in this country. Dutch-made film, a 12-minute short, was written and directed by **Bert Haanstra** with an original score by **Pim Jacobs**. . . . Ethos Organization has been named to coordinate and license the commercial applications of the AromaRama process. . . . **Berny Balaban, Louis Nizer, Abe Schneider** and **Spyros Skouras** will serve as chairman of the Brandeis U. dinner honoring United Artists board chairman **Robert S. Benjamin** at the Waldorf on June 7.

Lana Turner was named worst actress of the year, **Sandra Dee**, the worst supporting actress and **May Britt** was given the "misnomer award" for her appearance in "The Blue Angel," by Harvard Lampton. . . . **Sal Mineo** was named the worst actor of the year for his film, "Tusko." College-boy critics list the year's 10 worst films: "The Best of Everything," "The Miracle," "Career," "Never So Few," "Solomon and Sheba," "The Tempest," "A Summer Place," "They Came to Coffee," "Say One For Me" and "Hercules."

Karl Malden with **Tony Curtis** in U.S. "The Great Imposter," **Robert Arthur** production, blanketing **Ferdinand Demara**. . . . **Sam Spiegel** bought three additional tomes as source for his upcoming Columbia Pictures' entry, "Lawrence of Arabia," including "Goodbye to All That," "Lawrence and the Arabian Adventure," "T. E. Lawrence to His Biographer Robert Graves." Associated Producers Inc. changed "Duel in the City" to "The High Powered Rifle."

Alfred Hitchcock, currently on world tour to bully his last Paramount film, "Psycho," will produce-direct "Village of Stars" suspense novel by **Paul Stanton**, as his next for **William Castle** added "The Doomed Men." **J. B. Priestley** novel to his indie slate for Columbia Pictures release to follow "The Ghost Train." . . . Metro will produce "Girl on a Wing," story of on-the-ground relationships between group of airline stewardesses. **Robert Arthur** set **Alfred Brummer** to write screenplay of **Wade Miller** novel, "Kitten With a Whip," for his U. production shed.

Pre-Oscar guests-and-guests-of-CBS M. of Mme. **Yves Montand** **Simone Signoret** were Person to Personed by CBS-TV at their Hollywood digs Friday 8 night. . . . **Harvey Keitel** has joined Lopert Films tv sales organization as an account exec. . . . **Sonya Wilde**, who has the title role in Allied Artists' "I Assumed for White," due to promote pic in Cleveland, Philadelphia and New York late this month. . . . His in line for 20th's "When Comedy Was King" at the 48th Street Playhouse as house is adding midnight shows on Saturday and Sunday and early morning (10 a.m.) shows on Sat.

Salome Jens, recently seen in the off-Broadway legit production, "Deirdre of the Sorrows," has the title role in Continental Distributing's, "Angel Baby," which starts shooting in Georgia shortly. **Jean Blondell** has also been signed for the film. . . . Importers Assn. has named **Jean Goldbaum**, Times Film proxy, representative to the Cannes fest and **Mario Podhorzer**, head of Casino Films, its rep to the Berlin fest. . . . **Lawrence Durrell's** "Clea," fourth and final novel in his "Alexandria Quartet," will be incorporated into the final screenplay of **Walter Wagner's** "Mountolive," which utilizes material from the three previous Durrell books, "Justine," "Balthazar" and "Mountolive." 20th-Fox release is scheduled to start shooting late this spring.

Irvin Shapiro, proxy of Films-Around-The-World, has acquired the Italian "Violent Summer" for release here. **Marshall Scherker**, producers' rep for Titaneus here, set the deal for the pic, which won star **Elenaora Rossi Drago** the Italian Silver Palm award last year. Kingsley-International's "The Would-Be Gentleman," with **Comedie Francaise** players, was originally booked for three weeks at the Paris but now looks as if it will go for at least five—which indicates a good deal more than just student interest. . . . Another long-runner in **Brandon Films** "Ikuru" Japanese production was first scheduled for a two-week stay at the Little Carnegie, but will go for a total of 13, if not longer. Pic also has been booked for a late May opening at the Apex in Washington and a July opening at the World Playhouse, Chicago.

George Sherman will direct "Seven Ways from Sundown," **Audio Murphy** starer, for Universal with **Gordon Kay** producing. . . . Columbia Pictures rushing completion of **Shelley Winters'** starer, "Reach for Tomorrow," to cash in on actress' Oscar win. . . . **Johnny Green** will conduct musical score for Mirisch's "West Side Story." . . . **Marlon Brando** to script "Rip Van Winkle in the 21st Century" for indie producer **Jack H. Harris**. . . . **Ernest Borgnine** will dub his own voice in Italian version of Allied Artists' "Pay or Die," biopic of **Joe Petrosino** of N.Y. Police Dept.

Producers-director **George Englund** and Universal assistant production manager **Marshall Green** are in Bangkok to scout locations for "The Ugly American," which will star **Marlon Brando**. . . . Arrangements have been concluded with **Lee Remick** and the estate of the late **Jack LaRue** for use of "College Confidential" as the final releasing title of the **Albert Zugsmith** production which Universal will release. . . . **Paul W. Brown** is passing out Oscar-sized cigars. He handled the N.Y. column publicity on "Black Orpheus" and "Room at the Top." . . . **James V. Flanagan** named director of theatre operations of the Interboro Circuit. . . . **Lowell Benedict**, former public relations director of Trans-Lux Corp., has opened his own p.r. firm. He was succeeded in the T-L post by **Lois H. Gerard**. . . . **Arthur Rozen** and **Tom Rodgers** serving as co-chairmen of the special activities committee of the Will Rogers Hospital.

Producers-director **Joe Mankiewicz** left Sunday (10) for Hollywood and huddles with 20th production chief **Buddy Adler**. . . . **Borden Moore**, proxy of Louis DeRochemont Associates, took off Monday (11) for two weeks in Europe on business. . . . **Shelley Winters** is back in N.Y. after her Oscar triumph. . . . AIP's "The Girl on Death Row" has been retitled "Who Should I Die?" . . . **Norman Weinberg** has completed the English titles for Zenith International's "Hiroshima Mon Amour."

BRITISH, GERMAN OMENS FAVORABLE

By VINCENT CANBY

Official U. S. and Motion Picture Export Assn. efforts to secure liberalization of remittance and trade restrictions on American films in Europe have resulted in "solid progress," an MPEA exec reported in New York last week.

Exec based his comment not only on recent decisions of both the German and British governments to free their film trade with the U. S., but also on the "climate of understanding" reached at the recent meeting in Paris of film experts called together under auspices of the Organization for European Economic Cooperation.

Meeting of the film men in Paris was sponsored by the Invisibles Committee of the OEEC, which for some time now has been trying to develop a special code for liberalization of film trade. Eight countries (including the U. S.) were at the meeting, with each country represented by a government official connected with the film industry, along with one or two actual members of each country.

Purpose of the meeting was to discuss two major OEEC objectives: (1) liberalization of remittance restrictions, not only among the OEEC nations, but also non-OEEC nations (and that usually means the U. S.); and (2) further liberalization within the OEEC of such controls as import quotas, screen time quotas and subsidies to local production.

Exploratory

MPEA exec emphasized that the meeting in Paris was only designed to "explore" ideas and "make recommendations" which will be studied by the Invisibles Committee which, in turn, can make recommendations to the OEEC's governing council. Latter is composed of representatives of its 18-member countries. Just what the individual countries will decide to do on the various issues, MPEA exec declined to predict, but he was of opinion that a strong case for liberalization was put forth.

The MPEA position is being forwarded on a number of levels—multilaterally, as at the Paris meeting, and bilaterally, as in the recent German negotiations and preliminary talks now going on with the French on a new Franco-U. S. film agreement. In addition, the MPEA position will be stressed at the forthcoming renegotiation of the General Agreement on Tariffs and Trade in September. The best argument on behalf of liberalization is based on the International Monetary Fund's findings that none of the western European countries, with the exception of Spain, suffer from the unfavorable balance of payments situation which originally made necessary various trade controls and restrictions.

Tricky

Complicating general U. S. trade relations with Europe now are the maneuverings that are going on within and between the two regional economic associations, the Common Market (France, Italy, Germany, Holland, Belgium and Luxembourg) and the Outer Seven (England, Sweden, Norway, Denmark, Switzerland, Austria and Portugal), all of whom are signatories to the General Agreement on Tariffs and Trade and have representatives on the OEEC council in Paris.

As the MPEA exec reads the situation, the Outer Seven agreement will have little or no effect on U. S. film trade. However, it has always been the unstated purpose implicit in Common Market negotiations to create one vast film market which could stand up and tell the U. S. film industry to go jump in the Lake Como. This has not come about principally because the German industry has refused to put itself on a par with the French and Italian industries by moving to a state-subsidized production industry and by giving up its bilateral import quota.

(Continued on page 13)

Allied Regrets Heineman's 'Invective'

Exhib Body Again Upbraids Warner Bros. On 'Antiquated' Sales Practices

UA's Rising Net

United Artists' net earnings for 1959 climbed to \$4,111,004 after taxes as compared with \$3,701,963 in 1958. The latest earnings, establishing a new record high for the company, represents an 11.05% increase over '58.

As previously indicated by proxy Arthur B. Krim, a new high was also set in 1959 for world-wide gross revenues, which reached \$95,068,256 as against \$84,072,467 in '58. The 1959 gross was the ninth consecutive year that UA has shown an increase in overall revenue.

The '59 earnings are equivalent to \$2.47 per share on the 1,664,218 shares outstanding. The comparative earnings per share for 1958, adjusted to the number of shares outstanding at the end of 1958, were equal to \$2.22 per share.

Universal Doped To Revise Terms In Conformity

Hollywood, April 12.

It appears likely that Universal will exercise the favored nations clause in its contract with Screen Actors Guild, by which studio can take advantage of the more favorable terms reached in the SAG-AMPP settlement.

Rackmil had agreed to payment of 6% of producer's net on 1949-1960 films released to television, but the SAG-AMPP terms specify there will be no additional payment to actors on the post-'49s. Universal, then, likely will be among the other majors putting a lump-sum into the SAG's pension, health and welfare fund.

Also, U's agreement to pay 7% of the producer's net on post-'60 films released to tv would be reduced to 6%, the term agreed on in the SAG-AMPP pact.

Besides Universal, 11 independent producers have settled with SAG, and they, too, will exercise favored nations clauses where profitable. In some cases, the indie agreements were for companies set up for the filming of a single feature.

Indies which have signed include Otto Preminger's Carlin-Alpina, S. A. ("Exodus"), Philip Yordan's Longridge Productions ("Birds of a Feather"), George Sidney International Pictures-Pose Films International, S. A. ("Pope"), Frank Sinatra's Daechester Productions ("Ocean's 11"), Tony Curtis' Curlew Productions ("Draw Sabers"), Mickey Rooney's Fryman Enterprises, Ellsworth-Waller Productions, Carl Krueger, Madera Productions, Fairview Productions and Bert Ron Productions.

Gather in the Minds To Blueprint 'Spartacus'

Execs of Universal and Bryna Productions meet on the Coast this week to discuss the launching of "Spartacus." New York contingent includes proxy Milton R. Rackmil, sales chief Henry H. Martin, foreign topper Americo Aboaf, assistant sales chief F. J. A. McCarthy, assistant-to-the-proxy Charles F. Simonelli, assistant foreign chief Ben Cohn, eastern pub-ad chief Phil Gerard, and publicity manager Paul Kamey.

They're set to meet with U studio execs v.p. Edward Muhl, studio chief David A. Lipton, studio publicity director Jack Diamond and Bryna officials Kirk Douglas, producer Edward Lewis and Bryna pub-ad director Stan Margulies.

Al Myrick, president of Allied States Assn., expressed disappointment that William J. Heineman, United Artists distribution v.p., resorted to "invective" in rebutting the exhibitor organization's charges that the film company was pursuing "antiquated" distribution policies. In answer to the original Allied complaint, Heineman, with a bluntness rarely employed by film company officials, contended that the Allied beefs were "categorically untrue and without basis in fact."

Myrick points out that the charges against UA made in Allied's Emergency Defense Committee bulletin was "cleared prior to release with all Allied directors and unit presidents." As to Heineman's comments contradicting Allied on the subject of the shortage of prints on UA pix, Myrick said "It is evident that communications have broken down between the United Artists homeoffice and its exchange managers. It is a fact that at a recent sales meeting of UA sales personnel a protest was lodged by the lower echelon sales force that their offices could not be operated efficiently with the restricted supply of prints now being provided. The retort of the UA sales bosses, as reliably reported, was: 'This is no business of yours. You will operate the exchanges with the prints we provide you.'"

Myrick suggested that "in the interest of improving conditions within our industry" sales chiefs answer exhibitor complaints "with facts and no invective."

Meanwhile, No. 12 in a series of EDC bulletins, which keeps Allied members apprised of sales policies, hits out strongly against Warner Bros., a favorite Allied whipping boy. The Allied angle followed this time in an appeal to the company's stockholders and directors. "The EDC is surprised," says the bulletin, "that the stockholders and directors of Warner Bros. are not taking action to stop the unnecessary loss of millions of dollars of revenue annually by the Warner sales department's persistence in holding to antiquated policies of distribution."

Allied contends that WB's distribution system is geared to the "old time showcase method of distribution" and that it is contrary to modern merchandising methods in that it forces the customer to seek the merchandise "in a single and inconvenient outlet rather than the merchandise seeking the customer in many convenient locations." Allied maintains that this system slows down the marketing of pictures by giving protection to the large first-run big city theaters.

(Continued on page 15)

HOLY NAME EXTOLS AD-CENSURING PAPER

Baltimore, April 12.

Baltimore Archdiocesan Union of the Holy Name Society, at 46th annual convention of the organization held at the Lord Baltimore Hotel, adopted remission praising Cumberland (Md.) newspapers for refusing "burid, suggestive or immoral" film ad-copy.

Commented were the Times & Alleganians Co., publishers of the Cumberland Sunday Times, Cumberland Evening Times and the Cumberland News.

Resolution, which was adopted by approximately 1,200 attending the convention, states "It would be extremely desirable if other newspapers in the State of Maryland would adopt and publicly state a similar policy and thus contribute toward the fight to protect the morals and spiritual well-being of the citizens of the State by refusing to abet the sale of objectionable entertainment to the public."

Resolution also states that Cumberland papers established policy voluntarily "without public or organizational pressure."

New Pix Help Chi; 'Unforgiven' Stout \$28,000, 'Queen' Boff 13G, 'Kidnapped' Hefty 9G, 'Visit' 19G, 'Havana' 16G

Chicago, April 12. Some potent entries, including new arrivals, are girding for the general audience take this round. Despite the religious holidays and the homecoming, 'Wanda' was re-lighted over weekend after pocketing, with second week of 'Home From Hill' rated big.

Leading the new lineup is State-Lake's 'Unforgiven,' bidding for stout \$28,000. 'Kidnapped' should bag a hefty \$14,000 in Garrick bow while 'Snow Queen' looks to reach a smash \$13,000 at Loop on green round.

'Our Man in Havana' on third United Artists stanzas is figured to lead while 'Visit to Small Planet' shapes big in second round at the Roosevelt.

Oriental's 'Sink Bismarck' looks to floor a buoyant third week take. 'Garbo' is rated fine in fourth Chicago session. 'Black Orpheus,' with Oscar kudos, should notch a great Surf second stanza.

Equipe's 'Chance Meeting' is okay in fourth. 'Secret of Mystery' new continuous shapes nice in 14th of the Cinescape.

On hard-ticket policy, 'Ben-Hur' is harrying to capacity in 16th Todd stanzas while 'Windjammer' sights a good 10th round at Mc-Victors.

Estimates for This Week

Carnegie (Telefilm) (495) \$150-\$180 — 'Moose That Roared' (Col) (m) (17th wk) Smash \$4,200. Last week, \$4,500.

Chicago (B&K) (3,000) 90-\$180 — 'Garbo' (M-G) (4th wk) Hep \$9,500. Last week, \$23,000.

Cinescape (Todd) (1,000) 90-\$180 — 'Secret of Mystery' (Todd) (14th wk) Nice \$12,000. Last week, \$13,000.

Equipe (H&E) (B&K) (1,350) \$125-\$180 — 'Chance Meeting' (Par) (4th wk) Okay \$7,000. Last week, \$8,000.

Garrick (B&K) (800) 90-\$150 — 'Kidnapped' (BV) Good at \$9,000, or close. Last week, 'Heller in Pink Tights' (Par) and 'Alone Submarine' (AA) (2d wk) \$7,000.

Loop (Telefilm) (500) 90-\$180 — 'Snow Queen' (U) Wham \$13,000. Last week, subway \$11,200.

McVickers (J&L) (1,500) \$125-\$180 — 'Windjammer' (NT) (16th wk) (Continued on page 16)

'Unforgiven' Wham 17G, Hub; 'Can-Can' Mighty 24G, 'Hill' Big 12G, 34

Boston, April 12. Seasonal slough, Palm Sunday, will cut this week. New entry, 'Unforgiven,' looks big at Astor. 'Home From Hill' is hefty in third round at Orpheum. Roadshows are figured great with 'Can-Can' very top at Gary in fourth week. 'Ben-Hur' capacity in 21st at Salem and 'South Seas Adventure' at the Boston, is hitting but pace in its 31st week. 'Last Voyage' is drab at the Met in second.

'Our Man in Havana' is great again in ninth round at Kenmore. 'Black Orpheus' is trim again in third, hyped by Academy Award at Beacon Hill. 'On Beach' is closing out at the Memorial after stout run of eight weeks.

Estimates for This Week

Astor (B&K) (1,270) \$141-\$190 — 'Unforgiven' (UA) Big \$17,000. Last week, 'Ladykillers' (Indie) and 'Paris With Love' (Indie) (re-release) (2d wk) \$5,000.

Beacon Hill (Sark) (578) \$1-\$150 — 'Black Orpheus' (Laport) (3d wk) Hyped by Academy Award to sock \$8,000 on return date. Last week, \$6,500.

Boston (Cinecema, Inc.) (1,334) \$125-\$180 — 'South Seas Adventure' (Cinecema) (1st wk) Hot \$10,000. Last week, same.

Caper (Sark) (824) \$150-\$250 — 'Swann Lake Ballet' (Col) (3th wk) Nice \$3,500. Last week, \$4,000.

Center (E. M. Low) (1,400) 75-\$125 — 'Angry Red Planet' (AI) and 'Escape From Terror' (Indie) Mid \$3,000 on return date. Last week, 'Romantic Comedy' (WB) and 'Back to Back' (Indie) (2d wk) \$4,000.

Consider (Carnegie) (B&K) (1,200) \$149 — 'Room at Top' (Cont) Trim \$4,000 on return date. Last week, 'Solomon and Sheba' (UA), \$5,500.

Ester (Indie) (1,376) 75-\$125 — 'Magician' (Jamaica) (7th wk) Sixth week ended Friday (5), fine \$6,000. Last week, \$7,000.

Gary (Sark) (1,277) \$150-\$250 — 'Can-Can' (20th) (4th wk) Third week ending today (Tue) hit \$8,000. (Continued on page 16)

'Queen' Big \$8,000, Pitt, 'Visit' 13G, 'Young' 7G

Pittsburgh, April 12. Some new product is cheering exhibitors here this week. 'Snow Queen' is big at Fulton while 'Visit to Small Planet' shapes fairly nice at Penn. 'Man in Havana' is rated good at Arty Squirrel Hill. 'Because They're Young' looks good at Harris. 'Ben-Hur' continues wham at Warner, being upped by Opening in 12th stanza at the Warner.

Estimates for This Week

Fulton (Shear) (1,435) \$1-\$150 — 'Snow Queen' (U) Big \$8,000 or over. Last week, 'Glenn Miller Story' (U) (re-release) (2d wk) \$5,500.

Harris (Harris) (2,100) \$1-\$150 — 'Because They're Young' (Col) Good \$7,000 or near. Last week, 'Who Was Lady' (Col) (3th wk), \$6,000.

Penn (UATC) (3,200) \$1-\$150 — 'Visit to Small Planet' (Par) Fine \$13,000. Last week, 'Home From Hill' (M-G) (3d wk) \$10,000.

Squirrel Hill (SW) (834) \$125 — 'Man in Havana' (Col) Hot \$6,500. Last week, 'Sapphire' (U) (4th wk), \$2,900.

Stanley (SW) (3,700) \$1-\$150 — 'Anatomy of Murder' (Col) and 'Nun's Story' (WB) (re-release) Fair \$8,000. Last week, 'Krupa Story' (Col), \$8,500.

Warner (SW) (1,513) \$175-\$275 — 'Ben-Hur' (M-G) (12th wk) Wow \$28,000. Last week, \$24,000.

'Visit' Mighty 20G, Det.; 'Room' 11G, 'Hur' 30G

Detroit, April 12. Healthy big along the mainstem this week stems from healthy newcomers and potent longtermers. 'Visit to Small Planet' looks big at the Michigan. 'Alexander the Great' is less than great on release but still okay at Palm for an aside. 'Ben-Hur' hurdles to new heights on basis of many Oscar awards in eighth week at the United Artists.

'Room at the Top' coupled with 'Diary of Anne Frank' comes back downtown via Awards for good returns at Broadway-Capitol. 'Windjammer' is sailing strongly in third trip at the Music Hall. 'Suddenly Last Summer' shapes now in 10th week at Madison.

Estimates for This Week

For (Fox-Mich) (3,000) \$125-\$149 — 'Woman Like Satan' (Laport) and 'Jettie of New Orleans' (UA) (2d wk) Fine \$12,000. Last week, \$15,500.

Michigan (United Detroit) (4,000) \$125-\$149 — 'Visit to Small Planet' (Par) and 'In Wake of a Stranger' (Indie) Big \$20,000. Last week, 'Who Was That Lady' (Col) and 'Commence Station' (Col) (4th wk) \$17,500.

Palm (UD) (3,981) \$125-\$149 — 'Alexander the Great' (UA) and 'King and Four Queens' (UA) (re-release) Okay \$13,000. Last week, 'Heller in Pink Tights' (Par) and 'Gangster Story' (Indie) \$15,000.

Madison (UD) (1,900) \$125-\$149 — 'Suddenly Last Summer' (Col) and 'Golden Fish' (Col) (10th wk) Terrific \$12,000. Last week, \$13,500.

Broadway-Capitol (UD) (3,500) \$125-\$149 — 'Room at Top' (Cont) and 'Diary Anne Frank' (20th) (re-release) Good \$11,000 or over. Last week, 'Torture' (AA) and 'Boast from Haunted Cave' (AA) \$9,000.

Adams (B&K) (1,700) \$125-\$150 — 'Home From Hill' (M-G) (4th wk) Good \$7,000. Last week, \$8,000.

United Artists (UA) (1,667) \$125-\$150 — 'Ben-Hur' (M-G) (8th wk) Sensational \$30,000. Last week, \$27,000.

Music Hall (Cinecema, Inc.) (1,200) \$155-\$250 — 'Windjammer' (NT) (3d wk) Wham \$20,000. Last week, \$24,000.

Trans (L&K) (Trans-Lux) (1,000) \$149-\$155 — 'Nude in White Car' (T-L) (4th wk) Okay \$3,700. Last week, \$4,000.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetical admission prices, however, as indicated, include the U. S. amusement tax.

New Pix Boost B'way; 'Unforgiven' Big 55G, 'Wake Me' 40G, 'Story' Tall 24G, 'Daisies'-Stage Whopping 180G

'Feeling' Fancy \$8,000, Port.; 'Hur' 131G, 12th

Portland, Ore., April 12. Big is offish this round mainly because of too many oldies, some brought back to cash in on Academy awards. However, one bright spot among newbies is 'Once More With Feeling,' fast at the Fox. 'Ben-Hur' looks capacity in 12th stanza at Music Box. 'Visit to Small Planet' also new, is not getting far at Paramount. Ace oldie combo, 'Nun's Story' and 'Anatomy of Murder,' is fairly big at Orpheum.

Estimates for This Week

Broadway (Parker) (1,800) \$1-\$150 — 'Public Pigeon No. 1' (RKO) and 'Conqueror' (RKO) (re-release) Thin \$3,500. Last week, 'Home From Hill' (M-G) (2d wk), \$4,100.

Fox (Evergreen) (1,800) \$1-\$140 — 'Once More With Feeling' (Col) and 'Murder Reported' (Col) Fair \$8,000. Last week, 'Who Was That Lady' (Col) and 'Commence Station' (Col) (4th wk) \$6,300.

Music Box (Harrick) (840) \$150-\$150 — 'Ben-Hur' (M-G) (12th wk) Smash \$13,500. Last week, \$12,000.

Orpheum (Evergreen) (1,350) \$1-\$149 — 'Nun's Story' (WB) and 'Anatomy of Murder' (Col) (re-release) Big \$7,000 or better. Last week, 'Guns of Timberland' (WB) and 'Elephant Gun' (UA), \$8,000.

Paramount (Port-Par) (3,400) \$1-\$150 — 'Visit to Small Planet' (Par) and 'Circus Stars' (Par) Fair \$6,000 or less. Last week, 'Touch of Larceny' (Par) and 'Heller Pink Tights' (Par), \$4,200.

'Daisies' Hep 26G, Cleve.; 'Queen' 12G

Cleveland, April 12. Trade is a bit uneven here this season. Standout is 'Please Don't Eat Daisies,' with a great total at State. In contrast, 'Kidnapped' is rated poor at Stillman while 'Crane' 'Are Flying' is only fair in second week. 'Snow Queen' looks trim at Ripp and 'Visit to Small Planet' looks nice at Palace.

'Ben-Hur,' of course was boosted by the many Oscars it won, to get an even greater take in 12th week at the Ohio.

Estimates for This Week

Allen (SW) (3,900) 85-\$150 — 'Nun's Story' (WB) and 'Anatomy of Murder' (Col) (re-release) Weak \$9,000. Last week, 'Who Was That Lady' (Col) (3th wk), \$9,500.

Continental Art (Art Theatre Guild) (950) \$125 — 'Crane Are Flying' (WB) (2d run) Fair \$1,400. Last week, 'Night in Remember' (Col), \$1,600.

Highgate Art (Art Theatre Guild) (900) \$125 — 'Black Orpheus' (Laport) (2d wk) and 'Golden Fish' (Col) Fine \$4,000. Last week, \$3,500.

Hippodrome (Eastern Hipp) (3,700) 85-\$125 — 'Snow Queen' (U) Trim \$12,000, with matinee big. Last week, 'Threat' (WB) and (Continued on page 16)

'Unforgiven' NSH 9G, Prov.; 'Summer Place' 7G

Providence, April 12. The State's 'The Unforgiven' is best bet among new pix this week, but it's only mild. The fourth of 'Suddenly Last Summer' at Albee is fair. Majestic with 'Summer Place' out on release is okay but 'Guns of Timberland' shapes slow at Strand.

Estimates for This Week

Albee (RKO) (2,200) 90-\$125 — 'Suddenly Last Summer' (Col) and 'Battle Flame' (Col) (4th wk) Fair \$5,500. Last week, \$6,500.

Majestic (SW) (2,200) 70-\$90 — 'Summer Place' (WB) and 'Young Philadelphians' (WB) (re-release) Okay \$7,000. Last week, 'Man in Havana' (Col) (2d wk) \$8,000.

State (Loew) (3,300) 70-\$90 — 'The Unforgiven' (UA) Very disappointing \$9,000. Last week, 'Heller in Pink Tights' (Par), \$9,000.

Strand (National Realty) (2,300) 70-\$90 — 'Guns of Timberland' (WB) and 'Ship Was Loaded' (Ruff) Slow \$4,000. Last week, 'Last Voyage' (M-G) and 'Circus Stars' (20th), \$4,500.

With four new pictures launched and others in open shortly to take advantage of Easter week trade, Broadway film biz is perkling in the current week. Milder weather and letup in rain also will contribute to the brighter outlook despite usual income tax deadline blues.

'The Unforgiven' shapes as standout new entrant with a big \$55,000 on tap for initial stanza at the Capitol. 'Wake Me When It's Over' is heading for a good \$40,000 in opening round at the Paramount.

'Tall Story' hit a stout \$24,000 or close opening session at the Palace and is holding. 'Conspiracy of Hearts' looks to hit an okay \$18,000 in initial stanza at the Victoria. It's also just okay with \$7,000 at the Normandie.

The annual Easter stagshow and 'Don't Eat the Daisies' is pushing up to great \$30,000 in current (2d) session at the Music Hall after nearly topping old Saturday mark last Saturday. With long lines over the weekend, this combo, of course, stays through Easter week or longer.

Second week of 'Dog of Flanders' looks to reach okay \$13,700 day-dating at the DeMille and Arty Barron. 'Black Orpheus' is soaring in second days of run to hit \$12,000 in 10th week at the arty Plaza, but is forced out this session by prior booking of 'Fugitive Kind' due in tomorrow (Thurs).

The upheaval of course, stems from Academy award for best foreign pic.

'Ben-Hur' aided by numerous Oscars, is climbing to capacity \$48,000 in 21st (current) stanza at the State, with advance seat-sale feeling greatest impact from the Awards. 'Can-Can' also is lifting to a near-capacity \$39,000 in current (3th) round at the Rivoli.

'Suddenly Last Summer' finished its 16th week at the Criterion with an okay \$20,000, but is being replaced Friday (15) by 'Who Was That Lady' 'On the Beach' is being supplanted at the Astor tomorrow (Thurs) by 'Fugitive Kind' 'Beach' looks like fair \$11,000 in six days of 17th week. Both 'Beach' and 'Suddenly' had highly successful longruns.

'Man in Havana' held with good \$9,500 or close in 11th session at the Forum. It is even bigger with \$16,000 for same week at the arty Trans-Lux 52d Street. 'When Comedy Was King' still is nice \$9,900 in second week at the arty 68th St. Playhouse.

Estimates for This Week

Astor (City Inv.) (1,076) \$125-\$250 — 'On Beach' (UA) (17th) Final wk. Season winding today (Wed) looks to hit fair \$11,000 in six days. The 16th week, \$12,000.

'Fugitive Kind' (UA) opens tomorrow (Thurs).

Capitol (Loew) (3,682) 95-\$125 — 'The Unforgiven' (UA) (2d wk) Initial round ended last night (Tue) was hit \$55,000 or close.

Criterion (Moore) (1,671) 90-\$140 — 'Suddenly Last Summer' (Col) (17th-final wk). The 16th stanza finished last night (Tue) was okay \$20,000 or near after \$23,000 in 15th week. 'Who Was That Lady' (Col) is due Friday (15).

DeMille (Rex) (1,658) 90-\$180 — 'Dog of Flanders' (20th) (2d wk). Second week winding up today (Wed) is heading for okay \$9,500. Opener was \$11,500, a bit below here.

Forum (Moore) (813) 90-\$180 — 'Man in Havana' (Col) (12th wk). The 11th week finished yesterday (Tue) was good \$9,500 or thereabouts. The 10th round, \$11,500. No pic set so far as replacement.

Loew (Loew) (3,682) 90-\$180 — 'Wake Me When It's Over' (20th). Initial session finishing tomorrow (Thurs) looks like good \$40,000. Holding, of course, in ahead. 'Seven Thieves' (20th) (4th wk), \$19,000.

Radio City Music Hall (Rockefellers) (6,200) 90-\$125 — 'Don't Eat Daisies' (M-G) and Easter stagshow (2d wk). Helped by an extra show last Saturday (1), morning, this combo is pushing to mighty \$180,000 over in current session ending today (Wed) Saturday (9) was one of biggest non-holiday Saturdays ever at Hall. First week, \$155,000. Stays on with Easter stagshow, of course the big magnet. Advance seat sale, the greatest ever at the Hall.

Rivoli (UATC) (1,346) \$150-\$250 (Continued on page 16)

Heavy Emphasis Put on War Themes For Films, Tele in W. Germany Today

Munich, April 5.

Heavy emphasis is being placed on war themes for films and television in Germany, with a recent count that since the last World War's last bullet shot was heard, German producers have come up with 224 pictures with a war angle or plot.

At the end of the war, no one wanted to hear the cannon blasts any more or hear about the horror deaths. But the trend started in 1952 with 12 war films and increased in 1953 to a point where 51 pictures used war as a background.

Of 153 war films studied in recent survey statistics show that in Germany the rift censorship board permitted 87 of them for youths over the age of 12, 59 for patrons over 16, and just seven were restricted for 18 years of age. Of these 153 pictures were American war pictures concerning the war with Korea or in Japan as well as the last World War.

Now the tendency in Germany is to do films about the Germans in World War II portraying the Nazis as the "baddies" and the German soldier who just bravely doing his duty as the "goodie."

Most of the theatre patrons in West Germany today are young people in their teens who have little or no memory of the Hitler era. For them the stories of the last World War are good adventures even if they never get a clear or accurate picture of the German wrongdoing and the Nazi aim of terrorism.

Five years ago when László Benedek's "Kinder, Mütter und ein General" (Children, Mothers and a General) played, it was an artistic but not a financial success—it concerned boys of 12 and 13 brought to the German front in the last desperate days of the war. But public interest has changed as much that Bernhard Wicki's film "The Bridge" is both an artistic and financial success in Germany today.

The trouble is, according to some astute critics, the soldiers are being portrayed as heroes and the real horror of World War II is glossed over lightly.

'Music Man' Sock Hit in Aussie

Melbourne, April 5.

"The Music Man" is a smash hit at the Princess here under the direction of Garret Carroll. "Man" is playing "My Fair Lady" here. U.S. stars of the former are Ted Scott and Carolyn Mace, with John Fearnley directing. Harding Dorn is dancer and choreographer.

This show is the biggest click handled by Carroll, former partner of the late Sir Ben Fuller.

Carroll has also completed a deal for the visit here next July of the Rodgers and Hammerstein in the new version of "The Merry Widow." It will be followed by "West Side Story" with 30 U.S. performers.

Plan 400-Room Hotel For Karachi, Pakistan

Karachi, April 5.

To give a flip to tourist trade, new hotels are springing up throughout Pakistan. A 400-room hotel facing the sea is to be constructed at Clifton Beach, Karachi. A modern hotel, it looks to cost about \$8,000,000. Actually, hotel accommodations in Pakistan have considerably improved in the last few years. For the tourist trade most good hotels in the major cities of Pakistan hold cabaret shows nightly.

Until about a year ago because of the paucity of foreign exchange the Pakistan government had ruled that foreign cabaret artists could be paid only in Pakistani currencies. Now the ban has been removed. With the seat of government shifted to the northern part of the country near Rawalpindi, many foreigners find that place a centre of interest. Plans to build ultra-modern hotels there are under way at the new capital, Islamabad.

Mex Bans Call Girl Pic

Mexico City, April 5.

The Office of Public Entertainment acted promptly in overruling exhibition permit granted by the Film Bureau for the German film, billed here as "Vicki de Berlin," and dealing with operation of a smart call girl Bureau had given this a "for adults only" classification.

Entertainments, however, felt that aside from being "immoral" the film might give ideas to Mexican teenagers to pick up Yank tourists, a la Vicki. So they turned thumbs down and have banned all further showings.

Royal Film Gala Collects \$50,000

London, April 5.

Although Queen Elizabeth no longer regards the Royal Command Film Gala as an automatic annual engagement, the event has been maintained yearly bringing in an income of more than \$50,000 for the Cinematograph Trade Benevolent Fund, the industry's own charity. This year's event at the Odeon, Leicester Square, was given Buckingham Palace support by the attendance of Prince Philip, the Duchess of Kent and Princess Alexandra and the royal party.

After years of trial and error, the Royal Gala has now established an acceptable format for the presentation of stars to the audience. Earlier attempts at an elaborate stagewalk aroused more criticism than approval. This year, under the guidance of Vivian Cox, the British artists did the intro honors in turn for the visiting lineup which included Kim Novak, who came specially from Hollywood; Yoko Tani, Maria Landi, Leslie Caron, Ruth Leacock, Antonio and Mylene Demongott. Among the British "hosts" were Noel Coward, John Mills, Kenneth More and Charlie Drake.

The selected film, "The Last Angry Man" Col. was warmly received by the distinguished audience and in the main, garnered a favorable press reaction. The morning after Producer Fred Kohlmar was among the industry personalities presented to the royal party.

BARCELONA LEGIT LOSES 2 STANDS, ACTORS IRED

Recent shuttering of two Barcelona legit houses pointed up the constantly deteriorating trend in Spain stage fibre. Jose Arquer's Windsor Theatre will be dismantled to make way for a new edifice and the Comedia has been purchased by Madrid film exhib circuit owner Revohal who is extending film operations to the Catalan capital.

Barcelona witnessed a demonstration by legit performers who protested closing of the two houses and asked for municipal intervention. Excluding several vaudeville and Spanish folkloric houses, feebly riding out conditions, Teatro Barcelona is now the only one functioning—out of 10 legit showcases this city once boasted.

Reports here say Barcelona authorities will take over the Cine Principal Palace and restore it to former theatre status. Arquer, meanwhile, announced he was scouting in Madrid—only city with prospering legit—to install wind-up facilities here.

'Pepe' Script Okayed By Mex Film Bureau

Mexico City, April 5.

The Film Bureau has given the script of Mexican "Pepe" sequences a clean bill of health. Shooting is going on with this official blessing. However, Carmen Roca, exec in charge of reviewing scripts for the Bureau, said that "small, unimportant revisions" had to be made. As is case with all American scripts she added the same "defect" was noted—inclusion of scenes considered "somewhat offensive to the dignity of Mexico."

While there are no censorship problems with sequences being shot here, censors will give complete picture a careful going over before exhibition permit. Official censors mean business when they say they intend to keep out all pictures giving the republic or its citizens a defamatory atmosphere.

Asian Film Fest Preems in Tokyo

Tokyo, April 5.

About 200 delegates are expected to attend the 7th Asian Film Festival which is being held April 5-9 under the sponsorship of the Federation of Film Producers in Asia, with the support of the Foreign Ministry, the Ministry of Trade and Industry and the Finance and Education Ministries. Nikkatsu pro Kousaku Hori, exec chairman of the Fest, is hosting. It marks the third time the event has been held in Tokyo.

Participating countries are Nationalist China, Hong Kong, Indonesia, Japan, Korea, Malaysia, Singapore and the Philippines. Invitations have also been extended to reps from India, Pakistan, Burma, Ceylon and Vietnam to attend as non-participating guests.

Forty-three films, including 28 features, have thus far been entered in the five-day fest which kicks off at the Hotel New Japan the night of April 5. A 14-member panel of judges will vote on product for Golden Harvest Awards in categories of best picture, best short subject, best actor, actress, etc.

Mex Union Pix Prod. NG

Mexico City, April 5.

The experiment in production by the Union of Film Production Workers has not turned out successfully. Alianza Cinematografica, union owned firm, may do a quiet fold shortly, about seven years after organization. Alianza was created to provide employment for union personnel during the slump production periods, and to produce pictures bypassed by regular producers because of themes or poor commercial prospects.

Alfonso Sanchez Tello, who originated idea and headed production board, had high hopes firm would operate in black. But Alianza has never recouped budget investments in 11 films, and has been ineoperative now for over a year.

Hanns Eisler Blasts W. Germany's Tele

So West Berlin Papers Quit Printing All E. Germany TV Skeds

Berlin, April 5.

Nearly all local West Berlin papers have decided to stop printing program schedules of the East German: German tele. The East German papers have never published West German TV programs.

An East Berliner recently raised the question as to why the East German papers never publish West German tele schedules. Prof. Hanns Eisler, East German composer and one of the most radical Communist propagandists over there, had this answer: "Our paper is much too good for that dirt."

Nach-Depesche, West Berlin boulevard paper, which had continued printing the East German TV schedules, took the action of ceasing to print them and expressed the hope that West German papers also would stop giving space to the East German TV.

West German tele concentrates much on pure entertainment and cultural offerings. The East German tele however, is practically entirely in the service of Communist propaganda. Even the bulk of the so-called entertainment programs follows the party line.

Inside—International

Esparaguera, a neat little Catalan (Spain) mountain town between Barcelona and Montserrat, blossoms forth as a miniature Oberammergau every Spring with a five-hour presentation of "La Pasqua" (Catalan for The Passion). Out of a population of 5,000, some 300 townsfolk turn legit once a year and with the aid of an artisan stage corps numbering almost 100, ring up a 10 a.m. curtain on Sundays and holidays, break for lunch at 12.30 and resume again at three in the afternoon.

The script is presented in Catalan and is subject to annual modifications from provincial poets. Though performers are non-pros, the play is staged with skill and theatrical flare that only a four-century tradition can instill. "La Pasqua" was first presented in 1587.

Oliver Daniel who was U.S. rep at UNESCO Music Conference in Paris last year comments that foreigners there showed the most avid seat for "contemporary" American music. Hence he deplores a small fiasco raised in Tokyo to the effect that modern works planned by the Boston Symphony are against Japanese music taste. Published accounts from that country have not made clear that pique between rival Japanese concert promoters is a factor in the propaganda against the works of Alan Hovhaness and other U.S. "moderns."

Ballet has had some extra stimulus lately in Italy. George Balanchine personally staged his "Symphony in C" at La Scala, Milan, in a gala which included Margot Fonteyn and Michael Somes from Britain in their "La Peri" pas de deux, ditto "Cinderella." With Dame Margot near retirement, this has a special allure to the Milanese. Meanwhile the Italian city has also responded notably to Les Ballets de Paris with Roland Petit and Zizi Jeanmaire.

Vienna Stateoper is preparing another ballet-evening to be performed during the Salzburg Festival. Austrian composer Theodore Berger's "The Seasons" British composer Francis Burt's "The Golem" and a new work by Luigi Dallapiccola are to be shown all world premieres.

W. H. Auden, living near Vienna now, is writing the libretto for a chamber opera "Elegy for Young Lovers" to music by Hans Werner Henze.

Mex Producers Worry About U.S. Mart

See Distrib North of Rio as Spotty; Dub More Pix Into English

Mexico City, April 5.

Mexico is concerned about the woebly situation in the exhibition of its product north of the Rio Grande. While producer Alfonso Priego claims that there has been a 5% increase in boxoffice take as compared with first three months of last year, he has not given any figures to back this.

Further, Priego admitted that market is spotty and can deteriorate if action is not taken. He pointed out that the midrimers, who emigrated from Mexico, are dying off. Second and third generation Mexicans living in the U.S., educated in American schools, have acquired "Gringo" film habits and display no marked interest in Mexican films, with few exceptions, Priego said.

Mex Actors Now Seek TV Gravy

Mexico City, April 5.

Mexican actors, too, want in on the television gravy and the National Assn. of Actors is being urged to take prompt action by a growing group of members. There is no formal concentration of strength as yet, but individual protests are on the increase. Sum total of these is that actors want to receive extra fees for tv exhibition of films in which they appeared.

With the use of feature-length pictures growing in recent months, ANDA has already been viewing the situation quietly. No official action has been taken as yet, pending the outcome of the Hollywood strike. ANDA was the first group to offer moral support in the actor-producer tiff in behalf of the actors.

While nothing official is known, it appears that ANDA leaders are studying ways and means to present the case to producers and ask them to share part of the profits with talent.

Matter will come to a head in coming weeks and if the producer stand is stubborn, there is possibility of a Mexican industry tieup via a general walkout.

Farley Jr. Takes Over House

Albany, April 12.

William W. Farley Jr., whose late father helped to develop Albany's Film Row, is now operating the Community in Catskill. He assumed direction of the 1,000-water when Paul Marcell, a recent lessee, bowed out.

Fabian Theatres conducted the Community for years, on lease from Senior Farley. Brandt Theatres of New York, later operated it.

Upgrade James Broyles

Dallas, April 12.

James Broyles, brother at the Paramount film exchange here, has been promoted to head banker, succeeding Bob Williams who has been made teleman and transferred to Paramount's Kansas City office.

Broyles has been with Paramount since 1947.

2d Mar del Plata Festival Failed To Measure Up to Hopes, Crix Claim

Buenos Aires, April 5.

Local filmies have been attempting to reach a balance as to the results achieved by the recently concluded Mar del Plata Film Fest and the first one held a year ago, opinions being somewhat divided on whether organization and outcome was better or worse than last year.

General consensus is that there is still much room for improvement. The first Mar del Plata Fest was organized by a small Film Critics Assn. group on only three-man staff, with no government support, a small staff working in cramped quarters and lacking any experience. The second one just ended, had a large special committee, plenty of money, a large staff and a whole year in which to organize plus a full year's experience to help the second festival.

Biggest of several beefs was the way the Uruguayan excluded the local press from its party. This repeated the mistake made last year. The few local newsmen who did receive invitations withdrew when they learned their colleagues had been left out.

Something else went very wrong over exhibition of the Argentine entry, "The Boat, the River and the People." On 230 accredited newspapermen, not one was able to secure admission to a theatre seating 1,723. In fact, again the matter of admission to exhibition of the entries was the hardest on the press had to crack. By the time they were for their feet again after covering official parties starting long after midnight and ending in the wee small hours, all seating had been snapped up by outsiders, while stubs were peddled openly on the "rambla" (parade) by non-press people.

In casting up a balance, all agreed that Curt Jurgens and Germaine Damar were highlights of the Fest, together with Emmanuelle Riva, Hiroshima Mon Amour, hitherto unknown here, German actor Gerhard Rudmann, Jacqueline Savard, Micheline Presle, Michel Auclair and Odette Lara from Brazil. Miss Damar was the "Pearl of the Atlantic" jewel donated by jeweler Ricciardi to the most "sympathetic" guest, while Argentine actor Dolio Maria, whose linguistic gifts make him an ideal host, was Ricciardi's gift to the most liked male star.

The notable critics felt that their services had barely been tapped, as none of them was asked to lecture.

Cite Poor Quality of Entries

The greatest fault was considered the poor quality of the entries in general. Only at the very end, when the unofficially submitted "Hiroshima Mon Amour" and the German winner, "Die Brucke," were exhibited, did things brighten.

(Continued on page 16)

Yank Distrib. Spokesman Sees Dubbing No Threat To Mexico's Film Biz

Mexico City, April 5.

A Hollywood distribution company exec, spokesman for American distributors in Mexico, has denied that any threat to the Mexican picture industry exists because of plans to release Yank film product with a Spanish soundtrack.

The talk of "bankruptcy" of the Mexican industry because of Hollywood dubbing is "far fetched," the executive said. And he added that if the government issues a ban against import of Spanish soundtrack films this will not be a cure-all for industry ills.

Keen competition is good for any industry, and the end result of Hollywood dubbing will be to improve Mexican product for local producers will have to turn out better pictures, according to this executive.

Touching on the question of more exhibition time for national product, the distributor rep said what is needed are more film houses to keep up with rising population in this capital city and key outside centers. As for the hinterlands, he pointed out that public preference and programming always has favored Mexican product.

Rank Completes Three Major Improvements To Its Pinewood Studios

London, April 5.

Rank Organization has announced the completion of three major additions to the facilities it can offer producers using Pinewood Studios. These are the installation of multiple-track dubbing equipment, a tank claimed to be the biggest in Europe, and a music recording theatre situated at the old Denham Studios.

The Denham Theatre, equipped with three-track and stereophonic apparatus, is built well inside the main studio shell so that complete soundproofing is claimed. The intention is that it will be used not only for pix but also for disk recording. In addition to the main recording studio, there's a vocal booth for solo singers and choirs.

The Pinewood tank is 194 feet long, spanning 216 feet at the "horizon" end and 182 feet at the eye-level end. In the center of the main tank is a second, deeper, tank 50 feet by 18 feet in area and eight feet in depth. Whole affair was originally created for production of 20th-Fox' "Sink The Bismarck."

Rank Org recently laid down a concrete space, 40,000 square feet in area, on the lot behind the main sound stages. Also it brought in the only triple-head projector in Europe.

Mex. Assn. of Actors Reelects

Mexico City, April 5.

Rodolfo Landa and Jaime Fernandez have been reelected as general secretary and secretary of interior of the National Assn. of Actors.

New board, which takes over April 1, will hold office for two years.

British Pix Defense Org. Would Pay \$1,148,000 for Group of U.K. Films, Thus Keeping Them Away From TV

London, April 12.

German Film Biz Up In Foreign Countries

Frankfurt, April 5.

German film export biz showed a nice increase in 1959. In Portugal, of the 360 films, Germany showed 17 or 4.7% of the business. The United States lead with 195.

In Austria, 341 films had their first showings, of which 118 were German or German-foreign coproductions. That brought Germany into second spot in Austria. In Copenhagen, 23 films were German out of 330 exhibited in Stockholm 29 of the 362 were German, in Oslo it was 27 of the 277 total while in Helsinki, it was 29 of 391.

SEE JAPAN RELAXING PRINT RESTRICTIONS

Tokyo, April 5.

It looms likely that the print restriction on imported films will be relaxed, according to Haseki Nagahashi, chief of the Foreign Exchange Control Section of Japan's Finance Ministry.

Hayashi told VARIETY that improved domestic conditions have brought this move under consideration. At present, the regulation limits prints on an imported picture to 12, allowing 16 if the prints are made in Japan. The new regulations are expected to be announced early in April.

A deal involving \$1,148,000 is on the verge of completion by the Film Industry Defense Organization (FIDO) for the acquisition of a package of British pix which might otherwise have been sold to television. The deal itself has already received the endorsement of the executive board and will be consummated as soon as all legal problems have been cleared.

On the cash-receiving end of the negotiations will be British Lion, the government-owned distributing outfit. Involved in the package is a parcel of 78 ten feature films. They vary in age from five years and upwards. In all probability, the purchase money will be spread over a period of years.

Apart from the size of the deal itself, it has a special significance to the British industry inasmuch as it is indicative of a new thinking in relation to purchase prices. In the past, FIDO has come under fire from within the industry for trying to acquire rights at unrealistic prices. Indeed, that attitude was held to be largely responsible for the decision of John Woolf and Daniel Angel to make their recent deal directly with a commercial web.

In this package, FIDO is offering a price in the vicinity of \$15,000 per pic, which, if anything, is slightly better than the price obtained by Woolf and Angel and far ahead of earlier transactions. It will bring the total of films acquired by FIDO to more than 200. In view of the cash total involved, may well lead to other major deals in the near future.

From the point of view of British Lion, the deal has a particular attraction inasmuch as the company is running a substantial tax loss and the cash received will not be subject to immediate taxation.

It is believed, however, that a fair proportion of the money involved will in due course be returned to the National Film Finance Corp. which provided some financial backing for most, if not all, of the pictures involved. That, in turn, would have beneficial effects for the industry as it would increase the NFFC's revolving credit and enable it to be more helpful to indie seeking financial aid.

Electronic Sounds—But It's Not Music—As 'Paeon,' Gasmann Ballet, Accomp

Berlin, April 5.

Something special is to take place in May when the Berlin's Städtische (Municipal) Opera House world-premieres "Paeon," an electronic ballet by Remi Gasmann, an American composer, Oskar Sala, producer of the magnetic tape, and Tatjana Gsovsky, who handles the choreography.

Exceptionally produced by electronic means, with no use whatsoever of conventional musical instruments, the electro-acoustical reproduction of a magnetic tape thus replaces the traditional orchestra, Gasmann explained. Following his musical specifications, tape was produced by Sala in latter's sound studio for Mixture-Trautonium here.

Electronic music itself is nothing new, of course. New, however, is the Mixture-Trautonium which is used for Gasmann's "Paeon" ballet. American composer said that he has tried to exploit this machine's unusual possibilities and firmly believes in its future. "I think a completely new era of sound is opened up," Gasmann said. "The sound effects are simply overwhelming. It's the hottest thing in show business today. Its commercial aspect is enormous."

Mixture-Trautonium was also used in such films as "Labyrinth" and "Girl Rosemarie."

Gary Barnhill has taken over the operation of the Mulkey Theatre at Clarendon, Tex., from the Mulkey estate.

OUT NEXT WEEK!! INTERNATIONAL FILM NUMBER

of

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A FAMILIAR SIGHT ON WILSHIRE BOULEVARD

GRIFFING TOLL RIDING AGAIN

Wide-Image N.G. for Toll?

Modern screen aspect ratios being such as they are, a consideration in evaluations of the advantages of home toll television must center on how well received are the productions made first and foremost for the theatrical market. This is important because the features figure largely in all home toll programming.

As stated in *Variety's* review last week of the Academy Awards show on conventional tv, the films on view in excerpt form were loaned for widescreen presentation in theatres. They were too wide for the living room box, certain screen images, including Charlton Heston in the "Ben-Hur" clip, were beyond view.

Henry Griffing, head of Video Independent Theatres, mentioned a process whereby prints may be "squeezed" for tv exposure. Could be, but the fact remains that professional reviewers have complained of screen image losses in the International Telemeter system with which Griffing is closely associated.

The widescreen via-via the pinboxed home tv receiver doesn't constitute a major shortcoming in home toll, of course. But it obviously does impair certain of the values and corrective measures figure to be in order.

Using Eidophor For Teletalent Demo on April 27

Teletalent Inc. will stage a 90-minute closed-circuit telecast on April 27 for the Research Institute of America, utilizing the Eidophor projector.

The occasion will be a dinner meeting at the Waldorf Astoria, at which highlights of the last 25 years will be recreated in black and white on a 20x15 ft. screen placed behind the speakers' dais.

The show is being planned by writer Henry Denker and producer Marc Danovs and will be narrated by historian Allan Nevins and NBC commentator Chet Huntley.

The event marks the N.Y. public debut of the Eidophor system.

U.S. Vs. Europe

Continued from page 7

agreements with the two other principal film producing nations in the Common Market.

The unsubsidized German industry has felt that it had to keep its quota powers in order to compete with what the MPEA law calls the "supply of artificially low-cost product" from France and Italy.

September Vital

Of particular interest to U. S. observers at upcoming GAAT negotiations in September will be how the Common Market representatives try to reconcile various film trade restrictions with GAAT regulations. Although GAAT permits the formation of regional economic associations, they supposedly are not to be designed to be discriminatory towards other, non-member nations. In fact, GAAT provides that if country A violates its obligations in a certain area towards country B, the latter can demand compensatory changes in another field.

MPEA execs pointed out that the U. S., which has always backed the Common Market idea as a means towards realization of the united Europe demanded by U. S. defense policy, now is beginning to see it as impairing U. S. export trade. Thus, U. S. government reps can be expected to push through the OEEC and GAAT for the liberalization which the MPEA seeks.

Interesting sidelight to the overall situation is the dilemma presented by Spain. Latter, which still has a balance of payments problem, is inching towards greater trade with the rest of Europe through its recent affiliation with the OEEC. Officially Spain acknowledges the need for fewer government controls to encourage the trade she so desperately needs. However, the government has just moved in the opposite direction on the matter of film imports by giving Minister of Education Fontan near dictatorial powers through new dubbing regulations. Matter, one of the thorniest problems now facing MPEA is due to be explored in talks between Fontan and MPEA execs later this month.

AB-PT Paying 25c

Board of directors of American Broadcasting-United Paramount at a meeting in New York declared the regular quarterly dividend of 25c per share on both the common and preferred shares of the company.

Both are payable June 15 to shareholders on record as of May 20.

BRANDO, WAYNE, LEWIS NEW ACTOR-DIRECTORS

In the not too distant future expected for all to see will be the results of what might be the start of a new trend in theatrical film production. The actor, having eschewed the guidance of another individual through the various stages of his pretended emotional life, has taken unto himself the role of director. Kid Theopian never had such power.

Finished shooting are three features in which the star, for the first time, also is his own director. There's Marlon Brando's "One-Eyed Jacks." And John Wayne's "Alamo." And Jerry Lewis' "Bell Boy." These make for interesting representation, in that actor Wayne is outdoor he-man, Brando tends toward Method, and Lewis is far out burlesque and pathos.

The idea of a performer also calling the turns on a picture isn't new, of course. It has been done, but limited, by such as Laurence Olivier, James Cagney, Ray Milland, Robert Montgomery and Dick Powell. But these have come few and far between; now there are three all together.

Major part of the how-come?

(Continued on page 15)

BARTLESVILLERS INTO 36 TOWNS

By GENE ARNEEL

Marking a major step toward the expansion of home-toll television, Henry Griffing, president of Video Independent Theatres of Oklahoma City, disclosed in New York last week that his outfit has municipal franchises to operate pay-as-you-see tv in 36 cities and towns throughout the southwest.

Video Independent, which runs 200 film theatres in the territory, is the same outfit that in 1957 put on Telemeter. This was a pay-see system carried into 900 homes in Bartlesville, Okla., and which failed because of mistakes which Griffing readily acknowledged.

Video Independent also conducts community tv systems in five states, reaching homes via wired hookups which are otherwise being regular reception and at a cost of \$7 monthly per home.

Griffing was in Gotham following an inspection of the Paramount-Telemeter trial now in its second month in West Toronto. There seems no question but that Griffing's new home toll plans all revolve around operating with Telemeter on a franchise basis.

Said Louis Novina, Telemeter chief: "We are within \$5 of negotiating a deal for at least three states." The "we" included Griffing.

Need of Bases

Only factor apparently causing a holdup on introduction of Telemeter in Griffing's area centers on availability of the Telemeter coin boxes. On the basis of comments made by the exec and Novina, taking precedence on delivery of the home installations are subscribers in Canada. Filling of backlog orders will require another several months.

Otherwise, Griffing has an important head start, considering that the cabling already is laid in Bartlesville as it is in the community antenna areas.

Theatremen offers no equivocation about his Telemeter pertinence. He states it's "the most exciting and revolutionary entertainment innovation since the advent of talking pictures."

Telemeter's three-channel pay-as-you-see theatre in the home solves all the problems he encounters. (Continued on page 16)

Soothsayers Ask As to Toll's Future: Does Theatre Precede the Parlor?

Day-and-Date?

Perhaps southwest circuit operator Henry Griffing has the answer as to who gets feature picture programming—theatrical exhibition or television. He thinks exhibs and the tv'ers can get the product day and date.

When he conducted his own experiments in Bartlesville, Okla., a few years ago, he said, he found the home toll run to have "no visible encroachment on the theatrical boxoffice."

MSGR. M'CLAFFERTY ON DECENCY'S REPRISALS

National Legion of Decency, according to its past exec director, Msgr. John J. McCafferty, does not have any "central policy" which "imposes any boycott or abstention for a period of time" against theatres which have aroused the Legion's anger by showing a picture which has been condemned by the Legion.

McCafferty made this statement Sunday (10) in the course of CBS-TV's taped "Small World" show in conversation with producer Otto Preminger and actress Deborah Kerr. Preminger posed the question twice before the churchman answered directly.

At first the churchman replied to Preminger by saying that as far as he could recall, the Legion does not go to a motion picture company and "make a demand that this or that be done—or that this or that not be done." When Preminger persisted on the theatre boycott issue, McCafferty said there was no "central policy" on the matter, but added:

"There may be efforts on the local level for such supplementary action, but that is within the discretion and within the freedom of those subsidiary local efforts, because the national office of the Legion would give to those local efforts the freedom which all of us would like to see observed in all the sectors of society, namely, a responsibly-use freedom."

Twice Preminger broke in to ask the churchman whether he personally approved of such actions.

Closed-Circuit Firms Battling Hard For Heavyweight Champ Whooped

Closed-circuit television firms are starting to bid for the video, radio and film rights to the Ingomar-Johannson-Patterson heavyweight championship return match although it has yet to be determined who owns these rights. Moreover, no date has been set for the fight nor have official contracts been signed.

The desire to get there "bristled with the most" has observers, and particularly theatremen who see these closed-cv events, wondering if the struggle for the rematch ancillary rights will result in the same fiasco that scoured the nation on boxing after the initial Johannson-Patterson clash.

Feature Sports, of which attorney Ray Cohn is a principal, is the promoter of the fight. It obtained the rematch contract by buying out Reemco Enterprises, the firm that promoted the first fight and which ran into difficulties with the State Athletic Commission and the N. Y. State Attorney General's office for irregularities in promoting the fight and in the disposition of the ancillary rights.

Other Rights

The tv, radio and film rights to the initial bout were held by Floyd Patterson Enterprises and TelePrompster Corp. The contract also gave these firms the same rights to the rematch. However, after

the Attorney General charged these companies with "monopoly," TelePrompster entered into a consent decree and agreed to relinquish its rights to the return bout. However, TelePrompster prey Irving B. Kahn stated: "We retain the privilege of bidding or negotiating for these rights."

The Attorney General has also moved against Floyd Patterson Enterprises on monopoly charges. Although there have been reports that Feature Sports has been negotiating to obtain the rights held by Patterson Enterprises, no contract has been signed as far as is known. Therefore, it's believed that the bids made to Feature Sports are premature.

Bid of 500 Gsf

TelePrompster is said to have bid \$500,000 for the ancillary rights to Johannson-Patterson fight and an extra \$200,000 for the Archie Moore-Erich Schoepner lightweight title bout if the latter bout takes place within 30 days of the heavyweight fight. If the fights are held within the same month, duplication of the line charges will not be necessary.

Teletext C.S.P. Inc., a firm new to the closed-cv field, says it has placed a bid topping the TelePrompster offer. In addition, Robert P. Swanson, president of the firm, contends his company con-

trols more projects than any other closed-cv firm. Teletext claims to have signed a deal with Giant-Vue, a Detroit company that manufactures large-screen closed-cv equipment.

Teletext is made up of former employees of TelePrompster. Its basic business is a prompting device and various group communications services. Recently the firm obtained new financing through the N. Y. Stock Exchange firm of Federman, Stonehill & Co., of which Harrison Reader, former film producer (Republic) is an official.

Electronic Entertainment, a firm headed by Joe Roberts, former International Boxing Club side, is also interested in handling the closed-cv aspects of the fight. Roberts' suggestion to Feature Sports is that the promotion firm stage the closed-cv event itself, with Roberts' firm handling the arrangements for a fee and a percentage.

On the sidelines so far is Theatre Network Television, which prior to TelePrompster's entry into closed-circuit television was the foremost producer of the fight theatre-cas'. It's believed, however, that TNT will be active in the bidding once the tangle relating to the rights is unraveled and the contracts for the rematch are officially signed and approved by the State Athletic Commission.

The increasing prominence of home toll television, given impetus by the introduction of Telemeter in Canada, its expected presentation in the United States by Video Independent Theatres in the Southwest and the on-the-air Hartford test of Zenith in collaboration with RKO General, all have brought to the fore much intra-trade wondering about the legalities and practical economics of feature picture licensing.

Nub of the matter is this: Who in time to come gets the product first, (1) the home toll impresario or (2) the local theatremen?

So far all toll shirings have been experimental in nature and the distributors have provided the pictures on that basis.

Henry Griffing, president of Video Independent Theatres, in New York last week, said his long experience in the industry leads him to the conviction that the producer-distributor is impelled to do business with the source that yields the most money. This clearly is correct, but only to a certain extent.

In the first test of Telemeter several years ago in Palm Springs, Calif., the distrib also provided their features. But they suddenly stopped doing this when a driven theatre operator filed a complaint with the Dept. of Justice about his being denied bidding privileges.

Somewhat of a murky picture presents itself when the matter is delved into more deeply. Legal and economic precedents have yet to be established.

For example, home-toll might well be in a position some day to outbid first-run theatres for feature product. But this doesn't necessarily mean that the tv outlet gets the product. Some opinion in the trade has it that subsequent-run theatres in the same area must be considered. Would televising the features mean rendering impotent the films' box chances of the suburban houses? And would loss of the suburban money be adequately compensated for by the revenue derived from home toll. Too, the distrib like to do business with old customers, meaning theatres, who in their struggle for survival might be desperately in need of the theatres.

Distrib reps, from local level on up to national homeoffices, for years have had close ties with exhibs from standpoint of both business and friendship. This could mean an edge for the exhib in the competition for product.

This leads to another angle, focusing on to what extent theatres and home-toll will be in competition. Partisan Telemeter voices proclaim that home toll and theatres can exist side by side, each catering to a different audience. Theatres, they say, will continue to have the young people as ticket buyers. Name toll will have parents and older folks who wouldn't be going out to a theatre in the first place. Who's crystal ball is to be used?

Horst Into 'Harry'?

Continued from page 1

York last week, Buchholz, who has been shooting "The Magnificent Seven" for the Mirisch Co. and United Artists in Mexico, is being urged by his employers to Americanize his first name from Horst to Harry.

Feeling is that name Horst, by which he already is known to U. S. legit and art house audiences, will subliminally disaffect the general American film audience. Latter, it's argued, will unfortunately be reminded of the Nazi "Horst Wessel Song." Conversely, producers reportedly feel that with a change in name, general audiences might well become just wild about Harry.

The fact that the actor, who has begun to establish himself in the U. S. and already is a big draw in England and Continental countries (as well as Germany's No. 1 star), all under name of Horst, seems to be of secondary consideration to U. S. showmen at the moment.



Brando

!

Magnani

!

Woodward

!

Tennessee Williams'

the
Fugitive
Kind

UA MARLON BRANDO • ANNA MAGNANI • JOANNE WOODWARD IN TENNESSEE WILLIAMS' "THE FUGITIVE KIND"

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**APRIL 14 - WATCH NEW YORK
ASTOR AND PLAZA THEATRES!**

National Boxoffice Survey

Trade in Pre-Easter Upbeat; 'Ben-Hur' Still First, 'Daisies' 2d, 'Unforgiven' 3d, 'Planet' 4th

With Easter vacations already started for students in some key cities covered by *VARIETY*, and fresh product on release in many others to take advantage of the coming holiday week, box is picking this season nationwide. Even the arrival of springlike weather is proving no handicap to the upsurge in trade.

"Ben-Hur" (M-G), helped by its many Oscars, again is easily coping first position, with the greatest run to date. "Don't Eat Daisies," also from Metro, is leading in second spot. "Unforgiven" (U-A), another newie, is showing enough to cop third money.

"Visit to Small Planet" (Par), another new entrant, is landing in fourth place. "Can-Can" (20th), with enough playdates for the first time to place in weekly ratings, is winding up fifth. It is playing in four theatres.

"Home From Hill" (M-G), second a week ago, is finishing sixth. "Man in Havana" (Col) is taking seventh position against fourth place last round.

"Who Was That Lady" (Col), third last stanza, is cupping eighth place. "Room at the Top" (Cont), high on weekly lists for some time, is capturing ninth spot, by dint of the Academy award to its leading femme.

"Wake Me When It's Over" (20th), just out this week, is taking 10th position. "Windjammer" (NT) is winding up 11th while "Sudden-

ly Last Summer" (Col) rounds out the Top 12 list.

"Once More With Feeling" (Col), "Black Orpheus" (Lepert), "Kidnapped" (BV), a newie, and "Nun's Story" (GB) (reissue) are the runner-up films in that order. "Orpheus" is stronger because brought back for special dates or given added coin as result of being Oscarred as best foreign film.

Besides "Daisies," which undoubtedly will be heard from additionally in the future, there are several other new pics which hint promise. "Snow Queen" (U) looks tops in this category with \$60,000 racked up on first week out in keys covered by *VARIETY*.

"Because They're Young" (Col) is a bit spotty this first week out to any extent but hinting nice potential. "Tall Story" (WB) shapes stout on initial playdates this season at N. Y. Palace.

"Rosemary" (Films Around World), fast in N. Y., shapes trim in L. A. "Angry Red Planet" (AI) looks slick in Boston. "Behind Great Wall" (Cont) looks good in Toronto.

"Sink Bismarck" (20th) okay in K. C. is fine in Philly. "Operation Petticoat" (U) still is okay in Louisville on longrun.

"Secret of Mystery" (Todd), nice in Chi shapes terrific in L. A. "Nude in White Car" (T-L), okay in Detroit, looks good in Washington.

(Complete Boxoffice Reports on Pages 8-9)

UA Economics

Continued from page 1

Mort Krushen, who, in turn, reports to veep Roger Lewis. However, the word has been passed down to cut expenses. The expense accounts of most of the staff publicity men have been halted. Approval of department heads is now required for all business luncheon dates and other entertainment expenses. The clamp on expenses, union staffers are inclined to believe, has a connection with the opening of negotiations between the company and the Screen Publicists Guild for a new contract.

Tightening at UA will recall the bone surgery of only a few weeks ago at Paramount Pictures and Barney Balaban's subsequent credo that the future of Paramount lay with television (per the Telemeter testing now on in Toronto), though Paramount will finance and produce a big budget biblical epic, "Dear and Glorious Physician," based on the Taylor Caldwell long-seller and with the admitted hope at Para that DeMille's ghost will reappear at the boxoffice.

United Artists' promotion under Max Youngstein has operated in recent years with showmanly vigor strictly centered upon local newspapers. Radio spots were used with some regularity but UA has long been chary of TV spots (see separate story, this issue, on Charlie Einfeld's full-scale use of video-air in 1959). UA, because of its rampantly pre-prosper policies, has always enjoyed cordial ties with Hearst, Scripps-Howard and other chains.

The present re-examination of practice follows by only some months a series of new titles and promotions bestowed on key field men who have been handling the UA first-run promotional pattern around the country for many years.

Manhattan traders believe that the economy move is more basic than individual budgets for given releases. UA's expenditures for "On the Beach" and "Solomon and Sheba" are estimated at about a \$1,000,000 each. Both films have scored solidly at the boxoffice, but UA has many other promotional problems via subsidiaries in other fields.

There are indications that UA is having second thoughts on the amount of daily coin it spends for each picture. "The Unforgiven," an important and expensive entry starring Burt Lancaster and Audrey Hepburn and directed by John Huston, hardly received the same selling attention in terms of dollars as accorded "On the Beach" and "Solomon and Sheba."

Allied Reports

Continued from page 7

ties with special beneficial terms and advertising allowances. WB is also charged with seeking "ethical" percentage terms rather than the full dollar value of each picture. This system, says Allied, builds ego in the sales department, but results in substantial losses to WB because the films remain unsold. Allied cites one specific example of how one theatre has crossed WB product off its list. It answers WB's contention that the film company is not concerned with an exhibitor's overhead by stating that "the records of Warner's sales department will reveal direct involvement with overhead with many of Warner's sales topers' friends operating first-run large city theatres, and large former or affiliated theatres generally." WB's failure to consider overhead in smaller theatres, says Allied, is costing the company many probable playoffs of pictures while they're fresh and at their full box-office potential.

In suggesting to stockholders and directors that WB's sales policies be modernized, Allied recommends that the remuneration of lower echelon sales staffers be put on an incentive or commission basis. "We suggest this," says Allied, "for we believe that incentive selling would be the quickest way to eliminate the present 'don't give a darn' attitude that is so deeply ingrained in Warner's present sales force."

Allied also suggests that pictures be moved down the market so that the greatest penetration can be obtained and that terms asked for these pictures be geared to the individual theatre's ability to pay.

Jim Roosevelt Soundtrack Labelling Called Offensive & Unenforceable

Washington, April 12.

Bill by Rep. James Roosevelt (D-Calif.) to require relabelling of foreign-made films and soundtracks appears doomed as result of opposition from three Administration departments and the Tariff Commission.

In reports submitted to the House Ways and Means Committee, State and Commerce Departments registered stiff opposition on grounds the legislation might bring about retaliatory moves by foreign countries. Treasury Dept. and Tariff Commission had no objections to purpose of bill but said it would be difficult if not impossible to enforce.

The bill introduced by Roosevelt last summer, would require a country-of-origin statement on all motion pictures, television films, recordings and soundtracks made overseas. Under present law, labels are required only on the containers.

Commerce and State Departments were equally adamant in their objections. Commerce Under Secretary Philip A. Ray said enactment of the bill would "jeopardize the well-being" of the motion picture industry by posing a threat to its sizeable overseas distribution. Any act interpreted as a restriction in U.S. import policies would have "adverse consequences" for American overseas trade, Ray explained.

Assistant Secretary of State William Macomber Jr. said passage of the bill would "irritate" foreign producers as to "encourage retaliatory measures" against U.S. films, even to the point of direct restrictions on imports.

Roosevelt is preparing rebuttals to the objections, but the opposition appears too great a hurdle for his measure to clear this session.

Now's Biz?

Continued from page 1

money do not necessarily tell the full story. Market researcher Albert Sindinger states that grosses in January and February were above the corresponding months of the year previous, while March brought a decline. This does not fill out a complete picture for the reason that there's no indication of the costs of the features programmed at the time. Production budgets are going up and up and the h.o. must go up commensurately or there's no gain.

Fitting punchline comes from the head man of a national circuit who was questioned about his b.o. ups and downs.

He said: "We make money when we have good pictures."

He then was asked: "What are good pictures?"

His retort: "Those which make money."

Perhaps this represents valid reasoning in an industry which sees a picture such as the critically acclaimed and well publicized "Diary of Anne Frank" fail, while at nearly the same time a much ridiculed "Hercules" prospers.

Brando, Wayne

Continued from page 13

lies in the nature of the film business today. Many personalities have their own production companies and, subject to approval of their backers, are free to do as they like. Evidently they like the majesty of holding the directorial reins.

Whatever the background, the fact is that Brando, Wayne and Lewis already have done right well in terms of public attention. Brando and Wayne particularly have gotten unusually hefty publicity around their new enterprise.

Big break accruing to Brando this week is the cover and inside piece in Life mag on "Jackie." Brando the Director gave actors generally a kick in the teeth and in so doing got an eight-page photo account of "Jackie."

He's quoted as saying: "I have no respect for acting. Acting, by and large, is the expression of neurotic impulse... Acting is a bum's life."

On the other hand, direction gives Brando "deep personal satisfaction."

Handle-With-Care Metro Slogan; Not Hurrying 'Ben-Hur' in 35m

Exhibitor enthusiasm that Metro will be making "Ben-Hur" available in 35m for May and June dates is considerably premature. The hopes of theatremen were raised by an Allied States Assn. bulletin that 35m prints will be available in May and that Metro is taking early June dates in some situations.

Actually, Metro plans to start manufacturing the 35m prints in May, but that does not mean that the company will be accepting any 35m dates at that time. The \$15,000,000 cost of "Ben-Hur" has Metro taking extreme care that the picture does not receive too speedy a payoff. The company's experience with such films as "Till Cry Tomorrow" and "Cat on Hot Tin Roof" has its executives firmly convinced that it takes considerable doing to chalk up whopper grosses and there's no intention of disrupting the chances of "Ben-Hur" by rushing it out in regular 35m release. Metro is convinced that a too-early issuance of the 35m version will destroy the film's potential and that not even the cost of the print could be recovered under those circumstances.

The company therefore will withhold all 35m dates until it is sure that the 70m hardticket date is washed up. Then, and only then, will the film be trickled down to the lesser situations in 35m. It will be many, many months past June before any theatre in the U.S. or abroad can hope to obtain a 35m booking.

'Alamo' Not Yet Dated

Dallas, April 12.

Site for the local showing of John Wayne's epic, spectacular of the Battle of the Alamo on Oct. 3 has not yet been decided, though it has been reported that the Interstate Theatre Circuit and Trans-Texas Theatre Circuit are in active bidding for the pic. Both now operate theatres in the city to handle the Todd AO process in which "The Alamo" has been made.

However, it was reported that one of the circuits was considering equipping another theatre for movie-theatre because it had a top seating capacity.

Trade Lingo Spread

Chicago, April 12.

Another instance of trade lingo pickup by public journals is this Chi Daily News head, referring to Todd's "Secret of Mystery" switch to grind.

"Smellie" Ends Hard Ticket Run.

Nowhere in the story text, however, was there mention of "hard ticket," the phrase used being reserved seat. Indicating a head writer with picture biz savvy.

Trans-Lux Net At \$332,287

Trans-Lux Corp. and subsidiaries had a net profit of \$332,287 or 60¢ a share for the year 1959. Perceval E. Furber, chairman and president, revealed in the annual report.

Furber points out that in prior years the consolidated statements included earnings of partly-owned subsidiaries only to the extent that dividends were received. For 1959, the consolidated statements include operations of all subsidiaries in which the company owns over a 50% interest. Had the 1959 consolidation principles been applied in 1958, consolidated earnings for that year would have been reported at \$233,089, after deducting a nonrecurring loss of \$39,617.

Income from the company's entertainment division (Trans-Lux Distributing, Trans-Lux Pictures, Trans-Lux Theatres and Trans-Lux Television) totaled \$2,873,376 for 1959. Income from the communications division totaled \$2,794,538. Latter division includes Trans-Lux Movie Ticket Corp. and Trans-Lux Market News Corp.

In his message to stockholders, Furber reported that the distributing and pictures subsidiaries had one of their best years in 1959. Trans-Lux Theatres presently operates 10 theatres, eight first-run, one deluxe subsequent run and one new-seat house.

Company's annual meeting of stockholders will be held April 28 at the New York home office.

Picture Grosses

'Can-Can' Capacity 146,
Toronto; 'Wall' Okay 6G,
'Feeling' Boff 20G, 2d

Toronto April 12
Only newcomers are Canadian
from the American market. 'Rebel
Without a Cause' and 'The Kid
napper', both a bit disappointing
though 'Wall' is only at the small
theatre. Second season of 'Can-
Can' and 'Once More With Feel-
ing' are occasional with night
capacities. 'Home From Hill' and
'I'm All Right Jack' both in third
frames, are excellent.

'Ben-Hur' is still capacity in
17th session at the University.
'Summer Place' is also holding up
in 13th cinema with no change in
box taking.

Estimates for This Week
Carlton Bank 2,348, \$11.50
— Once More with Feeling Col
2d wk. Suck \$20,000. Last week,
\$23,000.

Century, Downtown, Glendale,
Midtown, Odens, Oakwood, Prince
of Wales, Sarsboro, State, Vogue
Taylor 1,338, 1,670, 1,670, 1,670,
752, 1,136, 1,200, 684, 694, 499, 50-
85—'Killer of Killers' Col and
Rebel Bred Col. Fair
\$20,000. Last week, \$20,000. 'An-
dromeda' Col. Fair. \$17,500 for capacity of 2,276 in 5
houses.

Hollywood, LP, 1,000, \$11.25
— Summer Place WB 18th wk.
Good \$6,000. Last week, same.

Hyland Bank 1,057, \$11.25
— I'm All Right Jack Col. 3d wk.
Big \$30,000. Last week, \$30,000.

Imperial, PP, 1,343, \$11.25
— Who Was That Lady? Col. 4th
wk. Hefty \$10,000. Last week,
\$11,500.

International, Taylor, 592,
\$1.25 — Father Penitentiary
Indie 4th wk. Good \$3,000. Last
week, \$3,500.

Lew's, Lew's, 2,073, \$11.25
— Home From Hill Col. 3d wk.
Fine \$10,000. Last week \$13,000.

Live, 1,111, \$11.25
— Can-Can 20th wk. On two-
day, with nights turnarounds,
wham \$11,000. Last week, for five
days, \$11,000.

Yours, Taylor, 695, \$11.50
— Behind Great Wall Col. Okay
\$6,000 or over. Last week, Richard
11 (FD) reissue at \$9-81.25,
\$4,500.

University, PP, 1,382, \$1.50
— Ben-Hur M-G. 17th
wk. Capacity \$20,000. Last week,
ditto.

Uptown, Local, 2,745, \$5-81.25
— Last Voyage M-G. 4th wk.
Fair \$6,000. Last week \$7,000.

CHICAGO

Continued from page 9
wk. Good \$13,000. Last week,
\$14,000.

Monroe, Jovan, 1,000, \$5-80
— 'Comanche Station' Col. and
Orli 2455 — Col. Okay \$4,500.
Last week, 'Cuban Rebel Girl'
Indie and 'Violent Women' In-
die, \$4,500.

Oriental, Local, 3,400, \$9-81.80
— Sink Bismarck 20th wk. Suck
\$23,000. Last week, \$29,000.
— Renato RAK 1,000, \$9-81.80
— Visit to Small Planet Par. 2d
wk. Big \$10,000. Last week,
\$26,500.

State-Lake, RAK, 2,400, \$9-81.80
— The Unforgiven U.A. 17th
wk. Strong \$28,000. Last week 'Who
Was That Lady' Col. 7th wk.
\$14,000.

Star, HAE, Balaban, 685, \$1.80
— Black Orpheus Loperit 2d
wk. Buffo \$10,000. Last week,
\$7,500.

Todd, Todd, 1,000, \$1.75-83.50
— Ben-Hur M-G. 16th wk.
Capacity \$30,000. Last week,
\$28,000.

United Artists, RAK, 1,700, \$9-81.80
— Man in Havana Col. 3d
wk. Fair \$16,000. Last week,
\$2,000.

World, Teitel, 600, \$9-81.50
— 'Crabes Are Flying' WB 4th wk.
Nice \$4,000. Last week, \$4,600.

KANSAS CITY

Continued from page 9
homa Territory U.A. Very slow
\$5,500. Last week, suddenly Last
Summer Col. and 'Hill Bent for
Leather' Col. 7th wk. \$4,000.

Plus, NTA, 1,500, \$1.25
— 'Solomon and Sheba' U.A. 3th
wk. Okay \$4,000. Last week, \$5,000.
— Paramount U.P. 1,500, \$1.25-81
— 'Nun's Story' WB. reissue, Mild
\$4,500. Last week, 'Hill in Pink
Tights' Par. \$5,000.

Reay, Duval, 250, \$1-81.50
— 'Don't Eat Daisies' M-G. Suck
\$12,000. Last week, 'Who
Was That Lady' Col. 16th wk.
\$5,000.

Uptown, Granada, NTA, 2,043,
1,211
— 2d wk. Okay \$6,500. Last
week, \$11,000.

'Daisies' Tall \$11,000,
Seattle; 'Wake Me' 7G

Seattle, April 12
Summer seems to be taking its
toll here this season but there are
some good spots. 'Ben-Hur'
helped by many Oscars in pushing
to a great take in 10th round at the
Blue Mouse. Because 'They're
Young' is rated very mild at Fifth
Avenue on opener. 'Don't Eat
Daisies' is headed for a career
crucial at Music Hall but 'Wake
Me When It's Over' is a quite mod-
est at Paramount for first round.

Estimates for This Week
Blue Mouse Hamrick 759
\$10-83 — Ben-Hur M-G. 10th
wk. Great \$14,000. Last week,
\$13,200.

Columbia Fox Evergreen 1,870,
\$1-81.50 — Visit to Small Planet
Par. 2d wk. and 'Music Box Kid'
U.A. Good \$7,000 for nine days.
Last week, 'Planes, Trains and
'Circus Stars' Par. \$10,000.

Fifth Avenue Fox Evergreen,
2,500, \$1-1.50 — Because They're
Young Col. and 'Breakout' In-
die. Mild \$6,500. Last week,
\$6,200.

Music Box Hamrick 850, \$1-
81.50 — On Beach U.A. 9th wk.
Suck \$7,500. Last week, \$7,700.

Music Hall Hamrick 2,500, \$1-
81.50 — Don't Eat Daisies
M-G. Suck \$11,000 or close.
Last week, 'Home From Hill'
M-G. 3d wk. \$4,200.

Orpheum, House, 2,600, \$1-
81.50 — Kidnapped RV. NNG
\$6,000 or over. Last week, 'Sap-
phire' U. and 'Wild and the In-
nocent' U. 3d wk. \$2,500.

Paramount Fox Evergreen,
3,167, \$1-81.50 — Wake Me When
It's Over 20th wk. and Touch of
Larney Par. Modest \$7,000.
Last week, 'Porgy and Bess' Col.
3th wk. \$4,300 at \$1.75 top.

BOSTON

Continued from page 9
other \$24,000 capacity for 10
shows. Last week, \$28,000.

Reverie, Indie, 700, \$1.25-
81.80 — Our Man in Havana Col.
3th wk. Hefty \$10,000. Last
week, \$12,000.

Metropolitan, NET, 4,357, 70-
81.10 — Last Voyage M-G. and
'Fighting Men' Indie. 2d wk.
Light \$9,000. Last week, \$11,000.

Memorial, RKO, 3,000, \$9-81.10
— On Beach U.A. and 'Pier 5'
Havana U.A. 8th wk. Neat
\$7,500. Last week, \$9,000.

Orpheum, Lew, 2,900, \$9-81.50
— Home From Hill M-G. 3d wk.
Lefty \$12,000. Last week, \$15,000.

Paramount, NET, 2,357, 70-
81.10 — Masters of Congo Jungle
20th wk. and 'Ben and Louie'
Dog WB. reissue. Okay \$14,000,
but below house.

Pittman, ATC, 1,000, \$9-81.10
— 'Third Voice' 20th wk. and 'Enemy
Below' Indie. Opened today
'Tues' 1st week. Anatomy of
Murder Col. and Room at Top
Cont. reissues today, \$6,500.

Saxon, Saxon, 1,100, \$1.50-83-
81.10 — Ben-Hur 21st wk. The 20th
week was capacity \$28,000 for 10
shows, a capacity.

Trans-Lux, T.L., 730, 75-81.25
— 'Planes, Trains and 'Carnival
Girl' Indie. 2d wk. Good \$4,700.
Last week, \$6,200.

MINNEAPOLIS

Continued from page 9
and Bishop M-G. reissues,
\$5,000.

St. Louis Park Field, 1,000,
\$1.25 — Sapphire U. 3d wk.
Loud \$4,500. Last week, \$4,000.

State Park, 2,200, \$1-81.25
— 'Who Was That Lady' Col. 4th
wk. Holding up very well, with
healthly \$8,000. Makes way for
'Please Don't Eat Daisies' M-G.
Last week, \$9,500.

Suburban World, Mann, 800, \$1-
81.25 — Room at Top Cont. reissue.
Mighty \$5,000. Last week, 'Magi-
cans' Indie. 4th wk. \$2,000 for
5 days at \$1.25 advance.

Uptown, Field, 1,000, \$1.25-
81.25 — Black Orpheus Loperit.
Resuming foreign film policy with
this pic which won Oscar as best
foreign pic. Won at \$4,000. Last
week, 'On Beach' U.A. 2d run,
\$2,500.

World, Mann, 400, \$5-81.45
— 'Our Man in Havana' Col. 2d
wk. Nifty \$6,500. Last week,
\$4,000.

CLEVELAND

Continued from page 9
Rebel Bred W.B. \$8,000.

Ohio, Local, 1,020, \$1-82.75
— Ben-Hur M-G. 12th wk. Great
\$17,000. Last week, \$15,000.

Palace, Rich & Harpers, 2,737,
\$9-81.50 — Visit to Small Planet
Par. Very good \$15,000 or near.
Last week, 'Masters of Congo
Jungle' Suck \$11,500.

State, Local, 2,200, \$5-81.25
— 'Don't Eat Daisies' M-G. Great
\$25,000. Last week, 'Home From
Hill' M-G. 3d wk. \$6,000.

Suburban, Local, 2,700, \$5-81.50
— 'Nun's Story' RV. 2d wk. Poor
\$4,000. Last week, \$5,000.

ST. LOUIS

Continued from page 9
week 'Porgy and Bess' Col. 4th
wk. \$8,000.

Fox, Arthur, 3,000, \$9-80 —
— 'Snow Queen' U. Trim \$16,000.
Last week, 'Country Girl' Par.
and 'Bridges at Toko-Ri' Par. re-
issues, \$18,000.

Local, Local, 3,000, \$9-80 —
— 'Last Voyage' M-G. and 'Affair
in Havana' AA. Suck \$8,000. Last
week, 'Home From Hill' M-G.
3d wk. same.

Orpheum, Local, 1,900, \$9-80 —
— 'Boy Pirates' U.A. and 'Oklahoma
Territory' Col. Fair \$8,000. Last
week, 'Suddenly Last Summer'
Col. 3d wk. \$4,000.

Pageant, Arthur, 1,000, \$9-80 —
— Room at Top Cont. Nice \$4,
000. Last week, 'Sapphire' U.
3d wk. \$1,500.

St. Louis, Arthur, 3,000, \$9-80 —
— 'Who Was That Lady' Col. and
'Glenn Miller Story' U. reissue.
2d wk. Big \$9,000. Last week,
\$12,000.

Shady Oak, Arthur, 700, \$9-80 —
— 'Sapphire' U. m.o. Okay \$2,
500. Last week, 'Mating Time'
Indie. 2d wk. \$3,000.

BROADWAY

Continued from page 9
— 'Can-Can' 20th wk. 4th wk. Fifth
round ended yesterday. Ticket
on another first one at \$28,000. The
fourth was \$17,000.

State, Local, 1,000, \$1.50-83.50
— Ben-Hur M-G. 21st wk.
Many shows won in this pic are
helping the picture some house
has been sold to capacity in recent
weeks. Current round ending up
today. 'Wall' looks like capacity
\$48,000 on 12 performances. Last
week, \$47,000 on 13 shows. Stays
indie.

Victoria, City, 1,000, \$1.50-83-
50 — 'Company of Hearts' (Par.).
First round ending today (Wed.)
is heading for okay \$16,000 or
close. Holding up ahead. 'Some
Head It Has' U.A. and 'Hole in
Head' U.A. reissues. 3d wk.
dull \$5,000 for six days.

Warner, SW, 1,416, \$1.50-83.50
— Secret of Mystery Todd 8th
wk. This is a winding today
(Wed.) is heading for okay \$18,000.
The seventh, \$17,000. Stays on.

First Run Arts
Baronet, Bred, 426, \$1.25-82
— Day of Trumors 20th wk. 2d
wk. This season ending today
(Wed.) looks like last round, \$6,200.
First was \$6,300. Stays indefi-
nitely.

Fine Arts, Daniel, 600, \$9-81.80
— Flying Colors WB 4th wk.
Third week ended Monday (1)
was fair \$10,000. Second was
\$14,000.

Rockman, RAK, 590, \$1.25-
81.75 — 'Remains' Films Around
World 12th wk. The 12th session
concluded Sunday (10) was fancy
\$6,700 at \$7.99 on 11th week.

Fifth Ave. Cinema, RAK, 250,
\$1.25-81.80 — Jazz on Summer
Day Indie. 3d wk. Second frame
ended Sunday (10) was good \$4,100.
Opener, \$4,900.

55th St. Playhouse, Moss, 253,
\$1.25-82 — Jazz Summer Day
(Indie) 3d wk. Second week ended
Sunday (10) was big \$5,000 after
\$6,400 opener.

Normandie, T.L., 592, \$1.25-
81.80 — 'Conspiracy of Hearts'
(Par.) Initial round finishing today
(Wed.) looks like only okay \$7,000.
Stays on. In ahead, 'Touch of Lar-
ney' Par. 3d wk. \$4,800.

Little Carnegie, L. Carnegie,
520, \$1.25-82 — 'Ikuru' (Brandon)
(13th wk. The 12th session con-
cluded Monday (11) perked up to
dandy \$7,100 after \$6,500 in 11th
week. Stays at least until after
Easter week of this pic.

Guild, Guild, 450, \$1-81.75
— 'Mouse That Roared' Col. 25th
wk. The 24th round completed
Sunday (10) was good \$6,500 after
\$7,200 for 23d week. Neat and
amazing run with 'I'm All Right,
Jack' R.K. due in April 25.

Murray Hill, RAK, 565, \$5-81.80
— 'Lesson in Love' (Janus) 3th
final wk. Fourth stanza ended
Sunday (10) was okay \$5,000 after
\$5,600 for third 'Battle of Sexes'
Cont. opens Monday (14).

Paris, Piche Cinema, 568, \$9-
81.80 — 'Would Be Gentlemen'
Indie. 4th wk. Third session fin-
ished Sunday (10) was big \$8,000
after \$9,500 for second week.

Plaza, Local, 325, \$1.50-82 —
— 'Black Orpheus' Loperit (17th
wk. The 16th round finished
Sunday (10) topped to big \$12,000 after
\$7,000 for 15th week. Helped by
being Oscar as best foreign-
language pic on Monday (4), but
price booking puts 'Fugitive Kind'
(U.A.) in tomorrow (Thurs.).

60th St. Playhouse, Leo Brecher,
370, \$9-81.65 — When Comedy
Was King 20th wk. 3d wk. First
holder over ended Sunday (11)
was nice \$8,000 after \$12,000
opener.

Sutton, RAK, 561, \$9-81.80
— 'Exposure' Indie. Cont. Opened
yesterday (10). In ahead. 'Sud-
denly Last Summer' Col. 16th

wk 6 days, okay \$6,000 after \$7,000
for 15th full week.

Trans-Lux, 524, \$4. (T-L) 540, \$1-
81.50 — 'Our Man in Havana' Col.
(12th wk. The 11th session fin-
ished last night (Tues.) was fancy
\$10,000 after \$11,000 for 10th week.

World, Perfecto, 250, \$9-81.80
— 'Adulterers' (Times) and 'Fe-
male and Flesh' Indie. (reissue).
Opened very big last Friday (8).
In ahead. 'Fantasy Profession'
Indie. 2d wk. mild \$3,500.

Griffing Toll

Continued from page 11
tered in Bartlesville with Tele-
measures, see Griffing.

He believes the payment of cash
for each program is a major ad-
vantage over the monthly fee,
which in Bartlesville amounted to
\$9.50. Telemeter pays the public
the opportunity to select from a
variety of programs, not just pic-
tures as was the case in Bartles-
ville. Further, Griffing points out,
Telemeter recovers the amounts of
money paid for other fee programs,
whereas there was no way of recov-
ering this in Bartlesville.

Griffing said he'll have motion
pictures and whatever other kind
of programming that he finds
available and he is hopeful that
producers will enter this specific
field.

He feels there's a new world of
entertainment opening up and
fate to understand exhibitor op-
position to the program. He opens
the exhibit up to deliver entertain-
ment to the public through
whatever medium is preferred and
underlines home, its advantages
in terms of price and convenience.
He said he'll try to resist the resistance
of old-time exhibitors toward drive-
in theatres and how the latter
premiered because of their con-
venience elements.

As for the economics, the costs
won't be as high as "popularly
supposed" but it's just impossible
to say how much a system will
cost. Basic expenditure for the co-
axial system in Bartlesville was
\$100,000. This wire network was
laid out by Video Independent for
Southwest Bell and taken on an
operating basis via leaseback.

What about this small home
screen, in contrast with the big-
screen values in theatres? Answers
Griffing. The audience can lose
itself in the illusion of a seven-
inch screen just as one covering 60
feet.

The system planned by Zenith
and RKO General meets with dis-
favor on Griffing's part because
on-the-air home toll means only
one channel and the "secret of
success," he claims, is in the multi-
ple channels available through
wired toll. It's a matter of catering
to the people's choice.

Having thus disclosed his plans
and high hopes about pay-as-you-
see video, Griffing boarded his
private airplane and winged back
home in Oklahoma.

Mar del Plata

Continued from page 11
up. The Grand Jury's main award
went to "Die Brucke."

Pietro Germi's "La Maledetta
Imagina" got the "best direction"
award. Florenca Berra Braga was
voted the best actress for "Violent
Summer" and Paul Muni as best
actor for "Last Angry Man." Col.
Jean Bourgeois was named best
supporting actor for "Line Folle
Pour l'If." The Polish short,
"The Journey" was declared best
short pic. and "Fayader" went to
the Argentine entry. El Rute, El
Rio y La Gente as the best Spanish
language award.

"The Bridge" and "Violent Sum-
mer" also won the critics' award
for the best film with equal num-
bers of votes.

Stanley Not

Continued from page 6
year. As has been SW's policy,
income from theatres and from its
subsidiary, International Latex
Corp., are lumped together. It has
been estimated that approximately
70% of SW's income stems from
the subsidiary.

In disclosing the details of the
latest financial report, prey H. H.
Faban indicated that certain non-
recurring losses incurred in the
first six months of the current
fiscal year were due to the in-
roduction of new foundation gar-
ments and large promotional ex-
penses. International Latex manu-
factures in U.S. and Iran among
other products.

The World Premiere Presentation



The Radio City

POLLYANNA

FOR RELEASE IN PRINCIPAL CITIES THROUGHOUT THE NATION IN JULY

Legion Listings as Municipal Dicta

Lawrence, Mass., Mayor and Theatres Form Pact—
N.Y. Importers File Protest of Implications

A voluntary agreement entered into by the exhibitors of Lawrence, Mass., and the mayor of that town whereby the exhibitors have agreed not to play any pictures which have been condemned by the Legion of Decency, has called forth the indignation of the Independent Film Importers & Distributors of America.

Mike Mayer, its executive director, has written Mayor John Buckley asking him to reconsider the agreement and authorize all motion picture exhibitors in your locality to play any motion pictures distributed in the United States regardless of classification. We are sure your local and state laws amply provide for any penalties against obscenity in any medium.

Mayer accuses Buckley of having delegated the "right to exercise" over the film medium to one particular organization to the exclusion of all others, and adds: "In our opinion, this is an unconstitutional restraint and a blow to the liberties of the citizens of Lawrence, Mass."

Party Moves 3 Blocks To Protect 'Free Press' 1959 New Faces Winner

Detroit, April 12. Crowd of 3,000 youngsters greeted Annette Funicello at a "Coke and chips" party in the Veterans Memorial where Miss Funicello received the 10th annual Detroit Free Press "New Faces" award. When the crowd got slightly unruly in an effort to get autographs, the youngsters were told to go to the Broadview-Capitol Theatre where there would be more room and a chance for Miss Funicello to appear on stage to be seen by all when she could be better protected from her admirers.

Whole party moved several city blocks to the 3,500-seat film house. There Miss Funicello received her 1959 award—a portable, lighted dressing table mirror—from Helen Bauer, Free Press screen critic who annually selects about 20 "New Faces" nominees who are then voted upon by Detroit theatergoers.

Turnout for Miss Funicello was considered unusual on two scores. Limited buildup of her appearance because it wasn't known she could make trip until last moment also, she has appeared in only one film, "Huggie Dog" although she is known by many as a result of her appearances on the Walt Disney "Mighty 70's" show.

About 70 theatres here cooperate with the Free Press in the "New Faces" promotion which has been copied by several other cities. Free Press runs a series of biographies of the 20 newcomers selected by Miss Bauer and fans are invited to clip stories, watch performers in the coming year and then vote for their favorites. Among the past winners were: Jeff Chandler, Piper Laurie, Mervyn Duvall, Robert Wagner, Marilyn Monroe, Grace Kelly, Kim Novak, Natalie Wood, Yul Brynner and Pat Boone.

Film Row Slips Anchor

Albany, April 12. United Artists became the third distributing company to move, within the past 20 months, into the R.T.A. Building at 901 Broadway here, when it shifted Saturday 91 from downtown quarters in the Strand Theatre Building.

The R.T.A. Building, also home of R.T.A. Distributors headed by Harold Gabor, longtime circuit theatre manager in Newburgh and elsewhere, and an ex-city banker of the Variety Club, now houses an independent distributor exhibitor as does the long-established Film Row—a block north on the opposite side of the street.

Two major companies, Metro and 20th Century-Fox, and an independent producer, distributed, Max Rosenberg, former partner of the late RKO exhibitor, are in only two operations still based in The Row.

ERIC PLESKOW UPPED

Succeeds Lefebvre as UA
Continental Boss

Eric Pleskow, who has been moving up in the United Artists foreign echelon, has been named the company's Continental manager, with headquarters in Paris. He succeeds John Lefebvre who has resigned to establish his own business in N.Y. Lefebvre is still in Paris and will continue in his present post until June 1.

Pleskow, formerly UA's manager in Germany for five years, has been assistant Continental manager since October, 1958. He had also served as UA's manager in South Africa from 1946 to 1948. He was head of the U.S. military film section in Bavaria and subsequently was assistant general manager for the Motion Picture Assn. of America in Germany from 1948 to 1950.

Wall Street Tip

Continued from page 1

minology in the form of people and services.

It has all the appearance of the greatest wave of pink-slipping in the film industry's modern history. Strangely enough, organized labor has yet to be heard from on the matter although it looms large as one of the most serious setbacks to face them in recent years.

Bernhard makes the point that "Hollywood has been chronically burdened by an impractically large payroll." In the month of February there were 25,000 individuals on employment rosters. Recent study by the Security First National Bank of Los Angeles shows that production-distribution salaries in the L. A. area amounted to \$300,000,000 in 1959. This compares with \$280,000,000 back in 1946, when the industry was experiencing a lull prosperity.

Dile

Along with the \$300,000,000 figure is a startling comparison. In the same year six big studios—Metro, 20th-Fox, Universal, Paramount, Warner and Columbia—had total revenues of less than \$650,000,000. In light of this the payroll expenditures must be considered "exceptionally, and perhaps unconscionably, high," according to Bernhard.

The financial organization thinks it conceivable that about half of these whose employment was discontinued because of the production strike will not be rehired.

The equation of filmmaking has proved itself a strike unique in labor-management relations, for both sides have won. It was not without benefit for the actors, who now have a pension-welfare fund to be maintained on a continuing basis in addition to payments totaling \$2,000,000 from the producers. It's far short of what they originally demanded but it's meaningful nonetheless. The advantages for the studios are obvious, adding up to savings that could readily mean a switch from red ink or marginal operations to in-the-black fiscal results. This is on the assumption that Bernhard's estimates are anywhere near accurate.

Only shortcoming for the top lots, except Universal which wasn't struck, lies in the likelihood of interruptions in the flow of top releases during the balance of this year. It will take some time before production is resumed on a full-scale basis. But the loss herein is seen as insignificant and short-term, when stacked up against the tremendous money-in-the-pocket planes that will accrue to the producer-distributors over the long haul.

It has been noted in detail the extent to which Paramount is embarking on the economy binge. This extends throughout the organization. It is not limited to only production. Not so well publicized is the fact that almost all other film companies are following the Par-Balaban lead. The inter-office memos are in wide circulation and they say the same thing. Cut expenses. It's a case of an industry believing itself over-extended with manpower and shrinkage is now the order of the day.

H. B. Leathers is now operating only his Palace Theatre at Pasadena, Tex., having closed the Zanz Theatre which is only operated during the Indian festival season. He also dismissed his Chief Executive in The City which he has not operated for several years.

Lump-Sum Installments For SAG

Continued from page 1

turen Aug. 1, 1948 and Jan. 31, 1950.

(4) Producers will pay an amount equal to 5% of actors' salaries, over and above the salaries, into a jointly-administered SAG pension, health and welfare fund. This is on all work done after Jan. 31, 1949 with a ceiling of \$100,000 in salary per actor per picture.

(5) Contract covers production of theatrical films for pay-tv in the event that pay-tv becomes a reality and has had a material impact on the theatrical business. In that case, provision is made for resurveying the contract on minimum wage rates only in the final year of the pact.

(6) Salary minimums for all classifications of players will be raised. Among them: day players, up from \$80 a day to \$100; weekly freelance players, up from \$300 to \$350 weekly; stuntmen, up from \$80 to \$100 a day.

Start on of Feb.

Terms of the contract, which will be retroactive to Feb. 1, are subject to ratification by the boards of directors of the respective companies—20th-Fox, Paramount, Metro, Warner Bros., Columbia, Allied Artists and Disney—and by the Guild membership. Both sides feel that ratification is only a formality. In the case of the Guild's ratification, it will be done by a mail ballot which likely will be mailed to the union's 14,000 members early this week.

Prior to calling a moratorium on the eight uncompleted pictures, actors' negotiators conducted a telephone poll of the organization's 31-member board of directors. Board voted unanimously to approve the moratorium, according to SAG national executive secretary John L. Dales.

Actually, the eight interrupted pictures awaiting immediate resumption have dwindled to seven, with Paramount's "The Pleasure Of His Company" definitely postponed until Nov. 3. The seven are Columbia's "Wrecked Ship in the Army," Metro's "Go Naked in the World" and "Butterfield 8" and 20th's "Let's Make Love," "High Time," "One Foot in Hell" and "The Last World." First resumption was scheduled Saturday 91, with Yves Montand slated to dub on Jerry Wald's "Let's Make Love."

It's presumed the SAG-AMPP negotiations will be written off the books entirely on April 19, the day after next Monday's SAG membership meeting. At that time, full Hollywood production can resume.

Income Tax Proviso

The joint announcement, made by SAG exec. Ronald Reagan, Dales and AMPP exec. v.p. Charles Boren, explained the \$2,250,000 which producers will pay into the actors' pension fund will be made in 10 equal installments over the next 10 years. Bureau of Internal Revenue provides that no more than 10% of the total set for fund can be paid in any one year; money, of course, is tax-deductible.

The joint statement additionally noted the agreement is the result of the accommodation of both parties. "For example," it read, "the producers gave up for this contract, their position of non-payment for exhibition on free television of theatrical films which have not returned their cost."

Negotiators for both sides expressed satisfaction with the contract, explaining, "It is fair and equitable and will lead to stable labor-management relations in the industry."

A later statement from SAG secretary Dales revealed the Guild's telephone switchboard was jammed on Friday "with calls congratulating the Guild on the great gains made in the new contract." Dales said, "The new contract represents the greatest gain the Guild has made in any one negotiation. I am confident that the membership will approve the contract overwhelmingly."

From the East, MPAA proxy Eric Johnston congratulated both sides for successfully concluding the negotiations. "It is never easy to negotiate in the midst of a strike," Johnston said. "That the two groups have accomplished this so well is a genuine tribute to them. The MPAA is deeply indebted to major studios are the indispensable element in motion picture production. They provide the secret employment. They provide the skills and talents. They provide

the facilities and the financing. They are indeed Hollywood. When they close, Hollywood closes. No other form of production activity can take their place."

Friday's bargaining session was held to clear up points of language, with both sides agreeing that terms had been reached in Thursday's four-hour meeting. Newsman were told at 1:47 p.m. on Friday that agreement had been reached, then waited exactly one hour for the mimeographed joint statement.

Asked how he felt now that the long negotiations were at an end, Reagan declared, "Very happy." Asked the same question, Boren replied, "Very happy also."

Can Zen Complete

Continued from page 1

photographer) and Alfred Leslie (painter and writer) on a budget of about \$25,000. The last was raised by a syndicate of industrialists headed by Walter Guttman, who was tagged in a New Yorker "Profile" last year as "The Proud of Wall Street." It's a worthwhile investment since the avant garde artists have already hailed it as the opening gun in a new trend of filmmaking which lets the actors improvise as they go along in a spontaneous script.

The leads by the way, are Allen Ginsberg and Gregory Corso (poets) and Larry Rivers and Dick Bellamy (painters). The actors are set in a pathetic pad in New York's Bowery (the new Bohemia) where they enact a day of fun and philosophy to a pointed narration by Kerouac and an interesting musical backing by David Amram. Kerouac's reading is exciting, dramatic, sarcastic and poignant, putting the film in its correct beat perspective. The photography excellently complements the words and heightens the overall beat mood.

Nothing much happens in the 28-minute affair but that's the way the beats have shaped their life. A local bishop comes to visit the Bowery pad and is put on the grill about what is holy and then says "I'm set up on wine, beer and a jam session. After he leaves with mission unaccomplished, the boys scam the pad to continue their jollies in the neighboring dives. Singstress Anita Ellis properly sets the tone for the whole thing in her introductory tune, "Crazy Dancer," with lyrics by Ginsberg and Kerouac.

He had his first showings at the San Francisco Film Festival, where it won no prizes, and in New York at Cinema 16, a film club for off-beat and old but revered pic product. It's first commercial date began April 7 at the New Yorker Theatre, a renovated subsequent-run house on Broadway at 81th Street, now devoted to oddies and goodies, and art and foreign films. Main feature with "Daisy" is "The Magnificent Ambersons" produced directed and written by Orson Welles, a bestick before the word was invented. Gros

Heston Thinks

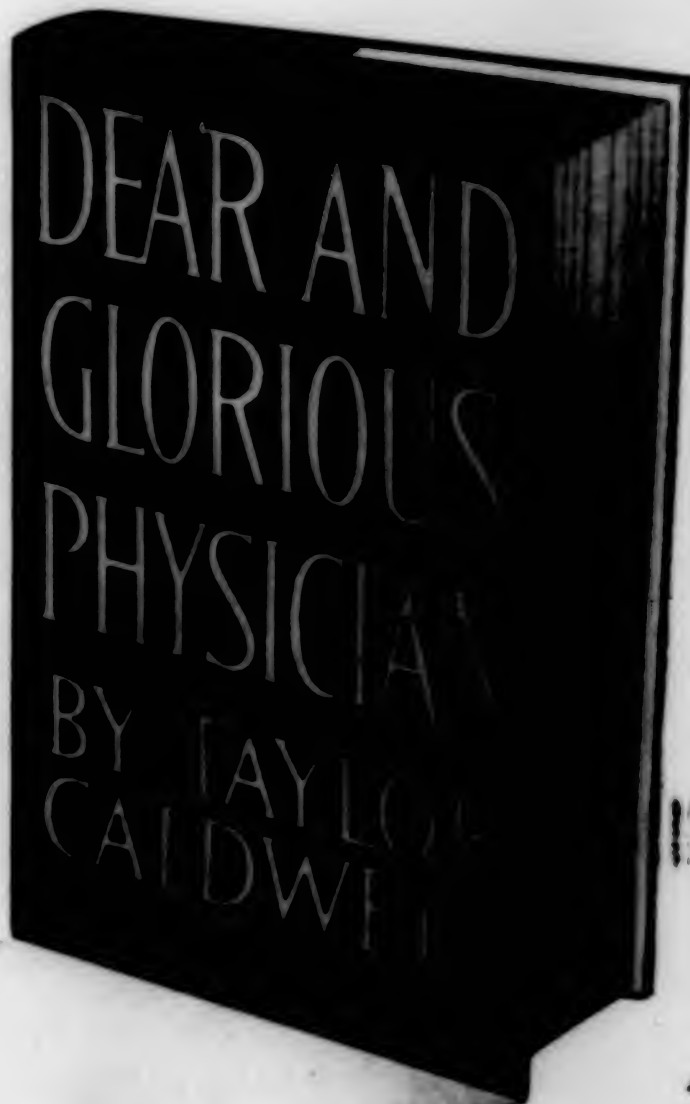
Continued from page 1

was Bogart's. He made only one western "The Oklahoma Kid" and was just ridiculous in it. His face didn't look right. The best contemporary American face is Bill Holden. He can play a young corporation executive, a jet pilot, a lawyer or a newspaper man. On the other hand, even Holden has made only two westerns and neither were near his most successful pictures. In that kind of film, Bill's face doesn't look terribly convincing or as right as Cooper's.

"The best early American face in Hollywood is Henry Fonda. It's no accident that he's done so many films set before 1850. And my face seems to fit around 1,000 years ago better than anywhere else."

Asked how he intended to combat the situation, Heston said, "You don't fight it too much. You don't fight the thing you're successful at, but you've got to watch-hill a little bit." And he added, sound-bite wise, "I'm just protecting my investment and saving face. I actually have period parts."

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DOUBLEDAY



(continued from page 8)

entertaining couple of hours.



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Helpful Tax Structure, Promotion Coin For Overseas: Main German Needs

Grand save for the revamping of Wolf Germany's tax regulations as they relate to the film industry was put forth last week by two German film producers, Hermann Scherwin and Werner Ludecke, who were passing through New York en route back to Germany after attending the Oscar show in Hollywood.

Scherwin, whose "The Bridge" had been nominated for the foreign language Oscar, said Wednesday that tax laws are particularly discriminatory against the normal films since the government is withholding subsidies to producers of its films. Thus, in effect, the taxed profits of theatrical films are helping the growth of the local medium—and this at a time when German films are meeting ever increasing competition from the small screen.

Producers also found woefully inadequate the funds available for the promotion of German films abroad. German Film Export Union has no more than about \$15,000 a year to spend in creating interest in German product around the world. As a result, he said, German producers have to do their own selling job and few have the time or the money to do it properly.

Scherwin reported that the fact that he had not made a U.S. distribution deal for "Bridge" prior

to the Academy Awards had not simply been the result of his desire to get better terms should the film win the Oscar. "Such negotiations work both ways," he said, indicating that an interested distributor might wait on the Oscar announcement with the idea of getting more advantageous terms should the picture win after all.

Iranic

Producer expressed some amusement over the fact that when he was making his film, which was subsequently hailed as a powerful anti-war statement, he could not get cooperation from either the German or the U.S. governments in the use of tanks for battle scenes. The German government said no, and the Americans simply didn't answer his letter.

In addition to being a film producer, Ludecke also heads Berlin Synchron, a major German dubbing firm which handles all Paramount and Universal product, among others. Next production on his schedule is "The Gentleman from Bonn," a satire based on the true story of a phony psychologist whose screening of army personnel and wildly improbable recommendations for a more efficient command caused the government no little embarrassment when exposed. Screenplay is being written by Wolf Keller and Erich Kästner who did the currently successful "Rosemary," another topical satire in the same vein.

BATTLE COP-CENSORS

Portland Lawyer Addresses Film Audiences at 'Lovers'

Portland, Ore., April 12.

Guild Theatre manager Nancy Welch has locked horns with Mayor Terry Shrank and the Portland City Council over the censorship of the French import, "The Lovers." Chief of Police Hilbruner issued a warrant for Miss Welch for not complying with his "request" of a few days earlier to delete a bathroom and bedroom scene from the feature currently showing at the art theatre.

Owner Martin Foster flew up from his San Francisco office to assist in the battle as he is experienced in this field. Management asked the City Council for an appeal through attorney Bernard Shewach. Mayor and Council viewed the feature and at 8 p.m. handed down their decision to cut the film. Guild then appeared before Circuit Judge Herbert Schwab and secured a temporary injunction restraining the police from carrying out the mandate of the City Council demanding censorship of certain sections of story. Attorney Shewach is giving a talk before each performance asking the patrons to vote their opinion. Score to date is 425 against censorship and only six for censoring. In the meantime, the 400-seater is turning people away for every performance.

Portland does not have a censor board. Just the cops.

Tetting Re 'Subsidy' for Germans

Although a government film production subsidy system might mean surrender of some of his autonomy German indie producer C. W. Tetting said in New York Friday (8) that he would be "naturally" interested in seeing how it might work. It's the German industry's reluctance to go to a subsidy system, along with France and Italy, which has been primarily responsible for the failure of the Common Market to realize its goal of a completely free European film trade community.

Even with the differences which still exist among the Common Market countries, Tetting described the Market as "a great advantage to us." Producer was in New York for a look-see and possibly to obtain the services of an American star for a three-sided co-production deal he is putting together.

Interviewed in the office of Muni Fiedorzer, German Film Export Union rep in New York, Tetting also went on the record as being willing to contribute a part of his profits, along with other German producers, to backing a concerted drive on the part of the Germans to make the U.S. market more aware of German product.

Tetting's forthcoming co-production as yet untitled, will be made along with Spanish and Italian interests, each of whom will supply 25% of the budget, with Tetting putting up 50%. Only star already set for film is the Spanish actress, Carmen Sevilla. Pic will roll in September or October, with exterior locations being shot in Spain and interiors in Germany.

While German producers should try to get to understand and get to know the requirements of the U.S. market Tetting suggested also that U.S. distributors make a greater effort to seek out those German films, at least three or four a year, which have a potential for the U.S. market. This trade is a two-way street, he indicated.

Goldwyns In From O'ceas

Mr. and Mrs. Frances Samuel Goldwyn arrived in New York from Europe on the United States Monday (11). They were in Munich, among other capitals, for the premiere of "Dough and Bess."

Goldwyn will leave for the Coast at the end of this week following talks with Columbia executives concerning subsequent openings of his production abroad.

PUBLICISTS GUILD IN WB, 20TH SETTLEMENTS

Screen Publicists Guild Friday (8) reached agreement with Warner Bros. and 20th-Fox on new one-year contracts, providing increases in wages and minimums and other benefits for the ad-pub employees in New York.

New contract brings about a common SPG contract expiration date for Warners, 20th, and the other film companies. Guild's contracts with Columbia, Metro and Universal run until next year. Negotiations are continuing with United Artists, whose contract expires April 10.

Agreement with Warners provides for increase in minimum salaries in all categories, to bring them up to 20th levels (for senior publicists, from \$140.50 weekly to \$155). Warners publicists also get an immediate across-the-board increase of \$6 weekly and an additional average increase of \$5 with resumption of production in Hollywood. Three-week vacations will be granted after 12 years' service, rather than after 14 years, and some modifications have been made in the so-called "tolerance" provisions. Also at Warners, senior publicists will get an automatic increase from \$155 weekly to \$160 after six months of employment.

At 20th, agreement provides that senior publicists now earning \$155 will receive an increase to \$160 on Oct. 10, 1940, at which time the company will review the minimum with a view possibly to increasing it to \$160.

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international film and documentary market

Milan, April 12-27

Austria - Czechoslovakia - Denmark - France
Germany (West) - India - Italy - Japan - Po-
land - Spain - Switzerland - U.A.R. (Egypt and
Syria) - United States of America - U.S.S.R.
Venezuela - Yugoslavia have already assured
their participation with

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1960 As 20th's Test Year For TV Ads; Medium Heretofore Spottily Probed

When 20th-Fox's ad-pub expenses are totaled up at end of this year, there may be some interesting conclusions to be drawn re the effectiveness of its campaigns in selling motion pictures. Twenty-two, more than any other major—and for the first time on a comparative regular basis—is going in for heavy emphasis on the small screen home-viewing medium. As a result there should be available for industry scrutiny a comprehensive record of just what the potential of TV advertising can be in actual practice.

Homefront, distribution as well as exhibitors have looked on TV as a very risky selling device, often for some big like "Hercules" or "Gothic" and the "Barbarians," but low expense and chances for low audience impact. A problem has always been difficulty in being able to obtain good television time on comparatively short notice, and the notice is necessarily short because it's often difficult to predict in advance when a pic will open. It's understood that one of the most important aspects of the campaign is to coincide with opening of plates.

Starting last December, first with the exploitation feature "Fire Gales to Hell" and then with Fox's "Journey to the Center of the Earth," 20th has been putting money and more of it's ad-pub money on the small screen picture and apparently with lack of effect so far. Last month, company faced earnings of "Snark the Rascal" with five friends, and presently is giving the same treatment to "Dad of Flanders." Just announced is a comparable campaign on the company's Rank release, "Planet Over India," which goes out next month.

Trouful Box
Point is that at the end of the year, 20th will be able to match picture on a second of reasons against the old budgets and thus find out if big costs are paying off over the long haul. And the costs are big indeed, especially since many exhibitors have to be shown that the TV campaign are all that 20th thinks they are. There are not exactly cheap campaigns, since the distribution is making most of the bills.

Twenty-first approach to the small screen medium has generally been through what veteran Charlieinfeld calls the "bushy campaign," that is through three different sets of spots, one set of 60 seconds in length, another of 30 seconds and the third of 10 seconds.

'Spartacus' Oct. 6 Preem At DeMille (Mayfair, N.Y.) On 10-Performance Policy

Universal has closed a deal with Walter Reader DeMille Theatre for the hardticket engagement of "Spartacus." According to the film company, the booking involved a guarantee of \$100,000 and calls for a minimum run of two years.

The Broadway opening at the DeMille, which will be the world premiere, is set for Oct. 6. The film will be shown in Super Technorama 70m and will be exhibited on a reserved-seat, 10 performances weekly basis.

The DeMille, formerly the Mayfair was recently acquired by the Reader circuit, which completely refurbished the theatre before opening with "Behind the Great Wall," the first film exhibited in the Arcadia emulsion process. The house is presently showing 20th's "Dog of Flanders."

YOUNG CHIEFS ARKANSAS

Succeeds Nona White, First Girl Exhib Unit Presy

Little Rock, April 12. Bruce Young of Pine Bluff, is the new president of the Independent Theatre Owners of Arkansas.

He was elected at the conclusion of the unit's annual convention here, succeeding Nona White of Little Rock, Miss White, the first woman ever to head a regional exhibitor organization, was elected chairman of the board. J. T. Hill, of Bentonville, was named first vice-president.

Meeting Bob Selig

Kansas City, April 12.

Midwest division of National Theatres & Television Amusement Corp. is building a series of meetings with managers and others here, including Robert W. Selig in this area. He is division manager for the Midwest area under the new alignment to N. T. & T. but continues headquarters in Denver where he also is head of the Fox Inter Mountain division.

Lunches and other meetings with Selig are being held here in mid April.

Bills Pend For D.C. Solons To Probe 'Smut'

Washington, April 12.

Bills are now pending in both the House and Senate to establish a Presidential Commission to investigate smut and its influence on "anti-social behavior" by juveniles and the public generally.

Sen. Karl Mundt (R-S.D.) has introduced a companion bill to the House measure by Rep. James Oliver D. Mr. for a commission on "immoral printed and pictured material."

In addition to printed matters, Oliver said it was his intention that films also come within the purview of his proposed commission, notably those that are "apparently not accessible to the motion picture codes." He said he not only had "hard-core pornography" in mind but also "borderline" product hard to reach by present laws.

Oliver said he hoped the commission could be the foundation for "tough Federal supervisory legislation in the field. As for motion pictures, Oliver said he believed that the "welfare of the industry is in continuing inquiry if there isn't some other mode to root out shady product."

Am. Legion, Hearst Put Skids Under Albert Maltz; Sinatra Has to Dump Him

Hollywood, April 12.

Furor created by his signing of Albert Maltz, one of Hollywood's "Unfriendly 10," to script his upcoming indie "The Execution of Private Hank" has cost Frank Sinatra to scratch writer.

Actor, who poses the feature under his Essex Co. banner, reported he had instructed his attorneys to make a settlement with Maltz. This action was taken, he said, "in view of the reaction of my family, my friends and the American public."

Professors had poured in immediately the making of Maltz was announced from both inside and outside the film industry, latter feeling Sinatra's move would bring further criticism and unwelcome publicity down upon its head. The American Legion, issued statements, as did John Wayne and other figures.

In a formal statement Sinatra said "I had thought the major consideration was whether or not the resulting script would be in the best interest of the United States. Since my conversations with Mr. Maltz had indicated that he had an alternative, pro-American approach to the story, and since I felt fully capable as producer of enforcing such standards, I have defended my hiring of Mr. Maltz."

"But the American public has indicated it feels the morality of hiring Albert Maltz is the more crucial matter, and I will accept this majority opinion."

Hearst Frames Sinatra

The Hearst press, which has spearheaded the attack against Frank Sinatra for hiring screenwriter Albert Maltz is now applauding Sinatra for firing Maltz.

In an editorial in the N.Y. Journal-American on Monday (11) headed "Sinatra Goes Light," the paper says Sinatra "acted wisely and in the best interest of the country" in discontinuing Maltz's services. The J-A describes Maltz as "the hard-core Communist writer."

Insider Stock Transactions

Washington, April 12.

Tiara Hotels acquired 40,600 more shares in Loew's Theatres to boost its holdings to 589,900 according to Securities & Exchange Commission summary of insider stock deals for Feb. 11-March 10.

Summary also reported that Radio Corp. of America board chairman David Sarnoff exercised option on 20,000 common shares in RCA to make his holdings 25,100. Even C. Anderson and Raymond W. Saxton received 183 and 101 common shares respectively as incentive awards.

The summary also included these other than his transactions, involving common shares unless specified otherwise:

Allied Artists—Albert Zugsmith increased his holdings to 144,200 shares by buying an additional 100.

Buckeye Corp.—A. R. Holt sold 5,000 common shares, leaving him with 17,572. He also bought 1,200 5% preferred shares to make his total 3,701, while selling his total holdings of 120 5 1/2% preferred shares. These were November and January transactions reported for the first time.

Collins Radio Co.—M. L. Davis bought 500 shares for a total of 504. J. G. Flynn Jr. also bought 500, increasing his ownership to 1,508. Arthur A. Collins sold \$15,000 worth of convertible debentures.

Decca Productions—Bernard Wolfman sold his entire holdings of 540 shares.

Filmways Inc.—Lee Goodman sold 3,000 shares, leaving him with 7,284. Howard Magnood received a bonus of 150 shares, making his total 170. Both deals were in January.

Microwave Associates—Julian Pathe sold 800 shares, holding on to 18,300.

National Theatres & Television—Cantor Fitzgerald & Co. sold 4,000, leaving it 11,300. Gerald Cantor and Ruth Kleiner both sold interests in the selling company. A corporation under Jack M. Ostrow sold 8,900 shares, holding 72,600.

Storer Broadcasting Co.—John E. McCoy bought 100 additional shares for a total of 3,600.

Teleprompter Corp.—Fred H. Buckner acquired 257 shares to boost his holding to 40,641. Paul Garrett bought 257 for a total of 7,757 shares. Milton H. Hendler exercised option on 1,900, giving him a total of 2,757. Irving R. Kahn acquired 257 for a total of 60,205, while Herbert J. Schaffly Jr. upped his holding to 24,656 by a 257 share acquisition.

Trans-Lux Corp.—Harry Brandt bought 500 and sold 300 shares in January, making his total 100,930. Foundations listed under his name bought another 400.

Twentieth Century Fox Corp.—Robert Lehman sold 1,700, leaving him with 8,000.

Webb & Knapp—William Zerkendorf bought an additional 2,500 shares. He now holds 4,003,000. Reshita A. Tompkins Jr. sold his entire holdings of 12,000 shares. John P. Bell sold 12,500, leaving him with 31,250.

Publishers' Own Best-Papers List

Edward L. Bernans, the public relationist, polled publishers of America's 1,755 daily newspapers and 564 Sunday editions to ascertain their own idea of America's best sheets. He reports some 25% voted, with these results, as ranked.

	Percent of Vote
1. New York Times	91.31%
2. St. Louis Post-Dispatch	70.41%
3. Christian Science Monitor	44.69%
4. Washington Post and Times Herald	40.83%
5. Louisville Courier-Journal	39.54%
6. Milwaukee Journal	38.33%
7. Kansas City Star	33.11%
8. Chicago Daily News	32.79%
9. Los Angeles Times	27.00%
10. New York Herald Tribune	26.68%

Amusement Stock Quotations

Week Ended Tues. (12)

N. Y. Stock Exchange

1959-'60	High	Low	*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
20th	18 1/2	18 1/2	ABC Vending	28	25 1/2	24 1/2	+ 1 1/2
39 1/2	20 1/2	Am Br-Pst Th	153	32 1/2	31 1/2	32 1/2	+ 1 1/2
42 1/2	32 1/2	Amper	1048	38 1/2	35 1/2	35 1/2	+ 1 1/2
48 1/2	35	CBS	134	38 1/2	36 1/2	38 1/2	+ 1 1/2
24 1/2	13 1/2	Col Pts	34	17 1/2	16 1/2	17 1/2	+ 1 1/2
27 1/2	17	Decca	869	27 1/2	25 1/2	27 1/2	+ 1 1/2
58 1/2	32 1/2	Disney	346	40 1/2	37 1/2	37 1/2	+ 1 1/2
112 1/2	75	Eastman Kds	657	112 1/2	108 1/2	108 1/2	+ 1 1/2
8 1/2	6 1/2	FBI	552	8 1/2	7 1/2	7 1/2	+ 1 1/2
28 1/2	13 1/2	Glen Alden	470	18 1/2	17 1/2	17 1/2	+ 1 1/2
17 1/2	18 1/2	Loew's Thea.	119	15 1/2	14 1/2	15 1/2	+ 1 1/2
38	22 1/2	MCA Inc	97	29 1/2	27 1/2	27 1/2	+ 1 1/2
37	25 1/2	Metro-GM	91	28 1/2	27 1/2	27 1/2	+ 1 1/2
14 1/2	8 1/2	Nat. Thea.	119	9 1/2	8 1/2	8 1/2	+ 1 1/2
58 1/2	41	Paramount	55	43 1/2	42 1/2	42 1/2	+ 1 1/2
38 1/2	21	Philco	1624	37 1/2	35 1/2	35 1/2	+ 1 1/2
229 1/2	96 1/2	Polaroid	282	224 1/2	216 1/2	220 1/2	+ 1 1/2
73 1/2	45 1/2	RCA	1285	73 1/2	70 1/2	70 1/2	+ 1 1/2
11 1/2	7 1/2	Republic	218	10 1/2	9 1/2	9 1/2	+ 1 1/2
14 1/2	12 1/2	Rep. pld	26	14 1/2	14 1/2	14 1/2	+ 1 1/2
43 1/2	18	Stanley War.	71	31 1/2	29 1/2	29 1/2	+ 1 1/2
23 1/2	24 1/2	Storer	13	28 1/2	27 1/2	28 1/2	+ 1 1/2
43 1/2	20	20th-Fox	203	38 1/2	36 1/2	36 1/2	+ 1 1/2
32 1/2	23 1/2	United Artists	70	27 1/2	26 1/2	27 1/2	+ 1 1/2
37 1/2	25 1/2	Univ. Pts	17	37 1/2	35 1/2	35 1/2	+ 1 1/2
50	24 1/2	Warner Bros.	35	44 1/2	42 1/2	42 1/2	+ 1 1/2
136 1/2	87 1/2	Zenith	244	109 1/2	100 1/2	100 1/2	+ 1 1/2

American Stock Exchange

	High	Low	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
5 1/2	3 1/2	Allied Artists	23	4 1/2	4 1/2	+ 1 1/2
12 1/2	4 1/2	Buckeye Corp.	10	5 1/2	4 1/2	+ 1 1/2
7 1/2	2 1/2	Cinerrama Inc.	60	3 1/2	3 1/2	+ 1 1/2
20 1/2	12	Decca Prods.	72	13 1/2	12 1/2	+ 1 1/2
9 1/2	6	DeMont Lab.	853	9 1/2	8 1/2	+ 1 1/2
9 1/2	5	Filmways	38	6 1/2	6 1/2	+ 1 1/2
3 1/2	1 1/2	Guild Films	65	1 1/2	1 1/2	+ 1 1/2
14 1/2	5 1/2	Technicolor	104	8 1/2	7 1/2	+ 1 1/2
7 1/2	2	Tele Indus	205	4 1/2	2 1/2	+ 1 1/2
22 1/2	8 1/2	Teleprompter	107	10 1/2	8 1/2	+ 1 1/2

Over-the-Counter Securities

	Bid	Ask
America Corp.	3 1/2	3 1/2
Cinerrama Prod.	4 1/2	4 1/2
King Bros.	1 1/2	1 1/2
Magna Theatre	3 1/2	4 1/2
Metropolitan Broadcasting	14 1/2	15 1/2
Sterling Television	1 1/2	1 1/2
Seraphim Corp.	2 1/2	3 1/2
U. A. Theatres	8 1/2	8 1/2

* Week Ended Monday (11).

† Ex-dividend.

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

'Ben-Hur' Into Denver

Denver, April 12.

After being closed nine weeks for remodeling, the Denham Theatre, one of the city's oldest playhouses, re-opened Tuesday (12) with M-G-M's "Ben-Hur" for an indie engagement.

A complete remodeling and refurbishing program has converted the 30 odd year old former stock theatre into a model of modern show places at a cost said to be \$250,000 and reducing the seating capacity from 1,584 to near 800.

Opening night, having been reserved weeks in advance, was a gala affair with Mile High City leaders in social and civic affairs as well as state officials and persons prominent in the motion picture industry largely making up the audience.

Regular performances of "Ben-Hur," with matinees on Wednesdays, Saturdays and Sundays opened (6) with demand for seats exceedingly heavy, according to Mrs. Vera Cockrell, owner-manager of the theatre. All seats are sold on a reserved hard ticket basis and prices range from \$1.25 to \$1.85 for the Wednesday matinees to \$2.00 and \$2.50 for the evening performances.

15-Year-Old Averts Panic In 150G Pa. Theatre Blaze

Susquehanna, Pa., April 12.

There are no plans to rebuild the Town, lone film house in this northeastern Pennsylvania community, which burned to the ground in a \$150,000 general alarm blaze.

The fire broke out in a storage closet underneath the projection room near the end of the first show. About 200 watching "Suddenly, Last Summer" may never know how the Elizabeth Taylor-starrer turns out.

Wayne McGraw, 15-year-old high school student standing near the theatre entrance, helped avert panic when he heard the fans stampeding toward the doors.

"I was afraid the little kids would be trampled in the rush, so I started yelling to the people to walk and not to run and everybody would get out OK," he recalled the next day.

An adjoining jewelry store, church, hotel and super market were badly damaged.

The theatre was owned by the Hardin Theatre Chain, Hancock, N. Y. Mrs. Eva English, president, estimated damage in excess of \$50,000.

PROFILE OF A DYING SEASON

The New Nielsens

(Second March Report)

Gunslinger	CBS	49.6
Wagon Train	NBC	39.8
Have Gun, Will Travel	CBS	31.6
Ed Sullivan	CBS	31.5
Price Is Right	NBC	31.3
Danny Thomas	CBS	31.0
Jack Benny Special	CBS	30.8
Father Knows Best	CBS	30.1
77 Sunset Strip	ABC	30.1
Red Skelton	CBS	29.9
Real McCoys	ABC	29.5
Dennis the Menace	CBS	28.5
Biffman	ABC	27.4
Perry Como	NBC	27.3
Playhouse 90	CBS	26.8

20-Yr. Old 'Invitation to Learning' Still Potent 'Image' for CBS Radio

By ART WOODSTONE

There appears to be infinitely more life in "Invitation to Learning," which will be 20 years and 1,000 broadcasts old in May, than in most of the authors dreamed from week to week on this CBS Radio program. "Invitation," with which Prof. Lyman Bryson was so closely allied until his death last fall, has gone through some 800 books, most of them being of nature that its producer like to think of as significant.

"We used to stick to a rule," said producer George D. Crothers last week, "that the book had to be in print 20 years and the author dead and if people still read it, it was significant. Two or three times a year, Crothers explained, "there would be a book by a living author."

Lately, "Invitation" has deviated slightly further from this nearly strict adherence to the dead. Presently heard in New York over WUCB for 25 minutes on Sundays, beginning at 10:05 p.m., the program may end up doing as many as a dozen living authors in a year—maybe. In a further perversion of the format's "natural predilection," the producer is seeing to it that some of the dead authors to be invited this season will have been interred no more than a few years by the time they're discussed.

"Invitation to Learning" is what might be called a pet of the CBS hierarchy. It's not sponsored and it costs money to produce and air. Needless to say such money is very important to marginal radio networks these days. However, the plans, begun on May 28, 1940, helped establish a cultural image for CBS which has become only faintly faded with time. It's a program, according to some, which CBS line chairman William Paley still favors, and favors highly.

Though it doesn't have that special appeal for Madison Avenue, a funny thing, quite incidental to the show itself, it would appear, has happened to "Invitation" in the last year and some months. It has more stations now—85 affiliates in all—than it has had at any time since its 10 years ago inception. (Continued on page 40)

'Candid Camera' Gets Sun. Spot

Alan Funt's "Candid Camera" now looks set as the Bristol-Myers and Lever Bros. joint entry for the Sunday night at 10 p.m. on CBS-TV. Show was written into the new fall sked over the weekend after huddles with the clients. That means B-M has yielded to the Lever Bros. plan to slot Jack Benny at 9:30 p.m., where it has been sponsoring "Alfred Hitchcock Presents." Benny has had the 10 o'clock berth.

"Camera" came back into the limelight this season as an insert in the Tuesday night Garry Moore show. Now that it's back in half-hour form, it will be dropped from the Moore showcase.

Kellogg Ankles Garry

Kellogg is reportedly quitting the Garry Moore hour next season because of dissatisfaction with the performer's demand for fewer commercials per hour. This still leaves the CBS-TV Tuesday variety slates with S. C. Johnson, which has a fourth and is understood virtually set to return in '60-61.

Polaroid and Pittsburgh Plate Glass, holders of other quarters on the Moore show, have the next few days to which to make up their minds. Polaroid, some weeks ago, told Variety that if Moore wanted too much money, then it would probably ankle.

CBS doesn't seem particularly worried about the Kellogg defection. There are a number of orders on tap in the event of current sponsorship losses.

WB's Free-for-All Anthology Series; Bill Orr as Host

ABC-TV has an unusual anthology series coming up next season. It's been slotted into the Thursday night 10:30 to 11 period, following "The Untouchables." Program is out of the Warner Bros. TV shop and will find Bill Orr, the administrative head of WB-TV, returning to the acting profession by doubling as host of the series.

Unusual aspect of the series is that it will recruit its talent from the entire studio roster as a showcase for all WB contract players. As such each installment will be in the nature of a pilot for future series, enlisting WB talent. Whoever buys the series will also have first call on the pilots.

ABC-TV sees the series as a possible spanning ground for new programs, much in the manner that "Zane Grey Theatre" came out of the original "Four Star Playhouse," with "Zane Grey" in turn incubating a flock of subsequent series.

With the addition of the anthology series, WB will have eight hours a week riding on the network, same as this season.

Too Old (75), Tired of TV, Francois Mauriac Quits

Paris, April 13.

Francois Mauriac, noted Catholic novelist, essayist and playwright, quit as television critic for the influential leftist news weekly L'Express this week. Mauriac said he was too old, at 75, for this and was also tired of most of the programming on the one-channel state-controlled video set-up here.

THERE'S LITTLE TO REMEMBER

By GEORGE ROSEN

The television season is in the home stretch. The just-released new Nielsen (for the last two weeks of March tell the story of the patterns—if any—that were set in the three-network competitive race for audience favor. It was, on the whole, a spectacularly undistinguished season, wholly bereft of anything suggesting an innovation in programming or creativity. Only one show new to '59-'60—"Dennis the Menace"—has succeeded in edging into the Top 15, and whoever did what to whom practically accomplished it by forfeit.

All three networks, for better or for worse, have pretty much resolved their program schedules for next season. Whatever the lessons learned from '59-'60, at first glance there would seem little to indicate that '60-'61 will be startlingly different or more refreshing.

Out of the new Nielsen reflecting the total picture for the season emerge some interesting footnotes:

(1) There seems conclusive proof that the westerns are in decline. In contrast to the first Nielsen report of the season back in October, when six of the Top 10 shows were in the outer category, only four show up in the Top 15. True, three of them, "Gunsmoke," "Wagon Train" and "Have Gun, Will Travel," lead the Nielsen parade, but these are established properties of qualitative content. Most of the new ones hit the dust. Surprising aspect of next season's schedule is that a whole new batch of fresh ones show up on the NBC and ABC rosters.

(2) Ed Sullivan, after more than a 10-year reign, is still the king of the tv variety entrepreneurs. In fourth place, he appears as solidly entrenched as ever.

(3) Don't write off comedy. Eminent Top 10 status of Danny Thomas, Jack Benny and Red Skelton—with "Dennis the Menace" in the Top 15, plus time-after-time payoff on the Bob Hope specials, although none was aired during the two-week span covered by Nielsen—demonstrates anew that there'll always be a top place in tv for good comedy.

(4) The hour format in programming is building. Five of the Top 15 shows, encompassing comedy, variety, drama and action-adventure, are in the 60-minute category, a state of affairs which has inspired both ABC and NBC to probe more extensively into hour programming.

(5) This is the season when the specials took it on the chin. Only the Jack Benny special shows up in the Top 15. In fact they're few and far between in the Top 40 listings.

In the intramural three-web smogfests, here's how the season wrapped up:

In all the markets across the country where the three networks are in competition 7:30 to 11, CBS leads with 24 periods; ABC leads in 11, NBC in nine.

The overnight audience rating for seven nights of the week:

CBS	21.4
ABC	19.9
NBC	19.3

REVLON TRIMMING '60-'61 SPECIALS

Revlon, whose regularly-scheduled CBS-TV specials this year fell far below expectations, is planning only a half dozen of the big shows for '60-'61.

Cosmetic firm is otherwise shopping for a weekly or alternate-week half-hour series to take care of the rest of the tele budget.

Only two of the big shows are penciled in so far with no network set. Harry Belafonte has signed a three-year pact with the company, and he'll definitely do two specials in the upcoming season and two in the '60-'61 season.

CBS-TV's \$2,400,000 for 12-Show

Cultural Binge; Bernstein, Robbins, Menotti, Stravinsky, Balachine, Et Al

Oscar Vows 'Em

Following are the Arbitrons for week ending April 10:

Oscar Awards	51.0	NBC
Untouchables	33.9	ABC
Wagon Train	30.8	NBC
Gunsmoke	27.7	CBS
Danny Thomas	26.7	CBS
77 Sunset Strip	26.6	ABC
Have Gun	25.2	CBS
Price Is Right	24.5	NBC
Red Skelton	24.3	CBS
Real McCoys	24.3	ABC
Garry Moore	23.4	CBS

NBC's 50G Bonus For Any Aide Who Sells Conventions

Increasingly anxious to sell off any part of its extensive July political convention coverage, NBC-TV is offering a \$50,000 bonus to the salesman who's lucky enough to interest a sponsor in the whole shebang. The \$50,000 bonus, in addition to regular commission for sale of the tv package, is believed to constitute the largest single inducement a network sales staff has ever received.

Naturally, if an NBC salesman can get rid of a third or even a sixth of the Republican and Democratic Convention programs, which come as a bundle, he'll get an appropriate percentage of the \$50,000.

NBC began selling the convention shows several months ago, and the asking price for the whole thing was \$4,300,000. It was later lowered to \$3,400,000 in an effort to push this political offering into the hands of Madison Ave. Despite a vigorous denial from the NBC sales department, it is widely understood among agencies that the network will sell the full convention lineup for about \$3,000,000 or about \$1,000,000 per third. It is further understood that the big \$50,000 extra still holds at the lowered prices.

It becomes ever more important to both NBC and ABC to sell their respective convention packages. The conventions are in July, and CBS sold its show to Westinghouse several months ago. CBS' success immediately tied up one of the stations in every two-station tv market. General practice in two-station markets is to give the political coverage affiliation to which ever of the remaining networks comes up with a convention sale first.

Longines' Coin For 'World Wide 60'

Longines-Wittnauer will underwrite three "World Wide 60" Saturday night programs on NBC-TV this spring. The 9:30-10:30 public affairs series has had sponsors up to this point. Buy is worth approximately \$250,000 to NBC.

Watch company's first buy is next Saturday (16) when NBC-TV will do in color its Easter Eve telecast called "The Way of the Cross." Other two sponsored hours will be done May 7 and May 28, but the titles haven't been announced.

What it amounts to is that Longines has taken three alternative hours, which enables them to get major-minor commercial positioning on six straight shows. If NBC sells another sponsor on the three other programs, that sponsor, too, will get major-minor positioning in juxtaposition to the watch maker.

CBS-TV is currently in the throes of tying together all the loose ends of what could emerge as one of the most important series yet designed specifically for television. It's a tapestry of cultural images, possibly 12 in all, each to be brought in (commissioned by the network) for an approximate \$200,000, bringing the total outlay to something like \$2,400,000.

The shows will be in hour form, consisting many of the top creative talents, all of them, whether sold or not, to be slotted in prime pre-empted time, as a companion series in the area of culture to the "CBS Reports" (public affairs) skein. Program chairman Oscar Katz and key aides Mike Dunn and Jerry Leider are expediting its implementation for a fall kickoff. Whether they'll be sold singly or as a package has not been determined; nor have the time segments been allocated, but programmatically the project has been moving forward these past few weeks at a swift pace.

Here's the lineup of attractions on the basis of negotiations either completed or near finalization:

Composer Igor Stravinsky and choreographer George Balanchine collaborating on a "Noah" ballet.

A series of three art specials based on the work and personal life of Picasso, Braque and Chagall, all to be filmed on location.

A new Gian-Carlo Menotti drama with music (the first commissioned specially for tv since his "Amahl and the Night Visitors").

An Orson Welles production of a modern-dress version of "Julius Caesar" which he will adapt and direct (this one to be taped in London).

A drama based on the opera "Pagliacci," being adapted by Julian Claman and to be taped in Italy, with Vittoria DiSica and Anna Maria Ferraris as the stars.

An original folk opera, "Morning Sun," to be written by Fred Hibb and Paul Klein.

Leonard Bernstein and Jerome Robbins collaborating on a ballet based on "The Dybbuk."

These will be independent of the two specials to be taped abroad (though fitting into the cultural entertainment framework) starring Laurence Olivier and Ingrid Bergman. Latter will appear in Stefan Zweig's "Four and 20 Hours in the Life of a Woman," while Olivier will do a contemporary drama.

Goodman Ace, Como Reuniting?

Perry Como's Ronrom Productions has reportedly initiated talks with Goodman Ace for his return next season to the Como NBC-TV show as chief writer. Prior to this year Ace and Como had had a several-season relationship while Como was riding high in the Saturday night 8 to 9 period.

Whether through Ace's defection or the switch to Wednesday night, the Kraft-sponsored Como show hasn't fared too brightly this season (although in recent weeks, since the Bing Crosby guest stint, it's picked up lots of rating mileage). On the other hand, Ace had anything but a distinguished season, with Revlon giving short shrift to his hourlong "Big Party" music-variety series.

It's Now 'Do (nut) Re Me'

NBC-TV is converting its 10-10:30 a.m. strip, "Do Re Me," from tape (shot in the afternoon) to straight live performances.

As inducement to get studio audiences out in the early morning for the live programs, NBC will regularly offer coffee and donuts.

House Dems Accuse FCC of Being Captives to 'Big Broadcasters'

Washington, April 12.

"Quit drifting and get tough with broadcasting."

This was the word passed to Federal Communications Commission by hostile Democratic members of the House Appropriations Subcommittee which controls the agency's pursestrings.

During recent hearings on the FCC budget made public this week, the Commission was accused of (1) fostering a monopoly in broadcasting, (2) being weak and passive in cracking down on deception and (3) being the captive of the networks and big broadcasters.

The charges were made by Subcommittee Chairman Albert Thomas (D-Tex.), Rep. Joe L. Evans (D-Tenn.) and Rep. Sydney Yates (D-Ill.) at a stormy session March 1 featuring clashes with FCC Chairman John C. Dierfer.

Thomas declared that the "average man" regards the Commission as "absolutely a captive agency as far as broadcasting is concerned." The lawmaker added:

"He does not think the Commission is doing its job."

Connie Gay Goes Com'l

Washington, April 12.

Connie B. Gay says it was a "pregnant idea" to decline commercials for nine months while developing his WGAY-FM here as "the world's only FM country music station."

With his audience built, he's now accepting ads. He reported that Muntu TV participated in a trial run, and on the basis of it has bought 70 sponsored hours a week.

Gay also claims that WGAY-FM is the "world's only one-man radio station." It's automated, using the Schafer system, leased from Textron, Norwalk, Conn. L. L. (Sonny) Stewart is station manager and handles all sales, program and engineering chores.

Renault Sits Out On the Olympics, Using RAI Tapes

Renault has panned up its option on a quarter box of the Summer Olympic coverage from Rome, Italy, and now CBS-TV has nobody on the sponsorship slot for the 20 hours of taped programming it plans to do.

According to various sources, the sponsor, which also owned a quarter of the Winter Olympic games from Squaw Valley, Calif., this season, was unable to scrape up the necessary \$740,000 for a fourth of the Aug. 28-Sept. 12 sports lineup.

Meantime, to conserve production costs, CBS-TV has decided not to spend its own cameramen and technicians to the Roman games. Instead, CBS will take tape from Radio Audizione Italiana, the official Italy TV setup. From New York, the network will probably dispatch only producer Pete Molnar, who'll work with some 35 Italian cameras.

CBS will have the right to edit the Italian-made tapes, but essentially, it is reported, the network will be bound in its presentation (on tapes flown to the U.S.) by what RAI wants. This does not mean, however, that Molnar won't have some veto power. Paul Levitan, who was exec producer of the Winter Olympics, will not be connected with the summer show, since he'll probably be working on the "Miss America" telecast about the same time as the games in Rome.

Walter Slezak to Host 'Chevy Suspense Show'

Exec producer Henry Jaffe has tapped Walter Slezak to host the 10 "Chevy Suspense Show" hours to be done this summer on NBC-TV while Dinah Shore vacations. Jaffe posted Gene Vidal to do at least one script and maybe more, and Adrian Spies will also pen one of the Sunday 9-10 dramas.

It's known will produce under Jaffe's aegis, and Marc Daniels will be director. Slezak begins May 20.

Meanwhile, Jaffe has lined up the renewal on the "Bell Telephone Hour." He'll do 15 musical dramas next season. Since Bell has 16 hours on NBC, the remaining one will probably go for a science station made by Warner Bros.

'Small World' To Fri. 10:30, Mebbe

"Small World" Edward R. Murrow's talk show may be re-positioned by CBS-TV in the 10:30-11 p.m. period on Fridays to round out the network's prime-time ambitions for public service programming. Originally in turning over the 10:30 time slots on Monday and Friday to "Dozier programming," CBS planned to convert the Friday anchorage into a news program.

"Small World" is currently seen at 8 on Sunday evenings, where it's sponsored this season by Olin Matheson. Client is currently pulling together to stay put Sunday or make the switch Friday 10:30 to hold now by "Person to Person," which until last season Murrow also hosted. "P to P" is finished at this current season's end.

Monday at 10:30 according to CBS plans of several weeks ago, will be filled in by "Fore the Nation," which now is a Sunday afternoon interview program. CBS promised to fill a half-hour on both Mondays and Fridays with public service telecasts at the request of former FCC Chairman John C. Dierfer.

Maybe "Person to Person" will be retained by CBS-TV after all, but future of the program may depend in large measure on the disposition of sponsor Olin Matheson. What the network had in mind this week is to put "P to P" which was supposed to go by the boards after this season, into the Saturday-8-9 half-hour anchorage in which Matheson now sponsors "Small World."

Alberto Culver Buys Brace of NBC Shows (Stanwyck & 'Life')

Alberto Culver bought into two NBC-TV station this week. His preparation have delivered an order for alternate weeks of both "Barbara Stanwyck Theatre" and "This Is Your Life."

NBC has set Stanwyck's anthology for Monday, 10 to 10:30 p.m., and "Life" currently Wednesday, 10:30 to 11 p.m. on Thursday at 10:30 p.m.

Meanwhile, the network is flinching up its fall schedule as fast as it can. "Madhouse" has been placed in the 7:30-8:30 Thursday time and NBC has confirmed the 60-minute weekly Shirley Temple skits on the Sunday, 7 p.m. slot.

WCCO News Writers Now Get Vocal Billing

Minneapolis, April 12.

News script writers for WCCO radio, CBS affiliate in the Twin Cities, are now getting vocal credits on the station's late evening news programs.

George Grim, ace WCCO newscaster, started the innovation on his nightly 10 p.m. newscasts recently. Grim read a credit line for the three writers who help him put the news scripts together. Working with Grim on the show are writers Gary Bennhoff, Loren Kallonen and Dick Chapman. It's the first local attempt to give news scripters added status.

Snead Crack Keys Gem's TV Bowout; Cigar Coin Hazy

Baruk Cigar's continued bankrolling of NBC-TV's Sunday noon "World Championship Golf" was up in the air this week following Gem Raper's week end cancellation over Sam Snead's "not playing to win" statement, which broke in the press and caused a PGA investigation.

Snead's statement involved a third round match filmed in December and aired two weeks ago which, he lost to Mason Rudolph one up after four-putting the 16th hole and three-putting the 18th. Snead told the Professional Golfers' Assn. he felt he could not win the match after discovering an illegal club in his bag on the 12th hole, but went ahead with the match lest he spoil the show.

In cancelling A. S. R. Products, makers of Gem Rapers, said it didn't learn of the incident, which was known to the network before telecasting, until stories of Snead's statement made the papers.

Baruk ad director Magnus Hendell said the company was studying the film and couldn't be hasty in making the decision to risk or unload. Philbo Cigar spots appeared on Sunday 10 with pub-service commercials filling for Gem cancellations.

PGA whitewashed Snead after investigation, but said it would police future tv games it sanctions.

Lindemann's Shift Seen Bolstering NBC Courtney's Nighttime-Daytime Status

Carl Lindemann gave up the job as vice president in charge of NBC-TV daytime programming to become vice president in charge of program sales for the same web. The old daytime job has not yet been filled, but there is wide conjecture that Lindemann's shift from programming to sales will ease up a shuffle within programming, that greatly increases the status of nighttime program v.p. Alan Courtney.

It's held quite possible that instead of going outside to hire a new and separate daytime program v.p., NBC-TV's internal program chairman David Lutz will decide to make Courtney v.p. over both daytime and nighttime program administration, thereby leaving himself free to devote all his time to top-level program policy, purchasing and development decisions.

Bob Aaron, Lindemann's No. 2 in the daytime area, and Roger Gimbel, executive producer of all

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Harris Warns 'We're Serious'

Washington, April 12.

Rep. Owen Harris (D-Ark.) today (Tues.) opened hearings on Broadcasting legislation growing out of last fall's television quiz show hearings with this bare-knuckled warning:

"It is my sincere hope that cooperation will be forthcoming because the House Communications Subcommittee is deadly serious about this legislation. I want to emphasize this because some elements in the industry are inclined to consider some of these questions in a rather peculiar vein."

There is some doubt whether Congress can count on responsible cooperation on the part of the regulatory agencies whose job it is to administer broad delegations of power. I feel we have had some recent unfortunate examples of just such failure."

FCC Commissioners were in his audience.

NAB—Strictly From Dullsville

Last week's convention of the National Assn. of Broadcasters, far from being a dilly, was a dully. Why this should have been so, in a year which brought out a banner attendance (3,000) and in a year finding so many trials and tribulations besetting the industry, is one of the Ripleys of '60.

With perhaps the single exceptions of the Dave Brinkley kickaround of the political hotions, Mitch Miller's singy comments at the radio session, and possibly one or two others (Clair McCollough's keynote remarks had some forthrightness and meat), the talks and panel discussions left much to be desired. What should have been the most provocative session of all, in which the broadcasters did a face-to-face with the Federal Communications Commission, was notable for the fact that the FCC membership parried undecisively in an atmosphere of confusion and uncertainty, while the broadcasters (and this was evident through the entire convention) seemed only willing to get up steam on issues (as with 317—identifying all cuffed records) that had an immediate effect on their pocketbooks. On the broader issues there was almost casual indifference.

In anticipation of some weighty repercussions stemming from the D. C. harrassments, all the meetings, luncheons and dinners, etc., were SRO far in advance, yet it was a convention without spark or pretenses toward enlightenment. The peripheral razzmatazz—as with the tv film displays—was gone, doomed to convention oblivion. Maybe that's what's needed again.

A little shilling and some cheerleader at least might have brought them out of their lethargy.

Some Playbacks on Section 317

Broadcasters Puncture a Few Holes in Vexing Problem of Identifying Cuffed Disks

Bob Schmid Upped

Onetime Mutual Broadcasting and National Telefilm Associates officer Bob Schmid was named executive veepee of the Headley-Reed station reppery this week. He joined outfit last year.

At the same time, Jack Hardingham became senior veepee at Headley-Reed.

Radio Promotion Gets NAB Billing; The Mitch Pitch

Chicago, April 12.

For the first time in its brief history, the Broadcasters' Promotion Assn. got featured billing at the annual National Association of Broadcasters convale. The BPA was slated into the radio assembly session on the last afternoon (Wed.) of the convention and was represented by BPA proxy Charles A. "Chuck" Wilson of WGN Chicago; Janet Byers of KYW Cleveland; James Bowermaster of WMT, Cedar Rapids; and John J. "Chuck" Kelly of the Storor Broadcasting Co.

After a brief introduction, Wilson let each of the promoters take a crack at the assembled station management. Janet Byers urged that promotion managers should not be saddled with all the miscellaneous jobs that no one else wanted. She also pointed out that to do an adequate job there must be an adequate budget and that continuity in campaigns was essential. To illustrate this point she described the case history of one KYW campaign, "The \$1,000,000 Sound."

John J. "Chuck" Kelly cited the poor public relations of broadcasting and said that promotion was one way to improve the situation, but he added that management must be aware of and acknowledge the importance of promotion and the promotion manager. Kelly stated that any type of promotion must be worthwhile or the results would be terrible. If there isn't anything worth promoting then it's much better to say nothing, he opined. He also made the point that radio itself was the most effective medium for promotion and that if programming included promotable features, these should be stressed in any campaign.

Jim Bowermaster went along with many of the points made by Kelly, and further stated that programming and promotion must go hand-in-hand and that both of

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Murrow Set For CBS Radio Series

When he returns from his sabbatical in July, Edward R. Murrow's first regular assignment for CBS will be a weekly 25-minute news series, "Background," on the radio web. It'll be like the old days, with the commentator analyzing major domestic and foreign news breaks.

Stanza, which he begins Sunday, July 3, will be heard at 12:05 p.m. On "Background," CBS will use the technique of having other staff commentators employ the conference-call setup so that Murrow and the bureau men can engage in give-and-take discussion.

Murrow, currently in Tokyo on the last leg of a season-long vacation, in which he only occasionally did on-the-air reports for CBS radio or tv, returns to New York in June. Murrow will also be on the team covering the GOP and Dem conventions in July.

Murrow was previously noted by the web, will "play a major role" in the fall on the prime time tv series, "CBS Reports," which is often similar in format to his former "See It Now" documentaries.

RUMOR TUMOR RIDES TV BACK

Terry and the 'Pirates'

C. Terence (Terry) Cline, McCann-Erickson's tv factotum, is of the opinion that national advertisers are getting a bum rap in the promulgation of proposed new network policy inspired by a CBS edict allowing sponsors only quick-at-a-glance opening and closing billboards of a couple of seconds instead of the longstanding 10-second practice for half-hour shows (double for hour shows).

It's both dangerous and unfair, says Cline, dangerous because it jeopardizes the investment of some of the biggest clients in television. "Our agency's Buick client sponsors Bob Hope. A lot of money is poured into the show, certainly enough to warrant a 30-second opening billboard. Or take Chevrolet with Dinah Shore, or Kraft with Perry Como. There's millions at stake. Why restrict the penalties to network advertisers without it costing the networks a cent?"

In their eagerness to clean up overcommercialism, says Cline, the penalties are sometimes inflicted in the wrong places. What about those double breaks on commercials? Shouldn't the stations share some of the burden of the cleanup campaign? Apparently, he surmises it's alright to be a crusader as long as it doesn't hit your own pocketbook.

Or, adds Cline, what about cleaning up some of the promos that are slapped into shows to plug the networks, certainly as intrusive and disruptive as the commercials?

Celler, Editorials, Trade Press In Spotlight at ATAS Roundtable

Two managers of N.Y. City television stations declared last week that they had not been asked to provide favorable material on their public service program to Rep. Emanuel Celler, who just a day earlier had read many lines of upbeat testimony into the legislative record in Washington. This was the only note of anguish expressed during a press conference last Thursday (7) night with the heads of five of the city's seven tv stations.

Frank H. Shakespeare Jr., vice-president in charge of WCBSTV, and Joe Stamler, v.p. at the head of WABC-TV, said they were overlooked in the Celler report, which otherwise listed the accomplishments of WOR-TV and WRCA-TV, along with those of seven N.Y. radio stations.

"I was stunned that we were never asked," said Shakespeare. Stamler also confirmed that his station did "not get an inquiry."

It was learned that Robert Leder, head of independent WOR and WOR-TV, and described as president of the State Broadcasters Assn., was asked by the Democratic Representative from Brooklyn to round up the material. Though Leder was requested to attend the station managers' panel by the Academy of Television Arts & Sciences which staged the news conference, he did not appear.

But William Davidson, vice-president of WRCA-TV, which did supply reports to Celler for inclusion in his speech from the floor of the House last Wednesday (6), explained that there was a considerable rush to get whatever

(Continued on page 34)

Weitman in CBS Exit for MGM-TV

The long vacant post of v.p. in charge of production at MGM-TV has been filled by Hubert M. Weitman, industry vet who resigned his job at CBS-TV to fill the Metro post. Weitman had been v.p. in charge of independent programming at CBS-TV when he left.

Appointment of Weitman is another step in the general pen by vifilm producer-distributors to attract top names to their operations. He will report to George Shupert, who remains v.p. in charge of Metro's tv activities. Weitman, who is strong on talent negotiations, will headquarter on the Coast. Richard Malbaum, who has been an exec producer on tv projects, will remain with the studio. Malbaum will report to Weitman.

Weitman joined CBS-TV in '56 as v.p. in charge of program development. Prior to that he had been with ABC as v.p. in charge of network programming and talent. CBS plans no replacement for Weitman, with Mike Dann (in the east) and Guy deLoa (on the Coast) absorbing his functions.

Hubbard's Ball Coup

Minneapolis, April 12

Minneapolis American Association baseball club, a Boston American league Triple A farm, for the first time will have its Sunday as well as its Saturday home games televised the coming season.

Bidding competitively, Stan Hubbard's NBC affiliate KSTP-TV was awarded the Saturday-Sunday package at a price said to be \$1,300 per game.

Inasmuch as Sunday afternoon has been one of the club's attendance-wise best, the announcement of the Sabbath day telecasts came as a big surprise to local sports circles.

Non-Affil Stations Pledge Allegiance To ABC-TV Shows

Apparently ABC-TV with a basic affil lineup of 95 stations is clearing many more stations for web's big shows. A "Maverick" and a "77 Sunset Strip," for example, plays on 100 stations.

ABC-TV doesn't want to pinpoint the non-affil stations playing web shows for fear of pressure from NBC-TV and CBS-TV. But more and more stations in the two-station markets are clearing time for delayed broadcasts for ABC-TV shows. It's the old chestnut "nothing succeeds like success" bearing fruit for ABC-TV. While delayed broadcasts in the two-station markets are not the best answer by a long shot for ABC-TV, the lack of basic affiliation is partially compensated by the widespread shake given to ABC-TV shows by stations affiliated with other webs.

In order to wean non-affil stations into playing ABC-TV shows the web has some significant ammunition. The Darton, O., situation was cited by proxy Oliver Trype at the recent meeting of affils at the Chicago National Assn. of Broadcasters convention.

The case of Dayton was put this way by Trype. In April, '58, WHIO, the CBS affil, had a 54% share, and WLW-D a 40% share of the network audience. WLW-D at the time was carrying only 32% ABC programs, and the remainder NBC. A year later, in April, '59, WLW-D had added more ABC programs. Carrying half ABC and half NBC, WLW-D pulled ahead of WHIO, and they split the audience 50-50. As of last November, WLW-D had shifted the balance of its programs. It was carrying 63% ABC shows and 37% NBC. And it had shifted the balance of the Dayton audience, too. Fifty-four percent were with WLW-D, 46% with WHIO, exactly the reverse of two years ago.

EVERYBODY'S GOT A CRYSTAL BALL

The rumor mill has been going full blast these past few weeks and, to hear them tell it, anything can happen to anybody. The fact that one of the rumors became a reality last week, when Bob Weitman checked out of his CBS-TV program veepeeship to accept a v.p. post at MGM-TV on the Coast (see separate story) has only served to set off a new chain reaction of speculation and maybes about others.

If all the rumors currently enjoying popularity within the Madison Ave. precincts were to be accepted as gospel, here's a fairly good approximation of the turbulence besetting an already turbulent industry.

(1) Bob Kintner leaving the NBC presidency to become a super-veepee at J. Walter Thompson;

(2) Frank Stanton standing in the wings awaiting a Cabinet post in the event of a Democratic victory in November;

(3) Hubbell Robinson going in as the new NBC president (this one's been making the rounds for months). There's even an alternative for this one. Scratch Hub Robinson and substitute Ken Billy, who recently moved over to RCA as v.p. publications chief.

(4) Depending on which day of the week you're listening, here's the updated scorecard on the "CBS rumor story." (a) Jim Aubrey, who just went in, is going out as CBS-TV president (that's the Monday story). (b) Mike Dann is leaving the Tuesday story. (c) Bob Weitman is leaving (that's the one that happened).

(5) Then there's the beast about Music Corp. of America or some such octopus standing by waiting to grab up the whole NBC broadcasting empire for an estimated half-billion dollars with the parent RCA getting out of show business and sticking to electronics (this one apparently fanned by the decision to knock off the WRCA call letters in N.Y. and return to the WNBC tag).

Doubleday Hardcover Of 'Conquest' Via CBS Films

Doubleday and Co. will publish a hardcover book based on "Conquest," the CBS-TV series. The book, publication of which is scheduled for early '61, will be written by David Alman, science writer who will use the material in "Conquest" broadcasts for the basis of his text.

"Conquest," which began in December, '57, as an occasional full-hour report, now is a weekly half-hour series, the only regularly scheduled CBS-TV network science series. It is produced in cooperation with the American Assn. for the Advancement of Science.

By LEN CARPENTER

Washington, April 12

The Magnuson-Monroey Bill providing 16 hours of free television time over every U. S. tv station for the Democratic and Republican Presidential candidates is as heavily weighted with politics that it might sink in the Congressional seas.

Most important political consideration involved is that Lincoln-Douglas styled debates, telecast to millions, without cost under the bill, aren't worth much to the "ins" (currently the Republicans). But such debates are worth plenty to the "outs"—the Democrats who'll be trying for the White House lease.

It's obvious that the Democratic Presidential candidate would spend much of his time attacking various Eisenhower programs, holding Vice President Richard M. Nixon certain to be the GOP Presidential nominee directly responsible. This would naturally put Nixon on

Quality Shows Tiny Oasis in Vast Desert of TV Drive: Susskind

Boston, April 12

Popes Buy La Prensa

Fortune and Anthony Pope, the brother team owning WHOM, foreign language indie, and publishers of Il Progresso Italo-Americano, last week bought La Prensa, formidable Latino-language paper. All three properties are in New York City.

Though Il Progresso is Italian, the Pops have long had their eyes on the burgeoning Latino market of N. Y. The 47-year old La Prensa, with a circulation of 20,000 was bought from publisher Mrs. Ines Campubri Mahon for an undisclosed sum.

WHOM, incidentally, is sold solid in Spanish with a waiting list of clients.

NBC Tames Down 'Barbarians' After Palace Acts Up

It seems as though NBC-TV managed to get out of a serious scrape that could have cost the network its entire investment in the hour-long pilot of "The Barbarians." Reports emanating from abroad disclosed that lead actor Jack Palance, who went to Rome for the shooting of the costume piece, had a tiff with coproducer Marty Rackin and was unwilling to begin shooting.

Upon getting the bad news last week, NBC was ready to dispatch talent veepee Dave Tibet to Rome to try and heal the breach, but, after five anxious days, it proved unnecessary for the exec to make the trip to placate Palance. NBC's N. Y. executives were informed that everything was back on a relatively even keel with the actor. The nature of the hassle could not be learned.

As it stands—if all continues well at the costly establishment that NBC, Rackin and his partner John Lee Mahin have organized in Rome to handle the lavish (for tv) pilot—the network will have a rough cut of the 90-minute stanzas by the end of April. At the moment, after an obvious delay, Palance is shooting teaser material, which NBC may be able to pitch in a couple days at agencies.

NBC is going to do the pilot, and if sold, the entire series in that. Some days ago, NBC removed "Barbarians" from the '60-'61 schedule. However, a network spokesman declared last week that the show may later on be reinstated for next season.

Whose Ox Is Being Gored?

the defensive, an unattractive position for any Presidential candidate.

It also would be harmful to the campaign theme planned for Nixon. He wants to be in affirmative posture, presented to the voters as a man ready to take a "fresh" approach at running the Government—and as a man with experience who didn't necessarily approve of everything he did. But, in the latter instance, he's not anxious to be overly specific.

Nixon himself came to these conclusions last fall when VARIETY reported that the chairman of the Republican National Committee of all people, Thruston Morton, was looking into it's possibility of free tv time for Lincoln-Douglas type debates in the 1960 campaign. Morton also was exploring whether or not some company would pay for the air time as public service, such as Westinghouse bankrolling CBS coverage of both national conventions this July.

Nixon told Morton he didn't (Continued on page 34)

David Susskind, in a talk, "Television Wonderland or Blunderland," at Ford Hall Forum, blasted the tv industry as having a "marketplace morality which simply mirrors all that which is deeply wrong with the American community."

And he compared "the absolute vacuum of leadership in broadcasting to the absolute vacuum of leadership in other fields such as politics, education and even religion." Susskind said that the few quality shows on tv "are tiny infrequent oases in a vast desert of drive." In blaming the public for tolerating tv mediocrity he blasted the "crushing confusion of excessive leisure time which has dulled the sense of millions of individuals."

He asked the audience to react to bad shows by writing the sponsors, who, he pointed out, are unbelievably sensitive to critical viewer response, and urged that public pressure be brought to bear upon the FCC. "Let's make the FCC, for once in its miserable history, into an honest, intelligent, and properly functioning Government agency," he said.

He rapped the FCC for permitting integration of newspapers, tv stations and radio, and called for new leaders—"men who respect intelligence and intelligence."

"We need men for instance, who will destroy the false god of neutrality," he said. "Neutrality means absolute sterility—to offend no one is to challenge no one."

"The airwaves belong to you the public. Only you can see that they are properly and advantageously used."

His Ford Hall Forum followed within a few days of his press conference at WGBH-TV, Channel 2, Hub's educational channel, which is carrying Susskind's "Open End" series, in which he flayed the tv industry.

"What ails tv is the shibboleths which govern the industry," he said. "... On the contrary, it must give the people what they need to know when they need to know it." He urged support for pay tv. "It can be a miraculous innovation and deserves a chance," he said. Pay tv could start with ballets, symphonies, Broadway plays, first run films and educational programs, Susskind suggested.

RCA Offers To Tnt Up Indies

RCA, anxious to spread the influence of color tried some time back to give it away—in one sense, at any rate. RCA, which already has colored up NBC, offered indie N. Y. tv station WPIX the use of color facilities for free. During shorted negotiations to sponsor half of the indie WNTA-TV's "Play of the Week" in N. Y., RCA also made it clear that it would supply the latter station with color (for free) on that particular nightly telecast.

WPIX, feeling essentially that the addition of color would serve no purpose to its audience at this point, refused. As mentioned above, WNTA-TV's RCA dickers fell through. These facts were learned last week at a press conference held by several tv station operators (see separate story).

'Renny Show' Client

Venezuelan Renny Ottolina, now hosting his own daytime show on WABC-TV, N.Y., chalked up his first participation sponsor. It's Old Holland Dutch Beer Shamout, which bought seven one-minute spots per week for the half-hour program, stripped Monday through Friday at 11:30 a.m.

"Renny Show" had its debut Monday (11).

VARIETY-ARB FEATURE CHART

Variety's weekly feature chart, based on ratings furnished by American Research Bureau, covers two markets. Each week the 10 top rated features in the two markets are listed.

Factors which should assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this Variety chart. Listed below is such pertinent information regarding features as their stars, release year, original production company, and the present distributor (included whenever possible along with the title). Attention should be paid to such factors as the time and day, the high and low ratings for the measured

feature period and share of audience, since these factors reflect the effectiveness of the feature and audience composition, i.e., a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi-strapped basis utilizing the same theatrical throughout the week, a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled spikes in titles the listed features for the particularly rated theatrical filmed show are as accurate as could be ascertained.

NEW ORLEANS

STATIONS: WWL, WDSU, WVUE. SURVEY DATES: NOVEMBER 8-14, 1959.

TOP TEN FEATURE FILMS

	RUN	TIME SLOT	AVERAGE RATING	HIGH	LOW	AVERAGE SHARE	TOP COMPETITION	STATION	RTG. AV.
1. "DOUBLE DYNAMITE"—Frank Sinatra, Jane Russell, George Raft, RKO 1951, C&C Films	1st Run	Sunday Matinee Sun. Nov. 8 4:30-6:30 p.m. WDSU	23.1	22.4	21.6	64.9	Back in Action Small World Twentieth Century	WVUE WWL WWSU	8.2 5.5 8.9
2. "HUNCHBACK OF NOTRE DAME"—Charles Laughton, Maureen O'Hara, RKO 1939, C&C Films	1st Run	Falstaff Theatre Sat. Nov. 14 10:15-12:30 a.m. WDSU	17.0	19.4	13.3	49.6	Man Without a Gun House of Shacks "Man They Could Not Hang" Repeat	WWL WWL	28.1 13.9
3. "MAN THEY COULD NOT HANG"—Boris Karloff, Columbia, 1958, Screen Gems	Repeat	House of Shacks Sat. Nov. 14 10:30-12:30 a.m. WWL	13.9	17.0	6.7	42.0	Falstaff Theatre— "Hunchback of Notre Dame" 1st Run	WDSU	17.4
4. "KISS ME DEADLY"—Ralph Meeker, Albert Dekker, United Artists 1955, UAA	1st Run	Sunday Spectacular Sun. Nov. 8 10:30-12:30 a.m. WWL	13.0	15.8	8.5	61.6	Hollywood Premiere— "She Wore a Yellow Ribbon" 1st Run Movie Memories—The Cuban Love Song 1st Run	WDSU WDSU	8.4 3.0
5. "CANYON CITY"—Republic 1942, Hollywood Film Serv.	1st Run	Two Gun Playhouse Sat. Nov. 14 12:00-1:00 p.m. WWL	9.1	10.3	7.9	52.9	Wonders of the World Carnegie Fock	WDSU WDSU	5.8 4.3
6. "SHE WORE A YELLOW RIBBON"—John Wayne, Joanne Drew, RKO 1949, C&C Films	1st Run	Hollywood Premiere Sun. Nov. 8 10:15-12:15 a.m. WDSU	8.7	12.1	4.2	13.7	Rendezvous Sunday Spectacular— "Kiss Me Deadly" 1st Run	WWL WWL	18.8 13.6
7. "MIGHTY JOE YOUNG"—Terry Moore, Regis Toomey, RKO 1948, C&C Films	1st Run	Night Owl Theatre Sat. Nov. 14 12:30-2:15 a.m. WDSU	8.5	12.7	4.8	106.0			
8. "THE POSTMAN ALWAYS RINGS TWICE"—Lana Turner, John Garfield, Audrey Totter, MGM 1946, MGM-TV	Repeat	Late Show Fri. Nov. 13 11:15-1:30 a.m. WDSU	8.3	12.7	3.6	77.6	Jack Paar Show New Orleans Showtime	WVUE WWL	3.2 1.6
9. "EAST SIDE OF HEAVEN"—Rag Crosby, Joan Blondell, Universal 1958, Screen Gems	Repeat	New Orleans Showtime Thurs. Nov. 12 10:45-12:30 a.m. WWL	8.1	10.9	4.8	51.9	Fiftieth Anniversary Jack Paar Show Editorial Late Show— "Good Man" Repeat	WDSU WVUE WDSU WDSU	6.4 3.6 3.6 3.0
10. "BULLET FOR JOEY"—Edward G. Robinson, George Raft, United Artists 1950, M&A Alexander	1st Run	New Orleans Showtime Wed. Nov. 11 10:45-12:30 a.m. WWL	7.0	9.1	4.8	46.1	N. Y. Confidential Reporter: Space Weather Late Show	WDSU WDSU WDSU	11.5 9.1 4.8

RICHMOND, VA.

STATIONS: WTVR, WXEX, WRVA. SURVEY DATES: NOVEMBER 8-14, 1959.

1. "PARACHUTE BATTALION"—Fitzgerald O'Brien, Robert Preston, RKO 1941, C&C Films	Repeat	Million Dollar Movie Sat. Nov. 14 6:00-7:30 p.m. WXEX	18.6	11.7	9.7	35.1	Glorious Army and Navy Border Patrol	WTVR WRVA WTVR	11.7 16.2 14.0
2. "RED RIVER"—John Wayne, United Artists 1948, UAA	1st Run	1st Run Movie Fri. Nov. 13 11:15-12:45 a.m. WTVR	9.0	9.7	7.8	57.3	Jack Paar Show	WXEX	9.0
3. "RETURN TO TREASURE ISLAND"—Tim Hunter, United Artists 1954, UAA	1st Run	Feature Film Sat. Nov. 14 11:00-12:45 a.m. WTVR	5.4	5.8	4.5	35.8	Million Dollar Movie— "Return to Treasure Island" Repeat	WXEX	5.4
4. "RAGE IN HEAVEN"—Ingrid Bergman, Robert Montgomery, MGM 1941, MGM-TV	Repeat	Million Dollar Movie Sat. Nov. 14 11:00-12:45 a.m. WXEX	5.2	5.8	3.9	48.0	Feature Film— "Return to Treasure Island" 1st Run	WTVR	5.4
5. "THE MUMMY'S TOMB"—Lon Chaney, Turlow Hay, Universal 1942, Screen Gems	Repeat	Shock Theatre Sat. Nov. 14 1:30-2:30 p.m. WRVA	3.9	4.5	3.2	24.4	Lost of the Mahabara NCAA Football	WTVR WXEX	4.5 14.0
6. "WORDS AND MUSIC"—Mickey Rooney, Judy Garland, MGM 1948, MGM-TV	Repeat	Million Dollar Movie 11:00-12:45 a.m. WXEX	3.9	4.5	3.2	55.7	Sunday News Special News Roundup Feature Film—The Green Man Repeat	WRVA WRVA WTVR	14.9 3.9 1.3
7. "MR. MOTTO TAKES A CHANCE"—Peter Laerte, Rochelle Hudson, 20th Century Fox 1958, STA	Repeat	5:00 Movie Mon. Nov. 9 5:00-6:15 p.m. WXEX	3.4	3.9	2.6	12.8	Bugs Bunny Puck's Pic Three Stooges	WRVA WRVA WTVR	13.6 14.0 15.6
8. "PITTICOAT LARCENY"—Joan Carroll, Ruth Warrick, RKO 1943, C&C Films	Repeat	5:00 Movie Thurs. Nov. 12 5:00-6:15 p.m. WXEX	3.4	3.9	2.6	12.3	Bugs Bunny My Favourite Flicks Three Stooges	WRVA WTVR WTVR	12.4 13.0 18.2
9. "BRIGHTON STRANGLER"—John Loder, June Duprez, RKO 1943, C&C Films	Repeat	5:00 Movie Fri. Nov. 13 5:00-6:15 p.m. WXEX	3.1	3.2	2.6	12.4	Bugs Bunny Jim Boesie Paperize	WRVA WRVA WRVA	16.6 12.4 14.3
10. "AIR RAID WARDENS"—Laurel & Hardy, MGM 1943, MGM-TV	Repeat	5:00 Movie Wed. Nov. 11 5:00-6:15 p.m. WXEX	3.0	3.9	1.9	11.0	Bugs Bunny Elmer Fudd Three Stooges	WRVA WRVA WTVR	18.5 16.9 15.6

TV CARTOONERY BIZ JUMPIN'

The Leavening Process

The introduction of commercial tv stations competition in countries operating state managed facilities has had two effects. The state-managed facility tends to program more popular fare to meet the competition of the commercial stations. On the other hand, the commercial stations tend to assume some of the minority program responsibilities usually associated with the state-managed tv stations.

According to the foreign sales execs who have the world as their "beat," that's what has happened in Australia and Britain. The forecast is that a similar situation will develop in Canada.

The leavening process which takes over when the state operated and commercial tv systems compete could be called "a matter of conscience" for both sides. In the face of the large audiences captured by the commercial telecasters, the state managed facilities begin to feel that its programming should have some of the "pop" ring. In turn, the commercial telecasters become more culturally orientated when the void in their programming structure becomes more and more apparent.

Here is some of the "pop" programming of the British Broadcasting Corp. for example. "This Is Your Life," "Bonnie Perry Come," "The Third Man," "Love Ranger," "Range Rider," "Juke Box Jury," "What's My Line," "Phil Silvers Show" and "Laramie."

"Pop" programming of the Australian Broadcasting Commission includes "Dial 999," "Ann Southern Show," "Liberace," "Tugboat Annie," "Amos 'n' Andy," "I Married Joan," "Wells Fargo," "Dionne Read Show," "Bob Cummings Show," "Father Knows Best" and "Lanset." ABC also has just bought "Twilight Zone" from CBS Films.

BRIGHT SPOT ON SYNDIE HORIZON

The bright spot on the syndie horizon is the cartoon end of the biz, with a variety of firms coming out with new animated cartoons.

The roster of newbies reads like "Who's Who" of animal and cartoon land. There's Courageous Cat, Telecasters; The Nutty Squirrels, Flamingo; Popeye, King Features; Krazy Kat, Trans-Lux; Poo-Woo, Telecasters.

And upcoming are "Henry and His Claymats," a stop motion series co-produced by California National Productions and Fremantle; Bob Elliott and Ray Goulding's cartoon series for adult viewing, titled "Bob and Ray's Hollywood Classics," and "The Katzenjammer Kids," one of the three newbies being prepped by King Features.

Besides the ones tabbed above, there are others coming from Japark, Governor TV, et al. The established oldies which were brought from the vaults of the theatrical studios also are enjoying hefty resales to stations across the country.

The tenor of the cartoonery biz—and its relative prosperity when compared to what's happening in the half-hour field—can be gleaned from the activity of MGM-TV. Dick Harper, MGM-TV sales director, was one of the few distributors to do any biz at the recent National Assn. of Broadcasters Chicago convention. He made verbal deals for some \$550,000 on MGM cartoons. 135 oldies recently put into tv distribution. Harper will be spending the next few days following up on his verbal commitments.

Why all this activity in cartoons in a comparative dull syndie period? One reason is that the spreading network option time has not bitten into the kiddie time periods nearly as much. Stations across the country have daytime hours to fill seven days a week. Cartoons bring the kids in the sets and the ratings look good.

Sponsors, too, appear to be riding the cartoons in a healthy number. Type of adventures range from funds to clothes to toys. Some hefty national spot biz has gone to CBS Films' "Terrytoons" and Screen Gems' "Huckleberry Hound."

There's hardly a syndie outfit now in the biz which doesn't want to include cartoon series in its catalog. Reason isn't only the present interest in the field, but the long-range plan of many syndicators to build a diversified backlog of product. With one or two exceptions, most syndie outfits find it more economical today to come into a particular market with a variety of product. If the station doesn't need features, half-hour series can be offered, or perhaps cartoons. Having such a diversified catalog brings distribution costs down.

Another development in the cartoonery end is the acceptability of animation footage done abroad. In addition to footage coming from the traditional Western European sources, there's also animated footage coming from Eastern Soviet sources. Both have found a market in the U.S.

There may be a big question mark concerning the post-48 features, the half-hour series may be encountering the tough sell, but cartoons are bounding, tumbling, singing all at once, and even upside down, depending on the gag.

Church's 'Herald Truth'

Ahlene, Tex., April 12. The Highland Church of Christ here is sponsoring production of a 32-week television series, "Herald of Truth," to be shown on 43 stations across the country later this year.

The same church has sponsored a "Herald of Truth" radio series for eight years.

More TV Film News
on Page 36

150 Pilots Make Agency Rounds

Compared to Last Season's 200; Selling Season in Home Stretch

NBC-to-CBS Films

CBS Films production division is beginning to resemble what once could have been a programming wing of NBC-TV.

Latest to be hired away from the NBC-TV fold is David Sontag, who had been a programming exec at the web. At CBS Films, Sontag will be programs manager in N.Y., under production v.p. Robert Lewine. Lewine had been programming v.p. at NBC-TV before coming over to CBS Films as production topper.

Prior to the Sontag move-over, Lewine had hired Jack Ballard and John F. Meyers to staff CBS Films' Coast production setup. Both had been associated formerly with NBC-TV. Meyers, now director of CBS Films programming operation on the Coast had been manager of network film programs for NBC Hollywood, and Ballard had held a similar post at NBC-TV.

Whether the Hollywood guild strike had anything to do with it or not, there seem to be fewer pilots on hand this selling season than last year.

Vidfilm execs making the rounds of agencies for the most part report less competitive screenings than a year ago. Last year, it was estimated that there were 200 pilots making the agency rounds during the selling season.

The estimate this selling season runs closer to 150, with a number of the new pilots still outstanding. The new pilots which don't come in within the next two weeks for the most part will be left at the gate. For within two weeks, the bulk of the network time periods is expected to be sewed up for the fall season. That makes '60 the earliest buying season ever.

ABC-TV even at this writing is pretty well locked up for '60-'61; CBS-TV is next in line; NBC-TV more replete with holes. But it's only a matter of days before the bulk of the programming on the three webs for next season will be nailed down.

Strategy of these vidpicks coming in late is to put the pilot property on the shelf until a hole develops in the lineup of the networks. It's considered death for a projected series to screen a pilot for too many execs when there's no genuine buying interest. Such a pilot gets tabbed as an "oldie" that didn't make it the first time around.

The Writers Guild strike against vidpick producers came too late to affect the bulk of the pilot production, but some sample shins may have been lost in the shuffle because of the walkout. Whatever the reason, there seems to be fewer pilots up for grabs at this outing—although, to be sure, the number of pilots far outdistance the possible sales.

New Interest In 'Tin Suit' Shows

"Tushoo" has been bought by WARC-TV, N.Y., putting sales on the Screen Gems property in the 25-market ring.

Costume adventure series, made in England, was put on the shelf for awhile in the U.S. Property was ready for U.S. distribution about two years ago, but SG held back because of the comparative unpopularity of "tin suit" shows then. Other than "Robin Hood," there were a few faves among costume adventure skins.

Tide now is believing to be turning. The climate is said to be better for such costume adventures, based on the classics, because of the tv scandals. SG based a good deal of its promotion for the show on the prestige appeal, replete with school tieups, etc.

112 MARKETS FOR 'HOME RUN DERBY'

Ziv-UA's "Home Run Derby" looks like it's in its home stretch. The baseball show, featuring major league players in a batting match, has been sold in 112 markets.

Latest deals include Salina Chevrolet, WSYR, Syracuse; Francis Motor Car, KPTV, Portland, Ore.; Coca-Cola Bottling and Municipal Auto Sales, WCKT, Miami; and K & L Distributors, Alaska.

Station deals include KLYD, Bakersfield; KJEO, Fresno; WDAF, Kansas City; and KPCC, Houston.

Regarding another Ziv-UA property, "Tales of the Vikings," nine more markets have been inked. Station list includes WJRT, Flint, Mich.; WKYT, Lexington, Ky.; and WISN, Milwaukee.

Writers' Walkout in TV Leaves

Scars on Majors; Col Scriptless

Hollywood, April 12.

Despite settlement of the Screen Actors Guild strike, most of the majors are continuing to feel the results of the writers' walkout in television.

Columbia Pictures has run out of scripts on its tv shows and washed up tv production last Friday. Twentieth-Fox will finish filming Friday 11:55 on "Adventures in Paradise" for the season.

Metro, Warner Bros. and Paramount will continue production for some time. Metro has three rental series, two of which aren't due to wind until May and a third till June. "Peter Gunn" winds May 9, "Mr. Lucky" probably May 20 and "Brothers Brannagan" in June at earliest.

WB has completed five out of its 10 tv series but won't wind up balance before May 15 and by that time hopes to be in production on product for next year.

Paramount stays open indefinitely, due to fact that "The Rebel," one of its rental series, is an indie and therefore not being struck by the Writers Guild. "Rebel," which wound this season's production last week and already renewed for next year, starts right in on its fall show this week without a break. "Bonanza," Par's other rental, completed this year's production and must await settlement of the writers' strike to start up again for Fall.

Wall Disney studios won't go dark either. Studio has been on a hiatus since November, but starts tv production up again April 15 when two "Swamp Fox" segments for ABC-TV Allied Artists don't have any tv production at this time.

Impact of the writers' strike in the closings is reflected more in

(Continued on page 42)

'Hercule Poirot' As Ferrer Series

Jose Ferrer has been signed by MGM-TV to produce and star in an hour-long series, "Hercule Poirot," based on the Agatha Christie mystery stories.

Episodes will be set in locales throughout the world. Miss Christie will be available as story consultant on the series.

Another property, tentatively pencilled in by Metro, has fallen through. "P.S. from Paris," the projected series based on the columns of Art Buchwald, no longer is tied to Metro. The Buchwald series was to have been done by Michael Productions, the head of which is Alan Jay Lerner. Still very much alive on the roster is Michael Productions' "Harry's Girls" projected series for Metro.

WGA Strike Status

Though the film strike by the Writers Guild of America remains unsettled, it is expected that this week the union will report a satisfactory settlement of negotiations with the networks on freelance and staff writer contracts in live tv and radio.

Union and webs began serious negotiations on March 9, after a delay because of the crisis in film. Both sides met at the bargaining table again last Saturday 9, where they evidently arrived at an agreement.

Neither the networks nor the union would discuss the details of the agreement.

Vidpix Distribs Feel Depressed Latino Prices

With the price of telepix down in Mexico and the Cuban market disappearing, the total potential take from the Latino market has decreased about 20% for American vidfilm distributors.

In Mexico, the price for a vidpix series has declined from about \$550 per episode to \$400. The price situation largely has been dictated by Mexico's principal broadcaster Emilio Acarraga. Effects of his policy not only has depressed prices but has limited the flow of American vidfilms on Mexican tv. Acarraga, in announcing his policy, attacked what he called the "criminal themes" in American vidfilms. He also set a virtual ceiling of \$400 per half hour for U.S. vidpix.

Cuba, which had been a good market, has fallen off almost completely since the rise of Fidel Castro. There's no reason to be concerned that trading conditions will improve until U.S.-Cuban relations get better. The Cuban market had been pegged at about \$275 per episode.

The total Latin American take for an American vidpix series is about \$2,000 per half-hour, providing all markets are sold. That potential now is brought down to about \$1,600.

'You Asked for It' O'seas

Hollywood, April 12.

Harold J. Dennis, just returned from a three-month global junket to set up offices for his International Film Distributors in various cities in Europe, Asia and Australia, will syndicate 104 segments of "You Asked for It" in Japan.

VARIETY-ARB SYNDICATION CHART

VARIETY's weekly tabulation, based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular market. This week ten different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc., is furnished. Reason for detailing an

exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 150 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every TV market in the U.S.

CHARLOTTE, N.C.

STATIONS: WBTB, WSOC. SURVEY DATES: NOVEMBER 8-14, 1959.

TOP TEN NETWORK SHOWS				TOP SYNDICATED PROGRAMS				TOP COMPETITION			
RK.	PROGRAM-DAY-TIME	STA.	AV. RTG.	RK.	PROGRAM-DAY-TIME	STA.	AV. RTG.	RK.	PROGRAM	STA.	AV. RTG.
1.	Gunsmoke (Sat. 10:00-10:30)	WBTB	50.0	1.	Sea Hunt (Tues. 7:30)	WBTB	33.8	38.2	Sugarfoot	WSOC	23.6
2.	Red Skelton (Tues. 9:30-10:00)	WBTB	45.1	2.	Highway Patrol (Tues. 8:00)	WBTB	33.1	35.3	Sugarfoot	WSOC	28.1
3.	Maverick (Sun. 8:00-9:00)	WSOC	42.1	3.	Mike Hammer (Sat. 10:30)	WBTB	31.7	28.9	Adventures In Paradise	WSOC	8.5
4.	Real McCoys (Thurs. 8:30-9:00)	WSOC	40.1	4.	I.S. Marshal (Mon. 7:30)	WBTB	31.7	37.3	Shirley Temple	WSOC	23.6
5.	Bob Hope (Mon. 8:30-9:30)	WSOC	40.0	5.	Death Valley Days (Fri. 7:00)	WBTB	28.9	68.1	Lock-Up	WSOC	13.4
6.	Tightrope (Tues. 9:00-9:30)	WBTB	38.1	6.	Frontier Doctor (Tues. 7:00)	WBTB	28.9	32.5	Whispering	WSOC	25.4
7.	77 Sunset Strip (Fri. 9:00-10:00)	WSOC	35.5	7.	Cannonball (Thurs. 7:00)	WSOC	28.6	34.9	Arthur Smith	WBTB	23.6
8.	Perry Mason (Sat. 7:30-8:30)	WBTB	35.4	8.	Whispering (Tues. 7:00)	WSOC	25.4	46.2	Frontier Doctor	WSOC	28.9
9.	Howe Gun Will Travel (Sat. 8:30-10)	WBTB	37.0	9.	Rescue 8 (Thurs. 7:30)	WBTB	23.4	46.5	The Platoonman	WSOC	27.2
10.	Ernie Ford (Thurs. 9:30-10:00)	WSOC	36.3	10.	State Trooper (Wed. 7:00)	WSOC	23.6	45.0	Feature Film	WBTB	28.2

COLUMBIA, S.C.

STATIONS: WIS, WNOK. SURVEY DATES: NOVEMBER 8-14, 1959.

TOP TEN NETWORK SHOWS				TOP SYNDICATED PROGRAMS				TOP COMPETITION			
RK.	PROGRAM-DAY-TIME	STA.	AV. RTG.	RK.	PROGRAM-DAY-TIME	STA.	AV. RTG.	RK.	PROGRAM	STA.	AV. RTG.
1.	Wagon Train (Wed. 7:30-8:30)	WIS	55.5	1.	The Honeymooners (Tues. 7:00)	WIS	43.6	84.0	Clemson Football	WNOK	3.8
2.	Maverick (Sun. 7:30-8:00)	WIS	52.4	2.	I.S. Marshal (Thurs. 9:00)	WIS	42.8	73.6	Jane Gary Theatre	WNOK	12.1
3.	Sugarfoot (Tues. 7:00-7:30)	WIS	51.0	3.	McKenzie's Raiders (Thurs. 7:30)	WIS	39.7	73.2	To Tell The Truth	WNOK	9.3
4.	Real McCoys (Thurs. 8:30-9:00)	WIS	48.1	4.	Sea Hunt (Wed. 7:00)	WIS	38.8	84.0	Three Men	WNOK	7.0
5.	77 Sunset Strip (Sun. 8:30-9:00)	WIS	47.2	5.	Rescue 8 (Mon. 7:00)	WIS	38.9	86.4	Three Men	WNOK	4.9
6.	Price Is Right (Wed. 8:30-9:00)	WIS	46.3	6.	Lock-Up (Sun. 8:00)	WIS	37.4	84.3	Small World	WNOK	4.5
7.	Wyatt Earp (Tues. 8:30-9:00)	WIS	45.2	7.	Manhunt (Thurs. 8:00)	WIS	36.0	70.2	Betty Hutton	WNOK	11.5
8.	People Are Funny (Thurs. 7:00-7:30)	WIS	45.0	8.	Huckleberry Hound (Thurs. 6:00)	WIS	35.1	90.9	Early Show	WNOK	1.0
9.	Bob Hope (Mon. 8:30-9:30)	WIS	43.9	9.	Border Patrol (Fri. 7:30)	WIS	34.7	71.3	Shawnee	WNOK	12.7
10.	The Rifleman (Tues. 9:00-9:30)	WIS	43.7	10.	Highway Patrol (Mon. 9:30)	WIS	34.1	66.8	Share of the Month	WNOK	12.8

CEDAR RAPIDS—WATERLOO, IA.

STATIONS: WMT, KWWL, KCRG. SURVEY DATES: NOVEMBER 8-14, 1959.

TOP TEN NETWORK SHOWS				TOP SYNDICATED PROGRAMS				TOP COMPETITION			
RK.	PROGRAM-DAY-TIME	STA.	AV. RTG.	RK.	PROGRAM-DAY-TIME	STA.	AV. RTG.	RK.	PROGRAM	STA.	AV. RTG.
1.	Red Skelton (Tues. 9:30-10:00)	WMT	48.7	1.	State Trooper (Fri. 7:30)	WMT	31.7	48.8	Art Carney	KWWL	10.0
2.	Gunsmoke (Sat. 9:00-9:30)	WMT	48.7	2.	Mike Hammer (Sat. 10:00)	WMT	30.4	67.0	Phil Spector	KCRG	10.4
3.	Father Knows Best (Mon. 7:30-8:00)	WMT	44.4	3.	Huckleberry Hound (Thurs. 6:00)	WMT	25.4	79.4	Rainforest 9	KCRG	5.3
4.	What's My Line (Sun. 9:30-10:00)	WMT	42.1	4.	Whispering (Sun. 8:00)	KCRG	24.7	39.1	Laurie	WMT	27.0
5.	Danny Thomas (Mon. 8:00-8:30)	WMT	42.0	5.	Woody Woodpecker (Thurs. 5:00)	WMT	23.4	70.7	Rainforest 9	KCRG	0.0
6.	Wolf's Lane or Paris (Sat. 8:00-9:00)	KCRG	41.4	6.	Death Valley Days (Thurs. 6:00)	WMT	21.7	58.5	Gale Storm	KCRG	10.3
7.	The Texan (Mon. 7:00-7:30)	WMT	38.7	7.	Superman (Wed. 5:00)	WMT	21.3	58.5	Rainforest 9	KCRG	6.0
8.	Perry Mason (Sat. 6:30-7:30)	WMT	38.7	8.	N.Y. Confidential (Sun. 10:00)	WMT	18.7	40.7	Newsworld	KWWL	12.4
9.	Garry Moore (Thurs. 8:30-9:00)	WMT	38.2	9.	Highway Patrol (Thurs. 10:00)	WMT	18.0	43.2	News	KWWL	13.4
10.	Ernie Ford (Thurs. 9:30-10:00)	WMT	38.0								

BATON ROUGE

STATIONS: WBRZ, WAFB. SURVEY DATES: NOVEMBER 8-14, 1959.

TOP TEN NETWORK SHOWS				TOP SYNDICATED PROGRAMS				TOP COMPETITION			
RK.	PROGRAM-DAY-TIME	STA.	AV. RTG.	RK.	PROGRAM-DAY-TIME	STA.	AV. RTG.	RK.	PROGRAM	STA.	AV. RTG.
1.	Loretta Young (Sun. 9:00-9:30)	WBRZ	41.3	1.	Set Preston (Thurs. 6:30)	WBRZ	34.1	81.1	Horton and Prince	WAFB	12.0
2.	Seinfeld (Tues. 6:30-7:00)	WBRZ	37.1	2.	Sea Hunt (Thurs. 7:00)	WBRZ	32.0	82.0	Manhunt	WAFB	12.6
3.	Maverick (Sun. 6:30-7:00)	WBRZ	34.3	3.	Border Patrol (Tues. 7:00)	WBRZ	31.3	87.2	Political	WAFB	7.5
4.	Real McCoys (Sun. 9:00-10:00)	WBRZ	30.3	4.	Flight (Thurs. 7:30)	WBRZ	28.7	74.6	Johanna Rivers	WAFB	15.7
5.	Bob Hope (Mon. 7:30-8:30)	WBRZ	40.3	5.	State Trooper (Tues. 8:00)	WBRZ	24.4	79.6	Tightrope	WAFB	18.2
6.	How Rogers Kudos (Sun. 8:00-9:00)	WBRZ	47.9	6.	Shogun Slade (Wed. 9:00)	WBRZ	24.0	68.7	CBS Reports	WAFB	18.2
7.	Perry Mason (Sat. 8:00-9:00)	WBRZ	46.3	7.	Jim Roney (Wed. 7:30)	WBRZ	24.0	60.3	Man In Iron Spare	WAFB	20.0
8.	Wagon Train (Wed. 6:30-7:30)	WBRZ	40.7	8.	Tombside Territory (Fri. 7:30)	WAFB	23.7	55.0	Art Carney	WBRZ	20.8
9.	Louman (Sun. 7:30-8:00)	WBRZ	40.6	9.	Mike Hammer (Fri. 9:00)	WAFB	26.4	52.5	Southwest Alley	WBRZ	23.0
10.	Steve Allen (Mon. 9:00-10:00)	WBRZ	39.6	10.	Not For Hire (Thurs. 8:00)	WAFB	26.4	29.9	The Rifleman	WBRZ	39.7

COLUMBIA—JEFFERSON CITY, MO.

STATIONS: KOMU, KRCG. SURVEY DATES: NOVEMBER 8-14, 1959.

TOP TEN NETWORK SHOWS				TOP SYNDICATED PROGRAMS				TOP COMPETITION			
RK.	PROGRAM-DAY-TIME	STA.	AV. RTG.	RK.	PROGRAM-DAY-TIME	STA.	AV. RTG.	RK.	PROGRAM	STA.	AV. RTG.
1.	Rowlton (Fri. 8:30-9:00)	KRCG	45.6	1.	Huckleberry Hound (Thurs. 6:00)	KRCG	29.9	72.9	My Friend Flicka	KOMU	11.2
2.	Ed Sullivan (Sun. 7:00-8:00)	KRCG	37.4	2.	Life of Riley (Fri. 8:30)	KRCG	28.8	56.4	Art Carney	KOMU	22.3
3.	Red Skelton (Thurs. 7:00-7:30)	KOMU	36.7	3.	30 Men (Sun. 7:00)	KOMU	23.3	36.5	Ed Sullivan	KRCG	30.1
4.	Loretta Young (Sun. 9:00-9:30)	KOMU	33.7	4.	Flight (Sat. 9:30)	KRCG	22.0	48.6	It Could Be You	KOMU	22.7
5.	Wyatt Earp (Tues. 8:30-9:00)	KOMU	33.4	5.	I.S. Marshal (Thurs. 9:00)	KOMU	22.0	59.3	Playhouse 90	KRCG	15.1
6.	Red Skelton (Tues. 9:30-10:00)	KRCG	36.8	6.	Lock-Up (Sun. 7:00)	KOMU	20.9	35.8	Ed Sullivan	KRCG	26.7
7.	Hotel de Paris (Fri. 7:30-8:00)	KRCG	35.9	7.	Mike Hammer (Thurs. 9:00)	KOMU	20.9	36.9	Playhouse 90	KRCG	15.8
8.	Steve Allen (Mon. 9:00-10:00)	KOMU	34.9	8.	Clean Kid (Thurs. 6:00)	KRCG	19.0	41.2	Real McCoys	KOMU	27.0
9.	Gunsmoke (Sat. 9:00-9:30)	KRCG	34.5	9.	Special Agent 7 (Thurs. 8:00)	KOMU	19.1	50.5	State Trooper	KRCG	18.7
10.	Bob Hope (Mon. 7:30-8:30)	KOMU	34.2	10.	State Trooper (Thurs. 8:00)	KRCG	18.7	49.5	Special Agent 7	KOMU	19.1

CHARLESTON—HUNTINGTON, W.VA.

STATIONS: WSAZ, WCHS, WHTN. SURVEY DATES: NOVEMBER 8-14, 1959.

TOP TEN NETWORK SHOWS				TOP SYNDICATED PROGRAMS				TOP COMPETITION			
RK.	PROGRAM-DAY-TIME	STA.	AV. RTG.	RK.	PROGRAM-DAY-TIME	STA.	AV. RTG.	RK.	PROGRAM	STA.	AV. RTG.
1.	Wagon Train (Wed. 7:30-8:30)	WSAZ	51.5	1.	Whispering (Tues. 7:00)	WSAZ	37.0	71.8	Flight	WCHS	10.1
2.	77 Sunset Strip (Fri. 9:00-10:00)	WCHS	46.6	2.	Rescue 8 (Thurs. 7:30)	WSAZ	36.7	66.0	Gale Storm	WCHS	15.8
3.	Real McCoys (Thurs. 8:30-9:00)	WCHS	45.6	3.	Huckleberry Hound (Mon. 7:00)	WSAZ	35.8	59.8	Colt 45	WCHS	15.2
4.	Red Skelton (Thurs. 9:00-9:30)	WSAZ	38.6	4.	Manhunt (Wed. 7:00)	WSAZ	32.0	66.0	Highway Patrol	WHTN	8.0
5.	Maverick (Sun. 7:30-8:00)	WCHS	37.2	5.	Death Valley Days (Fri. 7:00)	WSAZ	31.0	63.7	Shogun Slade	WHTN	9.5
6.	Louman (Sun. 8:30-9:00)	WCHS	34.9	6.	Cannonball (Thurs. 7:00)	WSAZ	28.9	54.5	Frontier	WHTN	14.6
7.	Louman (Tues. 7:30-8:00)	WSAZ	34.9	7.	Sea Hunt (Sat. 8:00)	WCHS	19.6	30.4	Bonanza	WSAZ	33.5
8.	Remorse (Sat. 7:30-8:00)	WSAZ	33.1	8.	This Man Dawson (Fri. 7:30)	WSAZ	19.0	34.5	Wall Disney Presents	WCHS	22.2
9.	The Rifleman (Tues. 9:00-9:30)	WCHS	32.0	9.	Mr. and Mrs. North (Sat. 6:30)	WSAZ	18.4	40.6	Reverend Hop	WCHS	19.3
10.	Wyatt Earp (Tues. 8:30-9:00)	WCHS	31.6	10.	Trackdown (Sun. 7:00)	WCHS	17.7	29.5	Laurie	WHTN	29.4

CADILLAC—TRAVERSE CITY, MICH.

STATIONS: WPNB, WWTV. SURVEY DATES: NOVEMBER 8-14, 1959.

TOP TEN NETWORK SHOWS				TOP SYNDICATED PROGRAMS				TOP COMPETITION			
RK.	PROGRAM-DAY-TIME	STA.	AV. RTG.	RK.	PROGRAM-DAY-TIME	STA.	AV. RTG.	RK.	PROGRAM	STA.	AV. RTG.
1.	Ernie Ford (Thurs. 9:30-10:00)	WPNB	31.2	1.	Highway Patrol (Mon. 7:00)	WWTV	46.7	71.2	Wrestling	WPNB	18.9
2.	Wagon Train (Wed. 7:30-8:30)	WPNB	49.9	2.	I.S. Marshal (Wed. 7:00)	WPNB	41.5	73.2	Big 10 Highlights	WWTV	14.0
3.	77 Sunset Strip (Sat. 8:30-9:00)	WWTV	49.6	3.	Huckleberry Hound (Thurs. 6:00)	WWTV	37.8	67.7	News	WPNB	10.0
4.	Price Is Right (Wed. 8:30-9:00)	WPNB	44.8	4.	State Trooper (Thurs. 9:00)	WPNB	26.0	56.5	Sports, Weather	WPNB	16.5
5.	Rowlton (Fri. 7:00-8:00)	WWTV	44.3	5.	Border Patrol (Thurs. 7:30)	WPNB	24.3	54.8	Art Carney	WWTV	28.7
6.	I've Got A Secret (Wed. 8:30-9:00)	WWTV	40.3	6.	New York Confidential (Sat. 9:30)	WWTV	24.3	54.7	Art Carney	WPNB	25.6
7.	Managrove Party (Mon. 7:30-8:00)	WWTV	42.7	7.	This Man Dawson (Tues. 9:00)	WWTV	23.3	52.7	Arthur Murray Party	WPNB	29.0
8.	Red Skelton (Tues. 9:30-10:00)	WWTV	42.7	8.	Waterfront (Wed. 6:00)	WWTV	20.3	37.9	News	WPNB	21.3
9.	Real McCoys (Thurs. 8:30-9:00)	WWTV	42.7	9.	Jeff's Collie (Fri. 6:00)	WWTV	20.5	54.3	Sports, Weather	WPNB	19.5
10.	Gunsmoke (Sat. 9:00-9:30)	WWTV	41.5	10.	McKenzie's Raiders (Mon. 8:00)	WWTV	20.2	37.2	Sports, Weather	WPNB	19.5
11.	The Rifleman (Tues. 9:00-9:30)	WWTV	41.2						Bob Hope	WPNB	43.6

NBC: A Palm Sunday Palm

Whatever the travails of NBC—and it's had more than its share of sponsor-rattling despair—the network's five-hour devotion to distinguished and enlightened programming on Sunday (10) merits the industry's Palm Sunday palm.

NBC's three-program parlay of Mozart's "Don Giovanni" in an altogether remarkable two-and-a-half-hour afternoon presentation, the 90-minute recreation of "The Cradle Song" with Helen Hayes, Judith Anderson, Slobban McKenna and Charles Bickford in a new and brilliant version of the James Costigan adaptation, the hour performance of the Andrew Carnegie ("Millionaire's Mite") biography on "Our American Heritage," plus an hour of ambitious tins-up in a single day's span, adds a commendable footnote to television's contribution to "better things for better viewing." The fact that all the programs were brought in under sponsorship auspices in no way detracts from the credit due the network and proves anew that clients are available for superior programming.

Coming on top of Saturday night's "World Wide '60" probing of the problems of the aged—one of the season's finest documentaries that was moving, poetic and artistic in addition to making its point—NBC has proven that network TV can be the standard bearer for the best that the airwaves can offer or the people demand.

Neither the FCC, nor Federal controls, could by invocation precipitate programming of such a caliber.

Rose.

Tele Follow-Up Comment

Black Shore Show

The Latin beat was a little unappreciated on Dinah Shore's Chevy display of Sunday (10). The talents were first rate, but they didn't have the necessary cohesion for a frolic of this type. The various song and dance groups, showed this low which didn't help the variety aspects of the show.

The talent also suffered from inept writing, more imaginative scripting might have created a motley bundle. A medium of comedy might have helped too.

There were some highly pleasant turns. The dance work of Jonas Mauer, Khar Lobato and Nelita was excellent, showing skill and imagination. Lucha Gattara didn't get enough time on material for his vocal, to show why he is one of South America's top disk sellers.

The Argentine Folk Ballet, the Marinho Sisters, the Trin Felix and the Los Hermanos Quintero, did well in their song and dance, albeit at times, more conspicuous settings for proper showcasing, in color their costumes must have enhanced the sum total.

Miss Shore, per usual, blended well with all her surroundings and as always worked valiantly to make her colleagues look good. However, she couldn't overcome what wasn't in the script.

Joe.

Kevin Presents

New York's notary circuit received a mild plug in a less than solid show last Thursday (7) when Kevin presented "Night, Clubs, New York" over CBS-TV. Top-notch were the notary names selected for the cafe cruise and when they were on the show was in high vaudeo gear, but when it fell back on a comedy conceit, that tried to simulate a couple of cafe-going tourists in the team of Bob Elliott & Ray (Goulding), the segments were dull and unfunny.

Nike Wallace hosted the round-up of after-dark spots in clean, precise terms spelling out the values of such as Basin Street East, the Bon Soir Greenwich Village, among others. However, when the cameras moved into what was supposed to be these rooms, the show was standard night club, and quite unlike the real thing. Out-of-focus to see it for themselves, viewers lured by the show will which is probably okay with the cafe owners.

Peggy Lee, who recently wound up a smash engagement at Basin Street East got the biggest layout of time and made the most of it. A class stylist, she wrapped it up easily with "Yes, Right With Me" and "He Calls Me Baby, Baby, All the Time." As in her Basin Street East engagement, she got plenty keyboard support from Joe Harnett. Felicia Sanders, a regular at the Bon Soir, got her points across in a clever and more poignant manner. "This Nearly Was Mine," "Everything" and "C'est La Vie" were neat samplings of the stuff the Bon Soirites dig.

Earl Grant, a disco dancer who has scored in two shows at the Copacabana developed his flashy organ and vocalistic styling on "Taking a Chance on Love" for exciting results and in a switch to the latino mood, Jose Greco with the aid of his seven-year old son, Jose-Luis, sharpened up the show with their stylistic flamenco stepping.

As in Bob & Ray, the high-living, big-dancing night club goers, they should have kept quiet and let the cafe performers do the work.

Grud.

World Wide '60

"The Living End" on NBC-TV's "World Wide '60" was not only

thoughtful and stimulating, it was beautiful. The writing by George Lefferts was so pure that it was well high perfect. Lefferts was cast for the first time as a producer by show chieftain George Heintzmann, and in this role, too, he excelled. He chose Robert Young as director, which he has no cause to regret. The acting evoked the deepest sympathy and respect for old age in the history of the performers were old people, taken from an old folks home in Brooklyn. Most of them narrated their own parts. The "lead," a chiseled old man who knew his role perfectly, had the narrative support of an extremely competent professional, Harrison Dowd. The nostalgia and dignity of the program's theme were superbly enhanced by an original George Kleinsinger score, performed by the melancholy combination of violin, harp and flute.

The writing, the acting, the camerawork or the music could each be asked alone to make four distinctly qualitative performances. The deftly timed interplay of these four parts simply made the entire TV program a joy, mixed liberally with sympathy.

Lefferts examined the issue of geriatrics carefully. That was quite apparent. Yet rather than chance the prosaic by relying on the acceptable, yet limited, documentary report, he took the actual case histories of his aging actors, and let them recreate roles that no one else could know better than they. Lefferts guided the narrators through magnificent lines, which might lose something if repeated out of context. In addition to Dowd, reporter Leon Pearson served capably in the only other narrative chore by a professional.

This work of poetry demands a replay, and soon. The first half-hour of this black-and-white film could be replayed, without editing, as an art house short. "The Living End" was a rarity, embracing the finest aspects of art and information.

Art.

Small World

Although just about everything that can be said on the subject of motion picture censorship already has been said, CBS-TV's Small World discussion on the matter, Sunday (10), provides some amusing and provocative moments, largely because of the pitting of outspoken producer Otto Preminger (in Rome) on one side and lawyer John J. McCafferty (in Washington), past exec director of the Legion of Decency on the other. The very pretty in-between personality was Deborah Kerr (in Switzerland), who, whenever she could get a word in edgewise, allowed in how she could see both sides of the question.

For the most part Prem and the Migr. exchanged extremely polite statements of position. That in the producer was of the opinion that all prior censorship was evil and that there were enough Federal and state statutes on the books to cover obscenity ("As a matter of fact, I've never heard of anyone's ever being selling dirty postcards"). And the Migr. stressed the need for some balance between freedom and restraint.

Things got interesting, however, when Prem pushed the churchman for some comment on Catholic boycotts of theatres which have played pictures "C" rated by the Legion—that is, boycotts of pictures which play after the condemned film. McCafferty finally said that such action was not sponsored by the Legion, but usually a local affair, adding that he himself would prefer the use of "persuasive" and

(Continued on page 38)

OUR AMERICAN HERITAGE

Millionaire's Mite" With David Wayne, Judith Anderson, Eddie Hodges, Neva Patterson, Jay Barney, Peter Gumbay, Robert Downing, Joseph Leon, Dirk Koolman, Mark O'Daniel, Roy Poole, Paul Huber, Gordon Peters, Joseph Warren, Henderson Forsythe, Walter Klavan, Reynolds Evans, Grant Code, Joseph Bailey

Writer: Ernest Kinoy
Producer: Mildred Freed Alberg
Director: Jack Knight
60 Mins., Sun. (10), 2 p.m.

EQUITABLE LIFE ASSURANCE
NBC-TV, from N.Y. (color-tape)
(Foots, Cone & Belding)

One of the top success stories of American business, the rise of a self-immigrant led from a humble existence to perhaps the most powerful industrialist in the world, made fascinating viewing Sunday (10) on NBC-TV's "Our American Heritage" series. Colocast on tape, the career of Andrew Carnegie was ably dramatized by Ernest Kinoy, and brilliantly acted by cost headed by David Wayne and Judith Anderson.

Carnegie's genius for amassing millions as demonstrated in Mildred Freed Alberg's handsome production pointed out anew the difference between making a living a half-century ago and the complex economic system that faces the businessman today. Carnegie's was one without an income tax, without antitrust laws and without strong labor unions.

It was obvious that this financial wizard took full advantage of the opportunities of his times. But instead of a dull text book chronicle of "Millionaire's Mite," the hour-long dramatization skillfully probed the Carnegie personality to produce a lucid portrait. Much of the credit for this rests with David Wayne whose portrayal of the title role was an absolute performance.

Nature of the script is best described by one of Wayne's lines: "A rich man's life should be divided in two parts—acquisition and distribution." In a series of flashbacks, it was brought out how Carnegie worked as a telegrapher in his youth, became an executive with the Pennsylvania Railroad, moved into the deepening car field and ultimately founding the combine of the nation's largest steel mills.

Likewise, his philanthropy was duly outlined—from his determination to establish libraries to providing free organs for churches and synagogues. Strong factors in framing this video picture of Carnegie were Miss Anderson as his mother, Eddie Hodges as young Andrew and Neva Patterson as his wife. Jack Knight's direction was distinguished as were performances by a long supporting cast. GUB.

THE PRICE OF FREEDOM

With George Formes, Tamara Hinkley, Alan Dooen, Yvonne Coulette, Timothy Bateman, Leonard Searle, John Warner, Martin Miller, Benny Linder, Peter Neumann, Dana Novelli, Barbara Cooper, George Willard, Guy Kingsley Poynter, Carmen Blanche-Richel, Andre Muller, Stella Chapman, Alice Bovee, Eric Thompson, John Harrington, Jack Northcutt, others

Producer: Naomi Capon
Writer: John Heron, Maurice Quiney

Adaptation: Troy Kennedy Martin
60 Mins., Sun., 8 p.m.
NBC-TV, from London

Initially, "The Price of Freedom" looked like propaganda and nothing but, and had. Written for World Refugee Year, it purported to cover current events in an Austrian camp and, boy, did it use an oversized travel. Everything and everyone was exaggerated to the point of caricature, so that a young boy had not only tuberculosis but also anæmia, and a focal character had only one arm, and three old White Russians behaved like the witches in "Macbeth," and some guy pronounced "the whole world's sick." However much sympathy viewers may have had for the cause, they couldn't have had much for this wouldbe effect of pathos.

Yet in its stride the piece gained some power, thanks largely to a situation involving Tamara Hinkley as a TB victim who looked like being in line for the one bed vacant in a Swedish sanatorium but was denied same because of the priority given to the young boy mentioned above—and who yet lost her chance, after the death of the lad, because of some red tape angle. Miss Hinkley, with wide suffering-dulled eyes and thin frame, epitomized more than all the situations prevented the tragedy of hopeless human beings at the mercy of Governments prepared to show a strictly self-protecting charity.

Central plot largely concerned

CRADLE SONG

Hallmark Hall of Fame" With Judith Anderson, Helen Hayes, Slobban McKenna, Charles Bickford, Geoffrey Horne, Kathy Willard, Joanna Room, Mildred Travers, Deirdre Owen, Zohra Lampert, others

Producer-Director: George Schaefer
Adaptation: James Costigan
90 Mins., Sun. (10), 2:30 p.m.
HALLMARK

NBC-TV, from N.Y. (color)
(Foots, Cone & Belding)

James Costigan's adaptation of "The Cradle Song" was given a reprise (in an entirely new production) as Hallmark's Easter season presentation on NBC-TV Sunday (10). As with the original, it was a remarkable and stunningly beautiful evocation of purity and love, full of warmth and compassion, with an outstanding cast of principals, including Judith Anderson, Helen Hayes, Slobban McKenna and Charles Bickford, among others.

"Cradle Song" is a highly sentimental tale, mythic in its concept and far removed from the world of today. It is the simple and poignant story of an abandoned wife who was reared to the age of 14 in a convent under the guidance and training of the nuns.

Great joy of soul, laughter, the fullness of glowing and noble goodness are symbolized in the child, who rewarded the small group of nuns, her mothers, by deep devotion to all their teachings. Yet at no time was religion as such the tantamount force, but Christianity in its fullest meaning permeates the convent in its nurturing of this founding.

The much credit cannot be given to director George Schaefer (also doubling as producer) for the restraint necessary in preventing the sentimentality from becoming maudlin. Yet the final scene when the lovely girl leaves to be married was as much of a tear jerker as any Lohengrin wedding march.

Costigan's writing was frequently sheer poetry and it was this, coupled with the sensitivity of the direction, that made "Cradle Song" so moving and compelling. It's difficult to imagine finer portrayals. The depth and calm of Judith Anderson's Primrose seemed to cast a spell over the entire cast, while the intransigent Vice-mrs. of Helen Hayes and the devoted simplicity of Slobban McKenna's Sister Joanna of the Cross did much to account for the superior production. Charles Bickford as the attendant doctor was an understanding and admiring layman. The camera work was superb.

Rose.

Foreign TV Reviews

this girl's plight, allied with that of the mother of the dying child who finally succumbed and returned to the East and her husband. Telling line of dialog came up here a fellow fugitive confronts the Eastern emigrant sent to take the woman back with: "Well, Berkman, how's Communism?" to which the emigrant responds with a glance around the bare walls, "How's capitalism?"

With tighter writing and less melodramatic emphasis, this might have been a heart-warming job. As it was, it got by adequately with the backing of its inherent sincerity. Acting general was excellent and direction capable, but on the technical side designer Fanny Taylor walked off with honors for her drab, soulless sets.

Erud.

BERNARD DELPONT'S SUNDAY SHOW

With Yma Sumac, Mally Picon, Robert Morley, John Hannon, King Ben, Norwanda & Wico, Des O'Connor, Dennis Slater, the Tiller Girls, Harold Collins orch.
Producer: Albert Lachs
60 Mins., Sun., 8 p.m.
Associated Television, from London

This vaude show, slotted into the same hour as "Sunday Night at the London Palladium," which is resting, has a similar formula, with same producer, a different emcee, and no "Beat the Clock." The stage of the Prince of Wales Theatre, however, is more cramped than the other, and this seemed to hamper a few items like the Tiller Girls' routines.

Topper was Yma Sumac, who made a great impression with her opening chant, which didn't allow her to range impressively up and down her octaves—and that seems the principal reason for listening to her chilly, veiled voice. However, a few sparks were thrown off by an Inca love-song, which did that. Miss Sumac, sumptuously dressed, changed gear from circus

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DON GIOVANNI

With Cesare Siepi, Leontyne Price, Judith Raskin, James Fenn, William George, Charles K. L. Davis, John Reardon, John Marquardt

Producer: Samuel Chotomoff
Director: Kirk Browning
Music & Artistic Director: Fritz Hermann Adler
English Version: W. H. Auden, Chester Kaliman
150 Mins., Sun. (10), 2 p.m.
FLORISTS' TELEGRAPH DELIVERY ASSN.

NBC-TV, from N.Y. (live-color)

(Kreps, Madden & Jones)
A tasteful, bright treatment was given Mozart's "marvelous opera," "Don Giovanni," by Samuel Chotomoff and his musical company, Sunday (10) afternoon. The two-and-a-half-hour version, in English by W. H. Auden and Chester Kaliman, concluded the NBC Opera 38-60 season.

Many experts think of "Gla-vant" as the greatest opera of all time. Certainly, it's intricately textured arias duets and ensemble pieces are unwaveringly effective, and the group gathered to perform them on TV did everything to heighten the form. Acting by Cesare Siepi, James Fenn and Judith Raskin, in particular, was excellent, and, additionally, they possessed the grace to enunciate each word of the clever English translation.

Siepi, the only foreigner in the cast, sang Don Giovanni, the unrelenting evil lover, with gusto and temperament. In the past, at the Metopera, he has essayed Leporello, but he could not have done better in this role of Giovanni's servant, than did James Fenn whose humorous performance was an ideal counterpart to the suavity of the lead. Judith Raskin's pertness and pitch made her a fine Zerlina, the pretty peasant, Charles K. L. Davis, as Don Ottavio, a small, but thoroughly by controlled ironist, brought a degree of handsomeness to the role of Giovanni's gentle antagonist. John Marquardt, as the Commendatore who sends Giovanni to the hell he so richly deserves, was a wonderful bass. John Reardon, a good singer (in the opera's third has-baritone part, others being Giovanni and Leporello), may have been just a bit too good-looking to do justice to the oafish part he'd been given. Leontyne Price, in her brief appearance as Donna Anna who is "done wrong" by the hero, was appropriately sweet and dignified. Perhaps the one performance in this opera, that one might object to was Helen George's Donna Elvira, the cast-of-lover. Her acting was okay, which is in keeping with brightness of the performance in general, but her singing of the soprano part was erratic, her voice pinching out the notes of the exulting Mozart score.

At the outset, perhaps because the viewer needed time to adjust to English rather than the traditional Italian of Lorenzo de Ponte, the Associated Television translation seemed ludicrous. Before long, however, everybody got into the linguistic swing of things, and the business of the musical line was appropriately matched by the lustiness and humor of the words. Only the parlole parts, the recitative, were not satisfactory on the ear, but then, some opera buffs feel that, even in the original tongue the recitative of opera sounds silly.

Siepi and Miss Raskin were wonderful in the famous duet, La clemenza di mio. The precise it mio duets by tenor Davis was another musical high point. Kirk Browning, who's getting better and better as the man behind musical television, directed fearfully, and he and his designer, Don Shirley, made the most of the color provided by RCA. As a matter of fact, when they pitched Giovanni into hell in the closing scene, it only proved how much that is good can be done with tint.

There were many deliberate ironies in "Don Giovanni," but one not in the program proper was that there is anything crying for color treatment. It is flowers. The message by the sponsor, Florists' Telegraph Delivery Assn., was in black-and-white.

Art.

VICTORY

(Art Carney Special)
With Carney, Oscar Homolka, Eric Portman, Richard Harris, Lois Smith, Ruth White, others
Producer: David Butler
Director: David Butler
90 Mins., Fri. (9), 8:30 p.m.
UNITED MOTORS: AC SPARK PLUGS

NBC-TV, from N.Y. (color)
(Campbell Esquivel, D. P. Brother)
Talent Associates bit off more than it could chew in attempting a TV adaptation of Joseph Conrad's "Victory," which was presented as a 90-minute Art Carney special on NBC-TV Friday night (9). It was practically hopeless from the start

(Continued on page 38)

TV No Playing to Toy Mfrs. With Medium Major Factor in Sales Rise —On Other Madison Ave. Fronts

By BILL GRIFFIN

Toy advertisers probably have the best deal in television. Every year there's an eager new audience to pitch and sales show it.

According to Toy Manufacturers of the U.S.A., sales hit a record \$1,650,000,000 last year and conservative estimates are that they will be up from 5 to 7% this year.

Same time. TVB reports that Toy Manufacturers spent \$6,200,746 on TV in '59, an increase of 77% over '58.

TVB press Norman Cash cites several reasons for the growth in moving toys. According to a Bureau study, nearly every child air 4 to 11 views television every day. Households with kids under 10 account for almost 70% of all toys and games purchased, with the preschool group the most important. He also points out the impact of a toy manufacturer study showing that two-thirds of all toys are bought with advance knowledge of the child's wish to go to bed. And to sign Cash, has the advantage of being able to show the line in action.

Cash also figures that it has made the industry a year-around proposition when a few years ago toys moved almost exclusively in the Christmas season. Double Muffin Inc., which is now the major toy advertiser with network and spot billings, saw a 10% increase in sales before 1959, mostly from more than \$50,000 annually in all advertising. In '59, Muffin entered with \$100,000. The total budget has been assigned for five years with the company spending \$650,000 last year in the five-year period, sales have increased 315%.

Mattel is the largest overall spender and the major network buyer. Remco Industries leads in spot grosses with \$651,900 and is in 17th place with a total of \$285,755. Other top advertisers, in order of total expenditure, are Louis Marx, \$276,525; Columbia, \$242,710; Ideal, \$211,516; Emerson Industries, \$205,470; American Character Doll, \$200,500; Hasenfeld Bros., \$201,390; Schleich, \$187,816; and \$183,510; Mould Hahn, \$172,360.

Naturalistic Research

NTA Telestudios has announced a new commercial testing service that's designed to measure effectiveness "under typical, naturalistic viewing conditions."

Called Television Audience Research (TAR), the new service will be run by researchers Michael G. Grunstein & Othberg. From press Henry D. Othberg says the service will differ from others because respondents won't be aware that they are taking part in a test during the viewing. Commercial to be researched will be included in regular telecasts. TAR will alert 200 viewing homes via phone to watch the segment viewers are getting a premium for consideration. Interviewers will go to the selected homes immediately following the telecast.

TAR says that a minimum of 100 interviews will be completed within two and a half hours after the airing and a complete report will be delivered within 10 days.

Reports will measure a blurb's impression, extent of purchase resulting, extent of belief in claims and latent to which specific elements of the commercial are remembered. Results will be matched with the average score of all other commercials tested.

NTA facilities—WNTA-TV and production studios—will be available to clients.

Briefs: Moulton Williams & Saylor, author-George Moulton, will discuss his new novel, "The American Asks," on Joe Franklin's WABC-TV "Memory Lane" show Friday (15) from 10 to 11 p.m. Television Personal Interviews will make its second quarterly study beginning April 24.

Changes: Anthony C. DiPietro, program manager, Moulton & Saylor, will be a reporter. With Geyer from 1948 to 1952 and then with Lennen & Saylor, DiPietro will be in the new position of assistant to press. Sam M. Geyer, vice president for Virginia

Miles and Stephen Richards at McCann-Marshall. Dr. Miles is research director. Richards is public relations director.

Barbara Wilkins, formerly National Television Assoc.'s publicity director of WNTA-TV and later sales promotion director of NTA Spot Sales, joins Talent Publicity Assoc.'s as promotion director.

New M.C. State Development Board of South Carolina to McCann-Marshall for its industrial and tourist advertising.

Chi Agencies

Chicago, April 12

Katherine Thomsen, radio-TV timebuyer in Campbell Mithun's Minneapolis office, transferred to C.M.'s Chicago shop on timebuyer on the Kraker account.

Robert Hamielec, named a creative supervisor at Tallman-Land.

Don Whiting to Clinton E. Frank as an account exec.

Douglas S. Reynolds Sr. upped to media supervisor on the Albert-Culver account at Wade Advertising.

Earle London, joined up its Union Tank Car account with five more divisions of the company: Greiner Tank Co., Greiner Water Conditioning Co., Greiner Oil & Gas Equipment, Phoenix Manufacturing and Union Overcoats.

Women's Advertising Club will name the Chi Ad Woman of the year at its meeting next Tues. (19).

London Agencies

London, April 12

Columbus Prentiss and Varley, handling the Pepsi-Cola account, reckon to reach 90% of the U.K. teenage market during the spring and summer with the big push that coincides with the campaign scheduled for the U.S. Advertising here to be confined to cinemas and posters, plus frequent transmissions from Radio Luxembourg of that w.k. plugging song.

It's being left to the jury itself to decide which of the 16 members small deal with the cinema group and which with the tv group at the International Advertising Film Festival in Venice, the split-up being scheduled for June 12. Representing the U.S. at the fest are T. Hudson Faussett, producer-director with NBC, and Donald L. Miller, tv-radio production supervisor for the Campbell-Ewald Co.

W. S. Crawford appointed to handle advertising for the British Aluminium Co. as from Aug. 1. Account director is Michael Munton who, with Raymond Stanley, is a director newly appointed under reorganizations which saw Ashley Hatfield made vice-chairman. E. C. Mackenzie becoming emcee in place of Hubert Doughton the chairman, who, relinquished the post and Myerina Talbot becoming deputy emcee.

With the Timebuyers

Del Wood Assoc.'s the newly-organized buyer firm, has formed deals with more than 20 tv and a dozen radio stations, according to exec. Charles J. Weigert.

Weigert says the stations don't want their call letters disclosed for competitive reasons, but all of the tv outlets are in the top 50 markets.

Del Wood is offering everything from station equipment through a wide range of merchandise items in exchange for spot time. Weigert says most stations are contracting for equipment with vintage recorders and summer cameras topping the list. Del Wood, he says, gets time credit against the station's book rate. Company is able to offer the spots to advertisers at the station's end rate, thereby providing discounts of up to 60% on timebuys that would ordinarily rate much less.

Stations are allowed preemption privileges on all placements with a make-good clause covering buyers for class and number of commercials.

Briefs: National Lead, which

started in spot tv last year with a two-market test, will be in 22 markets this year. . . . John G. Sherwin, formerly with the New York office of Petersen Publishing, is now with the tv sales staff of the Katz Agency. . . . Pete Watkins has joined the New York tv sales staff of Peters, Griffin, Woodward. A former Georgia decaj, Watkins most recently was a broadcast time seller for the Thomas J. Clark Co., Forjoe-TV and Gill-Perna, Inc.

Radio Reviews

LET'S TAKE SIDES

With George Hamilton Combs, William Buckley and Westbrook Van Voorhis

Producer: Norman Rier 15 Mins. Sun. 5-45 p.m. U.S. Mutual Broadcasting (Ape)

William Buckley, editor of the hyper-conservative National Review mag. and George Hamilton Combs, MRS. commentator, former assistant U.S. prosecuting attorney in the New York district and a speaker of liberal views, have been making the New York lecture circuit in a series of debates on important world and national issues. From the lecture course-offs, Mutual news and special events chief Norman Rier got the idea for this series of 15-minute Sunday debates.

Show premiered in March and subjects tackled thus far include: Should the United States Intervene in Cuba? Should the U.S. Provide Foreign Control Information to Underdeveloped Nations? and "Should Nuclear Weapons Tests Be Continued."

A good old fashioned debate is a recognized means of providing insights in significant issues. But in the limits of the 15-minute format, the antagonists hardly have time for more than a few broadsides. In tension caught on nuclear tests, Westbrook Van Voorhis intoned the two for very brief expositions on either side. Buckley for the tests, Combs negative, then they squared off in a to-and-fro segment that was disconcertingly rapid-fire with a hint of written preparation about it. In brief summary, Buckley said the U.S. must keep its rights on the main problem—potential of enemy devastation, and Combs concluded the U.S. should agree to quit in a situation where Russia has got an away.

There may be less complex issues, or ones more familiar to listeners as the presidential race should be in coming months that can be brought off excitingly in the tight format. But so far "Let's Take Sides" needs more time and spontaneity. These are factors that "talk shows" listeners have come to expect.

MIKE MERRIAN MEETS MIKE MERRIAN

With Norm Wulfson 60 Mins. Fri. 8 p.m. WBBN, Buffalo

This new hour-long airer rates a special and because of Mike Merrian's long-standing hitch as a performer at this station and more especially because of the merits of a full hour radio program originating here at this time. The format is obviously an attempt at the 60-minute type of radio presentation which was a popular air item two decades ago. Whether contemporary listener interest can be revived and held is the question which it appears still too early to answer.

Merrian is noted hereabouts as the man of many radio voices and his diversified vocal impersonations are a distinctive trademark with him. Here he assays a dozen short verbal skits with some 30 different character voices. While the sheer diversity makes for aural blurring because of lack of any vocal asset, it works out pretty well as a somewhat unique exhibition of vocal versatility. From a physical standpoint, the routine sizes up as an exhausting exercise.

Some of the writing could be sharpened and freshened but in the overall it rates as a novelty presentation of verbal impersonations. Norm Wulfson's organ interludes and some melodic recordings help lighten the proceedings. With the patter a little more precisely and audibly routine and the breaks applied the program should prove a moderately effective addition to local air offerings.

Burton

Honolulu — Hawaii's two major theatrical circuits stepped in to jointly pick up the tab for airing via shortwave pickup. The Academy Awards broadcast Monday, 4 KGU, NBC, affiliate, carried the show. Uta C. in billed and Royal circuits as sponsors.

TV-Radio Production Centres

IN NEW YORK CITY . . .

Peter Palmer will probably emcee NBC-TV's "Summer on Ice" stunts. . . . Jack Kunesy was busy last week first as co-producer of "Play of the Week" then in reprising his "Salute to the American Theatre" on CBS-TV Friday (8), and then two days later, on Sunday, producer Kunesy turned author and had his "The Last Cage" aired on NBC-TV's "Frontiers of Faith."

Elliot Saunders bought rights to the story of Admiral Wilhelm Canaris as the basis for a new telefilm skit. . . . Tad Danielewski becomes director of the new drama workshop for actors and directors in the Academy of Television Arts & Sciences, he's auditioning now for the twice-weekly, two-hour sessions to begin soon. . . . Gloria Shearer etched several McCormick Tea tv series and is also doing a Revlon blurb this week. . . . WMAA boss R. Peter Strauss is chairman of the overall committee for Deborah Hospital Month for the Bronx Mills, N.Y. clinic which bears that name.

Two ex-CBS flunkies, Tom Hupkinson and Dick Gershwain (who left CBS to go to NEA) joined Milburn McCarthy Associates recently. . . . WCBZ Lanny Ross guested on Ted Steele's rival WNTA skits. . . . WGLI (Babylon 11) news director Ken Gross and Pulse Inc.'s Susan Rowland went Sunday (10) at the Plaza. . . . Nomic Carol just did a blurb for Swinart and several more for Rite Dyes. . . . Another commercial actress in Bettie Jerome, who pitched on film this week for Maiden-Form. . . . "CBS Reports" took KMX Hollywood news director Jack Beck and gave him a staff producerhip. . . . Director Van Fox now under management of Del Peters. . . . E. Roger Muir, NBC kidvid producer, journeying to Detroit and Chicago to labor in behalf of "Woody Dandy" and "Rough n' Reddy."

Alvin D. L. Zeck named Asian sales chief for Screen Gems. . . . Leo Pollat, of the ARCTV flunkies, planned to Minneapolis, Detroit and Cleveland to exploit "Alma Presents" but John Newland.

Fred Throuwer, WPIX station tapper, off to Nassau for vacation. . . . Lou Kleinman, exec. at N.Y.C.'s board of education's High School of the Air, off to San Juan for week's vacation. On Thursday (21), Kleinman plans to L.A. to speak on use of radio-TV in education at a school convention. . . . National Assn. of Television and Radio Farm Directors holds its convention in Fresno, Calif., June 23-25. . . . Starting Monday (18), WPIX's "Daily News Report" at 11 p.m. will have Thermo-Fax Sales as full sponsor. . . . George Christy's "Town Tonic" on ABC Radio will have Felt Duke, Conway Giddy and Mary Martin as guests this week. . . . Jack Lommon, Shelley Winters, William Wyler, Doris Day and Muriel Landauer are guests on WABC's Fred Robbins' nationally syndicated "Assignment Hollywood" this week. . . . James W. Gross named assistant to the director of merchandising for WABC Radio.

Boyd Thornton, National Educational Television's international director, off to Europe today (13) for five-week tour of nine countries to negotiate radio shows for U.S. airing. . . . Vespere strikes for music director Dave Gordon and client relations director Brad Wright of radio indie WPAT.

James Starbuck off to Coast to reprise his starring role on Jack Paar tv special. . . . Warren Watson, who compiled new paperback "Lady Lovett's Chatter" guesting on Joe Franklin's show Tuesday (19). . . . With the seasonal flush of the Coast-originating "Dubois Gillette" series, legit-tv actress Florida Frieborn planned Monday (11) to New York. . . . WQXR pianist Leonid Hambro leaves this week for Las Vegas where he'll work with Victor Borge for a month. . . . Ronald Dawson appears on "Eternal Light" on NBC Radio Sunday (17). . . . Bob Seidman was upped this week from director of syndication for Screen Gems to vice president in charge of the department.

IN HOLLYWOOD . . .

Tom Harmon will broadcast the 1960th "Texaco Sports Final" on CBS Coast radio this week. He also has sports on tv for KTLA. . . . Ralph Edwards has a fifth show out of his shop being prepped for taping. It's a panel music show, "Sing Out," with Jack Smith as emcee and producer. . . . Irv Atkins, producer of Jack Lumbert's "On the Go" on CBS-TV, the travel-tv show on the web, will add a few more thousand miles to his log now that the daytimer has been renewed for another year. No tv producer has covered more air miles the past year. . . . John Conte, long one of the most active performers in tv, is staying again. He has a daytime stripper under study at two webs and will be coming up soon as a featured player in a "Terry Mason" web. . . . Anita Bryant, singer on the George Gobel show, will be in Coca-Cola what The McGuire Sisters are to Pepsi. . . . Peter Potter's panel judging of amateur songwriters has been halted on KCOP. Veteran derby may have a new format ready when the station moves to larger quarters in the fall. . . . If you think you've seen the end of westerns, never fret reckoning with a discovery made by Walter Brennan Jr. He hoped there were 800 cowboy stories written by pulpster Walter Coburn and he immediately sewed up the tv rights. Film is coming up. . . . Frank Pierson, who started as story editor of "Have Gun, Will Travel," has been made producer of the actioner. He used to be a staffer for Time and Life. . . . Ben Kuhl, who directed the harder dramas for CBS-TV, takes a whirl at a western the first seg of the new season's "Have Gun."

IN CHICAGO . . .

Ralph Rosodin, new pres. of WLS, has brought in Sam Holman from KQV, Pittsburgh, as production manager. Station will go to round-the-clock operation in May. . . . Mort Jacobson will handle syndication of the pocket billiards show, "Ten-Twenty," brainstormed by Joe Wilson and Frank Oliva. It ran for a time on WRKB last year. . . . John M. Bahnbach Jr., formerly of J. Walter Thompson agency, joined NBC-TV spot sales here. . . . Lloyd Voder, veegee, of WNBC-WMBG, addressed Chi Advertising Executives Club yesterday (Wed). . . . Jerry Connors to cover Reller Derby Sundays on WAAP. . . . Jim Stewart, clocking third year with the WRKB muppet strip, "Here's Geraldine."

Bob Newhart, comic who came up by way of Chi radio and tv, set for a guestshot on "Garry Moore Show" June 14. . . . Jerry Levin will produce new live pubaffairs series on WBBM-TV "Rebuttal," which starts this Sunday (17). It'll pit college debating teams against each other. . . . Lenny Bruce, Larry Adler, Jonah Jones, Tony Bennett and seven other topflight acts doing swan song of "Playboy's Penthouse" this Saturday (16). . . . WBBM singer Bill Lawrence will warble at Chi Red Cross annual meeting on May 41. . . . WAAP launched a new pub-service show on Chicago history over the weekend.

IN LONDON . . .

Annotated-Rediffusion skids more major documentary programs, including one next month on alcoholism, a 60-minute on postwar Japan, several shows in the fall on several South East Asian countries, and a looksee at the managerial classes in British business. . . . Granada TV prepping a skit on "Famous Trials." . . . BBC-TV resumes Impact Telefilms Ltd. and Impact Productions Ltd. as general manager.

BBC-TV appointing a talent scout for light entertainment under department tapper Eric Maebowitz. . . . Society of Film and Television Arts Ltd., annual report shows that 248 members and associates were in tv at Dec. 31, out of a total 726 reader. . . . TWF Ltd., gives \$14,000 to the Welsh National Opera Co. to help the development of opera in

(Continued on page 36)

BRITISH B'CASTING INQUIRY

Azcarraga's Mex TV Losses, But Standing Pat on Native Format

Mexico City, April 12. Emilio Azcarraga has affirmed that he will conserve the "mexicanidad" (nationality) of television stations operating in Tijuana and Mexico, despite heavy losses chalked up by these operations.

Channel 6 in Tijuana lost over \$400,000 before it started producing income, and Channel 3 in Mexico is operating at a \$4,000 a month loss. But Azcarraga said both stations will continue to fit the Mexican flag with "dignity and decorum."

Azcarraga pinpointed operational losses in the border areas to fact that these are free zones and sponsors of Mexican products consider it a waste of money to buy time in the area. Further, residents prefer to buy consumer products across the border in the United States.

However, despite these adverse factors Azcarraga is bullish about future prospects. He terms the move as entering an era of expansion and that within five to six years Baja California will have more than a million inhabitants who must be wooed not to lose their national pride because of the lure of gringo consumer goods. His stations will do all they can to promote a swing to consumption of Mexican products, Azcarraga said.

Azcarraga also said that the Tijuana tv station is telecasting programs in English as a counter measure against "the widespread infiltration of American commercial television advertising." Signals of powerful American stations are received in the border areas and while no survey exists, programs have a wider preference than Mexican counterparts.

Interesting footnote in the Azcarraga payroll for the border stations—paid in dollars. Salaries range from 80 cents for day laborers and certain office personnel to \$2.50 an hour for station head executives and tv engineers.

Mex, U.S. TV Link Held Not Feasible

Mexico City, April 12. Proposal to set up a link with American television is not deemed feasible here by television execs.

Principal objection to language difference. It would be another matter if the U.S. were a Spanish-speaking area. As one spokesman said, "there would be no percentage in undertaking heavy investments for retransmitters to make the link up possible. The majority of our people don't understand English and Americans can't cope with Spanish."

Mexico, frankly has very little programmed matter that would be of value or interest to American audiences, according to consensus of opinion.

It was pointed out that some time ago Emilio Azcarraga footed bill for a survey in connection with direct transmission of world series baseball games and other major events. Idea has been quietly dropped and while Azcarraga did not reveal reason for loss of interest, industry gossip has it that he was dissuaded from heavy investment required for two retransmitters "only a few times a year."

As far as can be ascertained here, a direct link up with America is only a future possibility and not a short range goal.

TV Comes to Rhodesia

Capetown, April 5. Rhodesia Television Ltd. has signed an agreement with the Federal Broadcasting Corp. to operate the first tv service in the Federation of the Rhodesias and Nyasaland.

Telecasting will start before the end of 1960 from a transmitter in Salisbury, and from transmitters in Bulawayo and Kitwe at dates to be announced later.

LOOK-SEE INTO FUTURE STATUS

London, April 12. Within the next few days, and almost certainly before the end of this month, the Government is expected to name a committee of inquiry to investigate the future of television and radio. It is uncertain, however, whether the original intention of appointing a royal commission to carry out this inquiry will be adhered to.

On the agenda for the panel will be a number of priority items to be examined. Top of the list is the introduction of a third tv channel for which both BBC-TV and the Independent Television Authority have already staked their claims. In some quarters there has been agitation for the creation of a third authority to administer the new outlet.

Also on the agenda will be the question of considering the introduction of commercial radio. A campaign for this is already in progress and the matter was debated not so long ago in the House of Lords. BBC which has the monopoly in radio, has meantime put in a bid for some 50 new regional outlets to strengthen local coverage throughout the country.

The other two major questions for consideration are both of a technical character. One is in regard to the line standard and the other concerns the possibility of introducing color tv. The British system is geared to 405-line transmission and the Technical Advisory Committee of the Post Office has, it is understood, already advocated a switch to 625 lines to conform with most of the Continent. If such a proposal is implemented it will be done over a long-term spreader period, as otherwise the 10 million-plus receivers would become obsolete overnight. This would involve the networks in dual transmissions as well as a substantial capital outlay for new equipment.

Test transmissions in color have been made by the BBC over a period of some years—and they have been technically satisfactory. So far, however, the Government has been reluctant to give the go-ahead signal.

Pending the completion of the inquiry there is no doubt that the Government will extend the life of the present BBC Charter by two years from 1962-64 so that its expiration will coincide with that of the Independent Television Authority. New legislation when it is introduced, will probably embrace both authorities.

British Theatres Try Pix Ads on TV

London, April 12. Circuits Management Association, the theatre division of the Rank Organization, launched an experiment in film advertising on tv Sunday (10) when it took the first of three 90-second consecutive Sunday spots on the Associated Television web. Plan is to plug the pix playing the North-West London release area in the current weeks, then follow up with nine weeks of market research and h.m. analysis to determine penetration and effect on takes.

Sunday's plug covered "Conspiracy of Hearts" while next Sunday (17) another Rank film "The League of Gentlemen" gets exposure. April 24 sees Columbia's "Once More, With Feeling" grabbing its segment. Findings of the market probe will be made available to Columbia too.

Cost of each segment, which involves an animated lead-in followed by a clip and hits the screen at about 9.40 p.m., is around \$7,000. Entire venture, including research, is estimated to involve a budget of some \$25,000.

BBC's Commercial About 'Largest Non-Com'l TV-Radio Org in World'

A Good Good Friday For Canada Viewers

Toronto, April 12. Conforming to its seven years' practice, no commercials will be announced on the tv network of the Canadian Broadcasting Corp. on Good Friday (15), sponsors giving their time as a "courtesy gesture." Religious programs will replace, climaxing with Paul Almond's production—and writing—of "The Hill" in which Christ is not seen but voice heard.

Cast of 50 will be headed by Gwen Ffrangcon, with off-camera voice of Christ being done by Douglas Roin, Henry Comer as the Angel Gabriel, Lloyd Buchner, the narrator. Cancelled for evening (15) are such CBS network programs as "P.M. Party," "Mighty Mouse," "Country Hoedown," "Four Just Men" and the Ernie Ford stint.

Many Companies Itching for Crack At Brit. Com'l AM

London, April 12. Six more companies to handle commercial radio as and when it's introduced have been set up here. They're additional to five already registered by Norman Collins, deputy-chairman of the commercial tv web Associated Television, and another outfit in which prominent politicians are interested.

Five of the companies newly announced involve Mark Chapman-Walker, who is a director of a national Sunday paper and of the South Wales and West of England commercial tv set-up TWV Ltd. All five bear the title "Voice Of . . ." (Cardiff, Hereford, Liverpool, Manchester, Worcester). The sixth, Southern Broadcasting Co. Ltd., aims to cover the area bounded by Weymouth, Basingstoke, Brighton and the Isle of Wight. It has two show biz figures on its board, film producer Ivan Foxwell and The Earl of Bessborough, who's a director of ATV and the English Stage Co.

Southern Broadcasting Co. has its plans well laid, down to issuing its own program magazine for circulation in the area it intends to cover. Which is real preparation in advance, for commercial radio is some years off as yet. Legislation to allow advertising on sound services would have to follow the report of the commission of inquiry the Government is expected to set up soon.

Scottish TV Sets Sights On Edinburgh Festival, Other Ambitious Events

London, April 12. Extension of remote broadcast programs, including coverage of events at the Edinburgh Festival, plus more documentary features and locally-written plays that will be offered to the nationwide network are among plans sketched for Scottish Television Ltd., commercial web, by its new director of programs, Gerry Le Grove. Le Grove has succeeded Ral Purdy, who's gone home to Toronto as program director of the new tv outlet.

Joining Scottish TV as assistant director of programs in December, 1957, Le Grove was made production controller in July, 1958. He went into television in 1953, becoming a floor manager with BBC-TV, after being actor, manager and producer in legit.

The British Broadcasting Corp. has issued its 1960 BBC Handbook and at the same time previewed a new 70-minute documentary film about itself, "the largest non-commercial television and radio organization in the world."

The handbook, an annual publication of the web's publicity department, is a 274-page, hardcover job that details the year's activities along with info on programming, external services, staff, finances, constitution and other subjects.

The film comes at a time when the BBC considers itself in a vital struggle against the new commercial web in Britain, especially in the area of prestige. In a recent talk in the U.S. BBC tv director Gerald Beadle outlined the competition between his public service broadcast system and the "advertising system." He said, "It is a straight contest between two powerful groups. I believe much depends on the result not only for Britain but for television generally in the western world. Neither system is likely to ruin the other, but one of the two will in the end come to be regarded as the more acceptable to an educated democracy."

So far in the struggle, BBC has been fighting some farflung reports on its demise as a broadcast power (Jack Paar, for instance, recently told his NBC TV audience that the BBC was "finished").

The film was previewed in New York recently for a group of U.S. television execs, and a spokesman told VARIETY BBC would like to line up some U.S. shots, a network if possible.

While it's essentially a promotional film, "This is the BBC" comes off as an expertly produced and directed documentary covering the complex of activities in a 24-hour BBC day. It was written, directed and produced by Richard Cawston, a young talent in the BBC who gave the production a really

(Continued on page 40)

Britain's Study Of TV Brutality

London, April 12. With violence on the air in the air, the Children's Advisory Committee of Britain's Independent Television Authority has begun studying anew the general question of brutality, horror et al on commercial tv.

Reporting this to the House of Commons last week in a written reply to a Member's question, the Postmaster-General Reginald Bevins added that ITA also expected to receive soon the report of the joint BBC-ITA committee on the Salford Report on Children and Television. Bevins stated that he didn't feel it right to impose a requirement on ITA to refrain from broadcasting scenes of violence and brutality. The Authority already previewed programs likely to contain same.

67% OF CANADIANS DIM-VIEW TV BLURBS

Toronto, April 12. Two out of three Canadian viewers distrust commercials on tv, according to a just-published survey by the Canadian Institute of Public Opinion, franchise holder and subsidiary in Canada of the Gallup Poll. The majority of viewers in this country believe that tv arguments are untruthful.

Paralleling Gallup Poll tv findings in the U.S., a Canadian cross-section of adult viewers questioned in both countries were 87% in thinking tv commercials untruthful. In Canada 30% felt the allegation was false, as compared with 19% in the U.S. No opinion was given by 13% in Canada, 14% in the U.S.

VARIETY - ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study to depth of the top ten syndicated shows in the same particular market. This week ten different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of transmitting competitive programming in the particular slot, etc., is furnished. Reason for detailing an

exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 150 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every market in the U.S.

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BANGOR, ME.

STATIONS: WLBZ, WABI. SURVEY DATES: NOVEMBER 8-14, 1959.

TOP TEN NETWORK SHOWS			TOP SYNDICATED PROGRAMS			TOP COMPETITION					
RR.	PROGRAM-DAY-TIME	STA.	RR.	PROGRAM-DAY-TIME	STA.	RR.	PROGRAM-DAY-TIME	STA.			
1.	Wagon Train (Wed. 7:30-8:30)	WLBZ	35.9	1.	Sea Hunt (Wed. 7:00)	WLBZ	42.8	1.	Untouchables	WABI	17.0
2.	Ed Sullivan (Sun. 8:00-9:00)	WABI	54.1	2.	Huckleberry Hound (Fri. 7:00)	WABI	40.3	2.	Al and Aileen Show	WLBZ	15.7
3.	Price Is Right (Wed. 8:30-9:00)	WLBZ	49.1	3.	Popeye (Mon-Fri 5:00)	WLBZ	31.6	3.	Tales of Marshal Mike	WABI	14.1
4.	G. E. Theatre (Sun. 9:00-9:30)	WABI	46.9	4.	Life of Riley (Mon-Fri 5:30)	WLBZ	31.1	4.	Tales of Marshal Mike	WABI	13.8
5.	Pepper Mason (Sat. 7:30-8:30)	WABI	40.0	5.	Rescue 8 (Tues. 7:00)	WLBZ	31.1	5.	Brown	WABI	31.1
6.	Maverick (Sun. 7:00-8:00)	WABI	44.2	6.	Brave Stallion (Mon. 6:00)	WLBZ	28.1	6.	Jubilee U.S.A.	WABI	13.2
7.	Boone Road (Fri. 8:30-9:00)	WABI	42.8	7.	Roy Rogers (Sat. 6:00)	WLBZ	25.0	7.	Rud Leavitt	WABI	26.7
8.	77 Sunset Strip (Fri. 9:00-10:00)	WABI	42.3	8.	This Man Dawson (Thurs. 7:00)	WLBZ	25.8	8.	Bourbon Street Beat	WABI	29.9
9.	The Texan (Mon. 8:00-8:30)	WABI	41.5	9.	Danger In My Business (Thurs. 6:00)	WLBZ	24.5	9.	Ranch Party	WABI	18.3
10.	Donna's Menace (Sat. 9:30-7:00)	WABI	41.2	10.	Whirlybirds (Sun. 6:30)	WLBZ	17.3	10.	Hawaiian Eye	WABI	40.0

BILLINGS, MO.

STATIONS: KOOK, KGHL. SURVEY DATES: NOVEMBER 8-14, 1959.

1. I've Got A Secret (Wed. 7:30-8:00)			KOOK	59.4	1. Jeff's Collie (Fri. 7:30)			KOOK	44.7	71.1	Art. Canary			KGHL	18.2	
2. Walt's Dancing Party (Sat. 7:00-8:00)			KOOK	55.4	2. Seven League Boots (Tues. 8:30)			KOOK	Screen Game	40.0	67.7	Polka Party			KGHL	18.8
3. Deeds Playhouse (Fri. 9:00-9:00)			KOOK	53.9	3. Whirlybirds (Thurs. 7:30)			KOOK	CBS	37.1	53.2	Ernie Ford			KGHL	32.7
4. Red Skelton (Tues. 7:30-8:00)			KOOK	51.4	4. This Man Dawson (Fri. 9:30)			KOOK	Ziv	34.9	61.3	Sea Hunt			KGHL	22.0
5. Wyatt Earp (Tues. 7:00-7:30)			KOOK	49.1	5. Death Valley Days (Sat. 5:00)			KOOK	U.S. Bureau	32.7	86.7	Fast Draw Theatre			KGHL	3.9
6. The Millionaire (Wed. 7:00-7:30)			KOOK	48.4	6. Border Patrol (Thurs. 9:00)			KOOK	CBS	29.9	55.9	Walter Winchell File			KGHL	23.8
7. The Texan (Fri. 9:00-9:30)			KOOK	48.1	7. San Francisco Beat (Thurs. 9:30)			KOOK	CBS	29.9	65.8	Look-Up			KGHL	15.7
8. Maverick (Sun. 9:00-10:00)			KOOK	46.7	8. The Californians (Thurs. 8:30)			KOOK	Victory	29.3	59.3	Colonel Flack			KGHL	29.3
9. Ed Sullivan (Sun. 6:00-7:00)			KOOK	45.9	9. Colonel Flack (Thurs. 9:30)			KGHL	Victory	29.3	50.0	The Californians			KOOK	29.3
10. Mr. Lucky (Sat. 8:00-8:30)			KOOK	45.0	10. Crunch and Dee (Fri. 5:00)			KOOK	Victory	27.4	68.6	Sally Program			KGHL	19.7
					1. Navy Log (Sun. 7:00)			KOOK	CBS	27.4	68.8	Maury's Carnival			KGHL	19.5
												Roy Rogers Rodeo			KGHL	27.7

BEAUMONT—PORT ARTHUR, TEX.

STATIONS: KPAC, KFDM. SURVEY DATES: NOVEMBER 8-14, 1959.

1. Wagon Train (Wed. 8:30-7:30)	KFDM	36.6	1. Sea Hunt (Mon. 8:30)	KPAC	42.5	10. Show of the Month	KFDM	21.7
2. Gummihead (Sat. 9:00-9:30)	KFDM	47.2	2. Rescue 8 (Thurs. 7:30)	KFDM	25.8	11. Starcate	KPAC	30.8
3. Red Skelton (Tues. 8:00-9:00)	KFDM	46.2	3. This Man Dawson (Sat. 9:30)	KFDM	25.8	12. The Deputy	KPAC	18.2
4. The Edman (Tues. 8:00-9:30)	KPAC	43.7	4. Shotgun Slade (Wed. 9:00)	KPAC	24.9	13. CBS Reports	KFDM	17.4
5. Loose in the Sun (Sun. 9:00-9:30)	KPAC	42.8	5. Look-Up (Wed. 7:30)	KFDM	20.5	14. Price Is Right	KPAC	38.3
6. Deeds Playhouse (Fri. 9:00-9:00)	KFDM	42.1	6. Nate Trotter (Tues. 8:00)	KFDM	18.2	15. The Rifleman	KPAC	43.7
7. Ernie Ford (Thurs. 8:30-9:00)	KPAC	42.1	7. Huckleberry Hound (Thurs. 5:30)	KFDM	16.1	16. Circle 4 Club	KPAC	17.9
8. 77 Sunset Strip (Sun. 9:30-10:30)	KPAC	40.8	8. Roy Rogers (Tues. 5:30)	KFDM	14.8	17. Circle 4 Club	KPAC	27.4
9. Rawhide (Fri. 8:30-7:30)	KFDM	40.8	9. Superman (Wed. 5:30)	KFDM	14.5	18. Spencer's Remote Pro.	KPAC	12.9
10. Hole De Paro (Fri. 7:30-8:00)	KFDM	39.8	10. Woody Woodpecker (Fri. 5:30)	KFDM	13.2	19. Jive at 5	KPAC	20.1
11. Roy Rogers Rodeo (Sun. 8:00-9:00)	KPAC	39.8						

ATAS Roundtable

Continued from page 27

material they could in time to give it to the Congressman. It was reported later that Leder and the heads of the other responding stations had "only" three weeks to get the information.

WPIX, represented on the station panel by vicepres. Leavitt Pope, had apparently been asked by Leder to supply some information. Pope said, however, that the station, belonging to the N.Y. Daily News, declined because the management considered it a "rather peculiar kind of request."

"We felt," Pope said, "that this might not be the proper forum to express ourselves. We felt that by lending ourselves to one joint report, we would make everything, superficial. The station's operations manager, Fred Throver, added that WPIX was the only station in town to supply that came Rep. Celler with 15 minutes of free airtime every week."

Stations Plan Editorials

During the nearly two-and-a-half hour press conference, before an estimated audience of 150 ATAS members and guests, four of the five attending station spokesmen said that they planned to do editorials on the air, leaving the impression in each case that it would happen soon.

Only Schenck's WCRB-TV, of all five stations, has already aired an editorial. A few weeks ago, the manager himself took about eight minutes of strategic 11:30 before WCRB's "Late Show" airtime to speak out against a N.Y.C. plan for off-track betting.

For WPIX, Pope said, "We like it and we're going to do it. We're looking for a man who'd be a good spokesman for editorials."

For WNTA-TV, chairman Mal Klein said his station "will editorialize" and added that Channel 13, which carries "Pipe of the Week" and Mike Wallace, already has, in his opinion, an "entire pro-

gramming structure in the form of an editorial."

"The ABC editorial board," Starnier said, "has encouraged editorializing by the radio stations. We have plans to editorialize on WABC-TV. It is incumbent upon a station to have a point of view."

Only dissenter was WRCA's Davidson, who said, "If I were sole owner or joint stockholder in the corporation I might be more amenable to editorializing. Yet I'm not convinced that it is a role we should have. If you get into editorializing, this can get fairly complicated."

In addition to Leder of WOR, the other absentee at the conference (in which all seven N.Y. stations originally agreed to come) was Bennett Korn of WNET-TV.

The Academy's New York branch staged the press conference in a large studio at ABC-TV, with Louis Hausman, head of the Television Office of Information, as moderator. Seven trade paper reporters addressed a series of questions to the five station ops, but the air of amity between reporters and managers seemed more than occasionally in make way for filling the air with frequently repetitive or oblique information.

The reporters all agreed to appear at the public meeting for the sake of gathering news. But because they had voluntarily let themselves become part of a "show" as well they usually tried to limit in asking questions.

Though the answers appeared generally to be truthful, the "show" part seemed (from the rather odd position of the "performance") to be dull. It was suggested that the next time ATAS wishes to stage a press conference, the trade organization might well ask seven daily newspaper reporters to submit the questions of the TV executives. Unlike these conferences in the trade press, consumer

journalists, in an event of

such an extreme public nature, need not fear asking a difficult question of officials. However, what slowed the trade press down somewhat was the seemingly prevailing feeling that a "rough query" made so publicly, might to some degree alienate the men with whom the trade press day in and day out must continue working.

Lindemann

Continued from page 28

daytime programming, are both in the running for a job as Courtney's chief daytime assistant. It's likely that the man who gets it will be called director of daytime programming, but without a stripe, such as Lindemann had, to go with it. This would mean that either Aaron or Gimbel, or whoever gets the post, would report directly to Courtney and then Courtney could report to Levy. As it was, Lindemann reported directly to Levy.

Should the Courtney move be okayed, another thing that might happen is improvement in the status of Joe Coniff, who is presently in charge of administering the Monday-through-Thursday nighttime program sked at NBC-TV. Coniff could become director of all nighttime programming, kind of a parallel to the new daytime directorship for Aaron or Gimbel.

Tytherleigh Beck

Hollywood April 12. Dave Tytherleigh, since 1957 exec. secretary of AFTRA's Detroit local, has returned to his former post of assistant to exec. secretary Claude McCue in AFTRA office here.

He replaces Harvey Polish, who resigned recently to take over ABC-TV's biz. affairs office.

Baltimore—Harold (Claster) has been named vicepres. of Romper Room Inc., producers of television's live, undressed kinder-garten show with headquarters here. For the last 23 years he's run a department store in Lebanon, Pa.

Whose Ox Was Gored?

Continued from page 27

think it was much of an idea.

Adlai Stevenson picked it up as a free time (no sponsorship) basis, advancing it in a series of articles written for a syndicated Sunday newspaper supplement early this year. Sen. Mike Monroney (D-Okla.), Stevenson's close friend and strong supporter, translated the suggestion into legislative form and started soliciting co-sponsors for the bill.

As finally introduced, the bill has 22 co-sponsors, 21 of them including some of the most powerful Democrats in the Senate. The lone Republican is Sen. Francis Case (S.D.).

Senate Republicans generally will oppose the bill. But probably none of them will admit they are doing so because the proposal would put their candidate on the defensive and at a disadvantage. They'll call the demand for free air time "unworkable," a "violation of private property by the Government" and various other things. They want the votes of conservative Democrats and, therefore, can't afford to make it a straight partisan issue. Democrats, after all, outnumber Republicans in both houses of Congress.

The Republicans will pull old things out of files, such as the article CBS proxy Frank Stanton wrote for the New York Herald Tribune Aug. 3, 1955, in which he offered free CBS TV and candidates for Lincoln-Douglas debates if Congress would change Section 315, the "equal time" provision of the Federal Communications Act to make it possible.

Dr. Stanton will no doubt make the offer again at hearings on the Magnuson-Monroney Bill (Senate Commerce Committee Chairman Warren Magnuson's name is first on the bill).

But the Stanton idea has little appeal to the Democrats most interested in the bill.

"You've got to have a law to

make Lincoln-Douglas debates between the two candidates a matter of national policy," said one. "If you don't, the candidate who would be at a disadvantage (the one whose party is 'in') would never go on. You've got to force this thing to make it work. It's hard to get politicians to look beyond the next election, but next time the Democrats may be the 'in.' If so, it would be to the advantage of the Republicans to have these debates. If they could see that—if we could have a little statehood in this thing—we could get some teamwork in getting this bill enacted."

The bill, in its present form, provides each TV licensee must give two hours of time weekly free to the two major party Presidential candidates over a span of eight weeks, stretching from Sept. 1 to election day. And it says that one of those two-hour periods must be on Monday night before the Tuesday election day.

Similar bills have been introduced in the House by Reps. Byron L. Johnson (D-Colo.) and Stewart L. Udall (D-Ariz.).

RFE Taps Robt. F. Reid

Schenectady, N.Y., April 12. Robert F. Reid, manager of marketing for WGY-WGB-TV and WGMF in Schenectady, has been appointed area chairman of the Broadcast Committee for Radio Free Europe. Appointment was made by Donald H. McGannon, prez of Westinghouse Broadcasting Corp.

The three stations with which Reid has an association are owned by General Electric.

San Antonio—Charles E. Larkin has been named promotion manager for WOAI-TV. He had been promotion manager for the Griffin Broadcasting Group which operates KTUL, AM-TV, Tulsa, Okla., and KATV, Little Rock, Ark.

Trendex observes a trend:

	Average Share of Audience*	Number of Half Hour "Firsts"
ABC-TV	35.5	15
NET Y	33.9	14
NET Z	30.6	6

This rating performance—so pleasing to Net ABC—is paced by such ABC-TV shows as "The Untouchables" (steaming in with a better than 50% audience share) and "The Lawrence Welk Show" (registering an almost 40% audience share).

ABC TELEVISION 

*Source: 29 Trendex Cities, April 1-7, 8 to 10:30 p.m., all 7 nights.

While in L.A. covering the Academy Awards presentation, WJR's Shirley Edler taped Jack Lemmon, Katharine Grayson and Janet Blair for her "Cliff Bell's Celebrity Room" show, formerly known as "This is Show Business." A working series of depth taped interviews on "After—And How That Got That Way" is scheduled by Dick Orsmond on his WXYZ "Show World" program. Performers to be interviewed include Farrel Turner, William Hapham, Rip Torn, Geraldine Page, Sydney Blackmer, Stephen Boyd, Joan Wildon and Ray Danton. "Cliff Bell's show will move to a new time slot, 1030 p.m. Wednesdays and take a new title, "The Phil Silvers Show" on WJZ-TV. Sponsor is Calfing Brewery. For 46th consecutive year, WJR will broadcast Detroit Tiger night baseball games, with Strub Brewing and Speedway Petroleum sponsoring.

the prestige independent with network advertisers!



WPIX-11 carries more minute advertising from the top 25 national spot advertisers than any other New York television station.* ■ Leading advertisers select WPIX-11 for the "network look" of its programming, its Nielsen-proved quality audience and the guaranteed good company of other national advertisers. Your product message will never appear with "mail order" or

over-long commercials—because WPIX-11 *does not* accept this kind of advertising ■ Only WPIX-11, of all seven New York TV stations, offers you so many opportunities to place *minute* commercials in such a productive selling atmosphere during the *prime nighttime hours!* Where are your 60-second commercials tonight?



WPIX *new york*

TV Followup Comment

(Continued from page 31)

"interpretive" methods, rather than "corrective."

Subject was somewhat complex to be covered in any depth in the allotted half-hour span. Technical quality of the Edward R. Morrow-Fred Friendly production was excellent as usual.

Ed Sullivan Show

Ed Sullivan presented another of his salutes to the American Society of Composers, Authors & Publishers on his CBS-TV status last Sunday night and it became a race to see how many ASCAP tunes could be crowded into the hour Sullivan would do better to start from the premise that while the ASCAP catalog is loaded with great standards, a massive medley can be too much of a good thing. A more thoughtful focus on fewer tunes would serve the ASCAP cause better.

That was illustrated a few times on the show when some of the artists were given adequate scope to do individual numbers. Roberta Peters' lyric workovers of "Kiss Me Again" and "If I Were On a Stage" were the show's standouts. Alfred Drake also registered strongly with "So in Love," "With a Song in My Heart" and "I Hear Music." Sullivan deemphasized the nostalgic routines in this layout, but had one veteran performer, Blossom Seeley, on hand for a couple of songs. "This is the Way We All Begin" and "Toodle-De-De." Vincent Lopez also brewed for a fast "Nola" chorus.

The Ames Bros and the McGuire Sisters gave the show a musical marathon aspect. The Ames Bros. delivered about 10 showcase numbers and the McGuire Sisters did an equal number of living Berlin songs. Carol Haney was spotlighted in an understated leading number, too close to a medley of oldies. Bounding out the roster were Chris Connor with a jazz "I Got a Kick Out of You," Rose Harnady, with a somewhat strained vocal of "But Not For Me."

Sullivan opened with the story of ASCAP's beginning and included some legalities about payment for performance for profit which could only have the vaguest meaning for the general public.

Horn.

Play of the Week

WNTA-TV has exhumed another Broadway corpse, Jean Giraudoux's "The Enchanted," for this week's "Play of the Week." The comic fantasy, in fact, had both on and off-Broadway funerals in the early '30s. But it's still, all considered, heady stuff as revived for Everyman's Home Bites. Post-dramatic Giraudoux is the star, with a knowing assist from Rosemary Harris.

Although "Enchanted" lacks the form and clarity of Giraudoux's "The Game of the Gates" an earlier "Play of the Week" entry, or "The Fighting Cock," which had a short New York run this year, it often has the same poetic flare, and the final scene (set five years) is brilliantly suspenseful and gets a remarkable translation to video in direction and performance. It's a good thing agency and sponsor Faso have a hands-off policy, or the slow and confusing opening would still be on the train to Westport. But viewers of this series must have learned patience by now. And when he takes off, there's no limit to Giraudoux's romantic perception, nor a final twist to the mystical knife.

The fantasy concerns a ghost who, through an ethereal romance with a living girl, virtually indicts a kind of happiness and understanding on the living. Miss Harris, as the ghost's romantic contact with the world, is outstanding and the most sympathetic of the themes toward the playwright's objectives. The ghost's living rival is a powerful and appealing portrait as written, but comedian Tim Panton's interpretation only rarely taps it. Ghost James Mitchell comes off ably as do the older cast members most of the time—Walter Abel as the Inspector, Arthur Treacher as the Mayor and Carl Cosack as the Doctor.

Directors Warren Enters, staging, and Doug Rodgers, camera, founder from time to time, but handle the final-act showdown between ghost and living girl beautifully. A camera montage, depicting confused sounds and images surrounding Miss Harris at the brink, was a risk, but it makes it nearly this time. Jack Kinsky produced.

Goodyear Theatre

Friedrich Duerrenmatt the Swiss playwright whose credits include "The Visit" and "The Deadly

Game" had one of his stories adapted on NBC-TV's "Goodyear Theatre" Monday (11) night. The half-hour outing, titled "Author at Work," was a bizarre episode that had touches of macabre satire but, unfortunately, Ernie Kovacs seemed miscast in the lead role. The trilevel play by George White also suffered from intrusions of commercials, breaking the mood and dissipating the tightly constructed cumulative effect. Had the lead been played by an actor who projected more conviction than Kovacs, the facts of its commercial life wouldn't have been as jarring.

Costar Henry Jones brought passionate conviction to his role. He had just the needed, maddened nuances, in his performance. His was a masterful piece of acting. The weird story concerned a mystery novelist who killed in reality for writing material. He was never caught for he, like other members of our society, was considered too respectable for such deeds. There were other strains in the theme, many of them not underlined sufficiently for solid comprehension. Kovacs played the novelist and Jones, far more interesting of the two, portrayed the amateur detective.

Despite its faults, the episode was adult, engaging television, characterized by a courage to get away from the usual tedium formula story.

Horn.

Person to Person

Visits with Oscar-winner Simone Signoret and her actor-singer husband Yves Montand, along with a call on French film director Roger Vadim and his actress-wife Annette Stroyberg provided a Continental touch Friday (8) for CBS-TV's "Person to Person."

While both taped interviews had a charming offbeat quality, perhaps the visit with the Montands was the more interesting. For the couple, who are making their first trip to the U.S., spelled out their impressions of America in a candid, disarming fashion.

"It's exactly what we expected," Miss Signoret told interviewer Charles Collingwood as she sat in her Beverly Hills Hotel bungalow. Vadim, who probably is better known as Brigitte Bardot's ex-husband, showed viewers around his home on the Appian Way near Rome. "It's 2,500 years old but it has its charm," said Vadim who sounded like a real estate salesman. Miss Stroyberg was pleasant and affable, while the couple's moppel daughter was seen briefly on camera.

Collingwood deftly handled the interview. His queries suited the subjects and drew them out nicely. Especially articulate was Miss Signoret who spoke in fluent English. Picking up the tab on this half-hour stamper was Allstate Insurance and Carter's Little Pils.

Ford Startime

From Alfred Hitchcock the viewer has become inured to surprises and he rarely disappoints. In this "Ford Startime" hour dealing with the matter of suspense as directed, Nary a murder or diabolical device of extinction, with the only violence angry words. Given an incident, he made a full-blown affair of a thin story ("Incident at a Corner") that tapered off to a contrived denouement. It was not the jolting climax one expects from Hitchcock but did have its arresting moments over the long hour.

What author, Charlotte Armstrong, chose to call "a study in slander" never reached that point with usual courtroom legalities. It was talked about, a suit was threatened but what evolved from pure gossip in suburbia was the rumormongering of an aged croaking maid who knew too much about the past of a neighbor, whose only role was to stand by and let her tongue. It was a flimsy premise with no more dramatic dressing than what covered the troublemaker in her errand days.

Much was made of the similarity of the words "vicious" and "vicious" to pin the guilt on a poison-pen writer, who accused ex-sister Paul Hartman, a bland offer, of being too friendly with little girls whom he helped at the crossing. Devious means of bringing to book the guilty one didn't raise enough excitement to warrant the full hour. Not even Hitchcock's direction and overhead camera shots could compensate for the lack of dramatic voltage. Too much of the same ground was retraced.

As the distraught offspring, Vera Miles gave a sensitive performance and George Peppard, as her fiancé provided the emotional conflict with strong conviction. Hartman and Bob Sweeney acquitted their roles creditably. Hitchcock drew as much suspense as the script allowed but faltered at the finish.

Helm.

The Great Challenge

For its last symposium of the season, CBS-TV's "The Great Challenge" explored the topic of "What Role Can the Mass Media Play in Producing Effective Democratic Leadership." The topic evoked some interesting commentary from the assembled guests. Five issues were settled and some of the discussion seemed too generalized for genuine application to the problems raised.

Guests on the one-hour Sunday (10) outing at 1:30 p.m. were newswomen Margaret Higgins, critic Gilbert Selles, as Leo Rosten, CBS exec producer, Fred W. Friendly, and Frank Pace, Jr., former Secretary of the Army.

Friendly was impassioned on the need for good public-affairs shows on tv. Selles was scathing on public tastes. Rosten deplored the "narcotic pursuit of fun." Miss Higgins blamed newspapers for appealing to the lowest public denominator, and Pace called for the mass media to recreate the sense of American greatness. The preceding capsule arduously explore the verbal exposition of the participants. But they are indicative of some of the mental gymnastics performed. Howard K. Smith was okay as moderator.

Horn.

CBS, NAB Carry Torch on Quiz Bill

Washington, April 12.

Only CBS and the National Assn. of Broadcasters are represented in testimony before the House Communications Subcommittee beginning today (Tues.) on HR 11341, the least controversial of the two Harris bills growing out of the tv quiz show scandals.

NBC and ABC both decided to skip HR 11341 for the time being, saying their strength for HR 11340 (also authored by Rep. Owen Harris) which would require the licensing of networks and prevent radio or tv stations to be sold until they have been owned for at least three years.

The CBS and NAB testimony will be given Wednesday. Federal Communications Commission Chairman Frederick W. Ford was the leadoff witness today.

HR 11341 carries five of the Harris Subcommittee recommendations contained in the report of the quiz show probe. All had the subcommittee's unanimous backing.

They empower FCC to suspend licenses for 10 days or less; make deceptive programming a crime; require announcement of plugs; force hearings on new radio-tv applications to be held, at least in part, in the city to be served; and make payoffs above actual expenses illegal to competing applicants.

Harris yielded to the wishes of broadcasters in giving more time before starting hearings on HR 11340 with the other two subcommittee recommendations—between a licensing and anti-trafficking in licenses. Those hearings will probably start in early May.

Ford Objects

FCC Chairman Frederick W. Ford, speaking for the Commission, said today (Tues.) the Harris Bill is too straight-laced in its attack on payola and plugola.

"The Commission," he said, "is of the view that it should have some discretion to exempt program material furnished free to broadcast stations upon a finding that such exemptions are in the public interest." The Harris measure makes it illegal for stations to accept "a payment" of "property" without announcing it as such. "This" Ford observed, "writes into law that stations can't accept a

(Continued on page 42)

Television Reviews

(Continued from page 31)

as director Daniel Petrie found himself confronted with almost herculean obstacles—a dated tale, an adaptation that suffered from too much telescoping, the confinements of an island within a 21-inch framework (that made much of the obviously-restricted arena background contribution almost ludicrous), and a cast that, singly and collectively, made no contact with the mood or story fabric. It's doubtful if anyone could have.

The situation, the distorted characterizations, the manifold involvement of the plots and subplots in this tale that gasped its death agony in Victorian-vintage intrigue and sinner pure love, were just too much for the adapter (Michael Dwyer, the director or the camera). It's not surprising, then, that all the performers responded in kind.

Our Homelike mugged and leered 20 to the dozen; all Carney needed was shining armor; Lois Smith's emotions came from the throat with her placid expression never changing, while Eric Portman was an adequate as the maternal, depraved extortioner allowed.

Ross.

THE EVERLASTING ROAD

With Alexander Scourby, Sam Jaffe, Eugene Wood, Robert Ginn, Otto Sigelow, Frida Allman, Neda Thompson, Nicholas Hyman, Peter Levin, Mary Ellen Verheyden.
Producer: Wiley Hance.
Director: William Ayers.
Adapter: Eden and Cedar Paul from Stefan Zweig's play, "Jerusalem".
30 Mins. Sun. (10), 3 p.m.
ABC-TV, from N.Y.

In the traditional Jewish Passover ceremony, the youngest male member of the family asks, Why is this night different from any other night? ABC-TV had the answer in its half-hour presentation last Sunday afternoon (10) of the Eden and Cedar Paul adaptation of the last scene from Stefan Zweig's tragedy, "Jerusalem." Prior to a title change to "The Everlasting Road," the show, which prompted "Open Hearing," had been appropriately tagged, "Commentary on Passover."

The drama, presented by the ABC Public Affairs Dept., in cooperation with the American Jewish Committee, was an impressive tribute to the faith of the Jews throughout ages of oppression. It was especially significant in relation to the Passover holiday, which began last Monday night (11). The writing, acting and direction all contributed to the dramatic impact of the offering.

The Zweig work, which follows the Biblical story of the prophet Jeremiah, takes place in Jerusalem at the time of its destruction by the Chaldeans and the exodus of the Jewish people from the Holy City. The play, written by Zweig in 1917, was produced on Broadway in 1929. By then, Zweig, an Austrian, had been driven into exile by the Nazis. He committed suicide in Brazil in 1942.

Alexander Scourby was good in the major role of Jeremiah, as was Sam Jaffe in a lesser assignment. The balance of the able cast worked principally as a Greek chorus. William Ayers did a commendable job of staging the Wiley Hance production.

Jess.

BEAT THE DRUMS

With Frank Reynolds, Hugh Hill, others.
Producer: Hal Fisher.
Director: Chris Frakine.
Writer: Frank Reynolds.
60 Mins., Fri. (8), 8 p.m.
APFCO.
WBBM-TV, Chicago (film & tape).
(Living J. Rosenblum)

First of four prime time documentaries by WBBM-TV Public Affairs, "Beat the Drums" was an impressive offering by any standards, and a worthy one. Timed to precede the Illinois Primary by a few days, it ought to have the effect of converting at least a few abstainers from the primary polls. It made its point so well.

There were some dull moments particularly in the closing quarter hour when the Mayor of Chicago, the governor of Illinois, ex-President Truman and a few other political VIPs took turns in underscoring the importance of primaries, but on the whole, the special was absorbing and informa-

tive, and to many it must have been a revelation.

Spec provided insights into the practical workings of political machinery leading up to the primaries, and it showed that the candidates had to do who were not "put up" by the party organization. It answered dramatically the pet argument against primaries, namely that they force the voter to choose his party. Narrator Frank Reynolds, who authored a convincing script, paid it off with the line that "politics is too important to be left to the politicians," and the point was well illustrated.

There was some superb footage, particularly those scenes that caught Chicago ward committeemen making the pitch to their precinct captains, and those that caught the precinct workers doing favors in exchange for promised votes. The high points behind the scenes were colorful and transparent, making their own indictment of themselves, if one was to be made.

Reynolds maintained admirable objectivity with the parties, and from a casual audit both seem to have had fair and equal shares of time.

Lee.

DALLAS AFTER DARK

With Tony Zoppi, Johnny Cole Quartet, guests.
Executive Producer: John Porter.
Producers: Lew Grund, Tommy Thompson.
Director: Lars Glantz.
30 Mins., Friday (1), 11 p.m.
KINE PONTIAC.
WTAA-TV, Dallas.

This long-announced segment nabbed a local sponsor and debuted with honors. Set for 15 weeks, with options, show couldn't miss with the lush lineup of name guests. On film and tape, the show had clips of the "summit meeting" in Las Vegas, with Frank Sinatra, Peter Lawford, Sammy Davis Jr., Dean Martin, Joey Bishop and Peking Poodle's arch.

Taped locally, the Gaylords (2) sang "Arrivederci Roma." Dick Clark (Harp) owners-operators of the 90th Floor, local story, awarded fine with a vocal plug, "Down to the Depths on the 90th Floor." Phyllis Diller did a great comic monologue.

Comix Ole Olson and White Sherin engaged in a closing slapstick bit. Only distraction in the smooth show was Zoppi's chatter during the "summit meeting" film, when viewers couldn't hear the entertainers. Show looks good, and has an okay guest talent lineup.

Brief commercials for the auto sponsor were neatly handled by Ed Hogan and comedian Bill Fanning.

Bark.

60 DAYS THAT MADE HISTORY

With Bill Smith, Jay Crouse.
Camera-men: Jay Crouse, Vince Chaplan, Fred Wicks, Bob Johnson.
60 Mins., Wednesday, 8:30 p.m.
WHAS-TV, Louisville.

For the second consecutive week, WHAS-TV concurred CBS-TV's "Be Our Guest," to present a local community service program on the Kentucky Legislature. "Sixty Days" put into perspective the recent session of the 1959 General Assembly, with sound-on-film of legislative procedure and commentary by WHAS-TV news director Bill Small and assistant director Jay Crouse.

This is the most recent demonstration of station willingness to cancel entertainment shows in prime time, to bring viewers local spectacles which it considers important.

"Sixty Days" showed the significance of what happened in the General Assembly, and was not just a sum-up of the legislature. The material shown on the film clips had been covered in detail by the press, but shots of the various legislative officers presenting their bills, the steamroller tactics, with the hurried passage of bills appropriating millions of dollars, to be paid by taxes or through bond issues, brought a realistic economic story to viewers. Viewers were also given a closeup of the state's first billion dollar budget.

Video-tape was generally of fair quality, although many of the clips were taken in spite of camera-adequate lighting. There was too much repetition. Small and Crouse had authoritative and factual commentaries, and the show was well paced. It was a fine effort in the public information category, and a compliment to the station's large newsgathering staff.


Ward.

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 - 6 THE TROUBLE AT DRILL HILL
 - 7 THE MAN WHO DIED TWICE
 - 8 ANGRY YOUNG MAN
 - 9 DARK ISLAND
 - 10 THE GIRL WHO DIDN'T KNOW
 - 11 THE THIRD MEDALLION
 - 12 CASTLE IN SPAIN
 - 13 THE INDISPENSABLE MAN
 - 14 LISTEN FOR THE SOUND OF A WITCH
 - 15 A MAN TAKES A TRIP
 - 16 A POCKETFUL OF SIN
 - 17 HOW TO BUY A COUNTRY
 - 18 AS THE TIDE IS SENT
 - 19 BROKEN STRINGS
 - 20 FIVE HOURS TO KILL
 - 21 ONE KIND WORD
 - 22 THREE DANCING TURTLES
 - 23 THE BEST POLICY
 - 24 AN OFFERING OF PEARLS
 - 25 THE IMPORTANCE OF BEING HARRY LIME
 - 26 BARCELONA PASSAGE
 - 27 A COLLECTOR'S ITEM
 - 28 DINNER IN PARIS
 - 29 HIGH FINANCE
 - 30 TOYS OF THE DEAD
 - 31 THE MAN WITH TWO LEFT HANDS
 - 32 THE MAN WHO WOULDN'T TALK
 - 33 A DEAL IN OILS
 - 34 THE TENTH SYMPHONY
 - 35 AN EXPERIMENT WITH MONEY
 - 36 HARRY LIME AND THE KING
 - 37 A BOX OF EYES
 - 38 THE WIDOW WHO WASN'T
 - 39 DEATH IN SMALL INSTALLMENTS

Houston Spearheads New FM Surge; 'Now We Are Six' Soaring to Nine

Houston, April 12.

Is Houston a "promised land" for FM radio?

Chiefs of the six FM stations here think so. And to prove it, no more than in the whole, two more AM firms are set to build FM units to supplement their broadcasts.

One other company, from Los Angeles, has Government approval to start operations here for the ninth FM station.

On the national front, Bill Tomberlin boosts the claim. As treasurer of the National Assn. of FM Broadcasters, he takes the dues checks from members. Tomberlin says the Houston group is the only one in the country which has subscribed 100% to membership in the NAFMB.

With the end of 1959, there should be eight of the units operating, compared to the 11 AM setups in the Houston area.

Lynn Christian, manager at Houston's KHGM-FM and co-vice of the midwest district for the NAFMB, says observers see this city as a haven for the new medium.

In the past, they had pointed to Los Angeles and Chicago, with New York running a close third.

To keep the ball rolling, the Houston group has formed its own association, has regular meetings and is in the process of launching a combined FM program guide for distribution to the public. The first edition should be out this month.

Heading the Houston group is Richard Affetz, supervisor of KUTV-FM, the local education station.

The story of FM units here today is a far cry from that of the late 1940s. KXYZ launched an FM station back in those days, but it eventually died. The burden of FM broadcasting fell in the late 1940s and KPRC both using the new units to supplement their broadcasts. KUTV-FM took to the air in 1950.

It wasn't until 1958 that the mushrooming of FM stations began. In that year, KFMK and KHGM were started, the latter on a franchise bought from KPRC-FM.

In 1959, KHUL and KRRE took to the air, and 1960 should see the beginning of KNUZ-FM as a supplement to the AM firm and KROD as a new addition to KILT.

Today KTRH is the oldest FM station here. It's operated by the Houston Chronicle and is headed by Earl K. Carmon.

With the surge of Hi-Fi enthusiasm, FM is slated to further increase its listeners and growth.

Where there was once no competition, the air on the air is now limited to six or four.

Albeit estimated that FM radio now reaches some 40,000 to 50,000 homes in the area, which means an approximate 422,000 potential listeners. This still is small compared to AM reception. Bob Bryan, general manager of the KTRH stations, says the AM outlet reaches some 1,200,000 homes and a potential 4,800,000 listeners.

CBS Invitation

Continued from page 35

posed on radio the role of a rather paid older sister. The increase in station coverage for this informational gesture by CBS is perhaps due to something instituted over a year ago by CBS Radio called "Program Consolidation Plan," which, among other things, enables affiliates to air public-affairs programs at times convenient locally. This means, as a rule, that the same "invitation" might be heard if one should be traveling west by car with the radio on, seven different times a week.

Makeup of "invitation" is simple, as former Columbia U. instructor Crothers details it. It's a program on criticism, but as the producer warns, "criticism in the widest sense of the word. It doesn't mean nagging. It's an examination of a book."

To do the examining, Crothers, who often hosts the program himself, invites various "good talkers" educated men to discuss its immediate merits and, as often, its value to the world of literature. To the listener, it is frequently a form of literary free-wheeling after the fashion of a Jack Paar panel with class. (Paar came later.)

In following the Bryson heritage, some great books have been discussed several times over, depending, it would appear, on the context of a particular series of "invitation" stanzas. For instance, Leo Tolstoy who wrote "War and Peace" is arising again as subject matter for the fertile "invitation" minds. The Tolstoy program—and it only seems natural—will be part of a series, beginning next month and prevailing for several weeks thereafter, on war and peace. Without a check of the aging records, it cannot readily be told how many times exactly Tolstoy has appeared. As proof that "invitation" knows the meaning of valid variety, Erik Maria Remarque will have his "All Quiet on the Western Front" discussed, since it also has to do with things like a & p.

But if anybody's interested in knowing which of the 800 books over the 1,000 broadcasts has been most repeated, it's "Leaves of Grass" by Walt Whitman. Why this preference, Crothers did not volunteer, nor did he say exactly the number of times it was repeated before Whitman's volume of verse became champion.

Crothers whose educational specialty at Columbia U. was history before he, as he explains, came into broadcasting and started making money, provided an encouraging note for Mr. Everyman: "invitation to Learning" even stimulates reading among the credits. "Often guests have never before read the books they are to discuss," Crothers noted. Naturally they have to read them before airtime, and the rush that one imagines they go through to make it from cover to cover before deadline belies the leisurely existence of the veteran writer on great books.

Spanish Variety Vdix

Madrid, April 9.

Indie video producer Henri Grundman is co-partnering with Barcelona film producer Ignacio Iquino in 39 half-hour variety shows featuring top Spanish and Spanish-speaking comics for Latin-American tele networks.

First in the untitled series has gone into production at Iquino's Ili Studios in the Catalan capital. Initial group of six will star comedian Gila who recently returned from tele and cabaret engagements in Mexico and Cuba.

Other comedians slated by Grundman and video debuter Iquino include Casan, El Zorro and Mary Santpere.

Radio Promotion

Continued from page 34

these must be considered management functions. He also maintained that public service shows were among the best means available to build and hold an audience, and that their effectiveness could enhance the value of the station to the public.

Wilson, in his concluding remarks, again stressed the importance of programming, pointing out that it is a station's on-the-air track record that builds and maintains its image.

'If I Were Programming'

As the wind-upper for the radio assembly, Mitch Miller delivered a provocative talk on what he would do were he a station program director. He started out by saying that even within the limited format of music and news, there is available a wide variety of idealized performances, of better quality than ever before, and that a program director should take advantage of them to develop a balanced station image. These balanced programs can be used to elevate the audience and he forcefully maintained that the audience of today is willing and eager for better music and that underestimating this taste is a mistake.

Recording exec said that most stations don't put enough into programming, that basing musical content on top 40 lists is not the answer, but that using good judgment is. He made a telling point with the managers when he said that programming should be compatible with a station's advertisers and should not work against it by catering to a strictly juvenile audience. Being better, not just different, was the proper path to follow, he said.

As a criteria for selecting artists, Miller suggested that a program director ask himself would he pay for the talent if it weren't free. If it's not worth paying for, then it's not worth using. Miller cautioned that this was no time to panic and revert to an exclusive "standard" policy. Certainly some of these are worth programming, but he said that the newer, rerecorded versions were, in most cases, preferable to the originals.

Miller concluded on the note that the program director must be a skilled pro and that only this type of individual should be entrusted with a station's most valuable asset.

Inside Stuff—Radio-TV

The fourth year in a row, CBS Foundations picked eight winners for its news & public affairs fellowships, which enable journalists to study for a year at Columbia U. in N.Y. Two of the eight are with educational tv stations.

Prize-coppers were: Richard H. Conpton, news editor of WYTV, Sioux City, Ia.; CBS reporter Kevin F. Delany, Stephen Fentress, news production supervisor at KMOX-TV, CBS St. Louis; Richard Gibson, WCHS (N.Y.) news writer; Richard O. Moore, public-affairs director at KQED, San Francisco; educationalist; Richard Richter, tv news writer for CBS in N.Y.; Neal L. Spelke Jr., associate news editor at KTRC-plus-tv, Austin, Tex.; and Raymond T. Yelkin, operations manager at KUHT, Houston, Tex.

Annually, the Foundation, headed by Ralph Colin, takes applicants from CBS, its own affiliates and from non-commercial educational tv stations and from college teachers of the electronic media.

The Award of Achievement of Washington's Advertising Club was presented yesterday (Tues.) to John W. Kluge, who took control of Metropolitan Broadcasting Co. something over a year ago and more than doubled its station ownership.

Kluge, Washington wholesale grocer, investment dealer and real estate tycoon, received the honor at a luncheon here. Presentation was made by Mark Evans, with whom Kluge jointly owned several radio stations before buying control of Metropolitan and assuming its presidency. Among those in town for the event was Florence Lowe, longtime Vauxsey Washington staffer who is now with Metropolitan's WIP, Philadelphia.

Roy Thomson, boss of Scott commercial tv, has gifted \$75,000 to the Edinburgh University appeal fund on behalf of Scottish Television and The Scotsman, his local prestige daily sheet. Gift brings donations and aid by the tv topser to an impressive total. He already has aided drama groups with donations of \$15,000 to Scottish Repertory Theatre Trust and of a similar sum to the Edinburgh Festival. Thomson also arranged for Joan Summers, 21-year-old Scot soprano, to study for a year in Italy under top maestros.

A Canadian of Scot descent, Thomson bought Scotsman Publications in 1953, and last summer acquired Kemsley Newspapers chain in London, bringing the total number of newspapers owned by him in the U. K. Canada and the U. S. to 74, in addition to radio and tv undertakings on both sides of Atlantic.

Assemblyman Daniel M. Kelly, New York Democrat-Liberal, who for years has sponsored a bill that would create a temporary state commission of six legislators and three governor-appointed to study state legislative procedure, including radio and tv coverage, is a member of AFTRA. Kelly carries a union card because he participates, as a trial lawyer, in "The Verdict is Yours," a recorded CBS Radio program.

EMI Electronics Ltd. is supplying Britain's Ministry of Aviation with what's believed to be the first permanent industrial color tv installation in the U. K. Using EMI's new compact three-vision color camera, the system can be controlled entirely from a remote position. EMI claims that the simplicity of the apparatus "makes it attractive to operators wishing to obtain experience of color studio work in readiness for the introduction of broadcast color television."

Michael Burke, recently elevated to head the CBS operation in Europe, is continuing to remain resident in England and to operate out of the CBS hq in London. In immediate charge of CBS Ltd., the British company, is Nick Torney who was recently appointed managing director and who is also based in London.

Tap Aide for Milw. ETV's School of the Airborne

Milwaukee, April 8.

The Midwest Program on Airborne Television Instruction has recruited Robert Suchy, director of the Milwaukee Public School's educational tv teaching experiment, for an assist in developing and completing a directional guide for teachers and administrators active in this project. Five others will work with Suchy.

This program, at \$7,000,000 cost, plans sending educational tv from a central airplane to be flown at 23,000 feet above central Indiana for schools in six states.

Headquarters for project will be Purdue U. at West Lafayette, Ind. Ford Foundation and money furnished by private industrial concerns will finance, with "demonstration" classes slated for next February.

George R. Nelson Retires

Schenectady, April 12.

George R. Nelson, founder-owner of George R. Nelson Inc., local ad agency, and of Nelson Ideas Inc., specializing in musical commercials for tv and radio, retired from active duty Friday (1), due to ill health.

Nelson will continue as a consultant to both companies, which will operate with expanded staffs.

BBC Radio

Continued from page 33

fresh approach via its complete lack of voice-over commentary. Narrative is carried by filming work in progress at Broadcasting House, Television Center, Lime Grove Studios, Bush House and other BBC locations throughout the British Isles. Music, voices and other sounds of the broadcast day are effectively mixed on the sound-track. All locations and sounds are actual.

The film is an indication that the web is in a promotional mood. It's the first such production in 25 years. In 1935, John Grierson produced "BBC: The Voice of Britain," when the service was eight years old. The quarter century has seen the BBC staff grow from 2,000 to 16,000.



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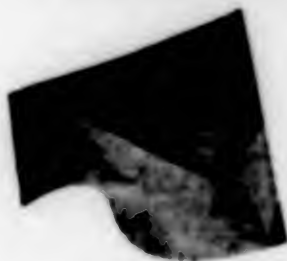
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French TV

(Continued from page 33)

radio. Theatrical, Opera or Theatre National Populaire.

Frank also points out that many so-called avant-garde plays are offered as well as literary adaptations. About 100 plays are given a year. However it is hoped that new ratings making RTF engagements not civil servants but workers of a nationalized industry will allow for getting outside talents of value to rev up the video picture.

In re films the RTF is mainly worked on shorts of all types as well as beginning plans for making action series or eventually buying more from the U.S. The RTF hopes to create a working setup with filmmakers as to get access to top and even fairly recent pics.

But this is expected to be a long way off. RTF would be willing to show features only Tuesday and Thursday nights when many film houses around France are closed on Tuesday and kids have already seen pics on Thursday afternoon, their day off from school.

But filmmakers are wary and holding back top pics and selling mainly older to it. As sets go into the way over 1,000,000 mark it is felt that it is now becoming a serious competition to films. However in spite of its fine image, RTF lines, French TV still suffers from plenty of technical difficulties. It hopes to solve this too.



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Stations in South

(Continued from page 1)

in time charges due to the deliberate walkout of the 11 outlets.

Meantime, in a thoroughly unrelated move WBZ-TV, Westinghouse's Boston outlet, rejected "Giovanni." Station explained that NBC was offering five special programs on just one Sunday alone. And the 2-to-4:30 p.m. operetta, along with everything else, cut too heavily into the station's local Sabbath ad. Besides omitting "Giovanni," WBZ-TV also cut NBC-TV's 10-11 a.m. special Loretta Young feed. Normally a half-hour stanza, "The Loretta Young" show was a 60-minute repeat with an Easter theme.

After the Westinghouse mix on "Don Giovanni," NBC placed the telecast on Beantown's educational, but the outlet did not carry the sponsor's commercials.

Section 317

(Continued from page 34)

gramming, the Commissioners showed a willingness to be lenient on the aspect of frequency. Said Commr. Craven: "We don't want to impose on the public with too frequent announcements."

—A station may "buy" a cuff disk by doing the identification spiel in the form of a commercial announcement. That would be considered a fair exchange for the record and would eliminate the need to continually identify the company that donated it.

—Because the intent of Sec. 317 is to protect the listener against propaganda, and to let 'em know who is paying for a political pitch, all political programs furnished by parties or office holders will have to be identified as to source. (There was no comment, however, on whether broadcasters should identify taped material from office holders as having been "paid for by the taxpayer.")

—Stations may buy records at a reasonable low price as long as they don't make a mockery of it (for instance, 1c or 5c per disk is considered sham). Commr. Ford intimated that the Commission will be lenient with already existing libraries that stock both paid-for records and ruffians.

It was suggested from the floor that crediting record companies on the air is akin to plugola, and that practice is frowned on by government agency, but Commr. Cross said "In this case, you're only obeying the law."

(Incidentally, station operators were quick to take advantage of the FCC's grace. In Chicago, stations that had been making proper identification with every record immediately switched to the once-per-hour method.)

Other queries sampled Commission attitudes on allocations, stereo-

TV Finds A Friend

Chicago, April 12.

Television has too long taken the rap for not accomplishing a job that is really the responsibility of parents. So said Whitney North Seymour, president-elect of the American Bar Assn. at the National Assn. of Broadcasters' conclave last week.

Parents who use TV as a babysitter often criticize the medium for not teaching children better values, he said. "Such parents are much too inclined to expect others to do the job they ought to be doing themselves. They are trying to shift the responsibility. Taste and values have to be learned at home."

Seymour, who served as special counsel for the industry organization at the FCC hearings, told the broadcasters something else they wanted to hear: that critics "fail to understand your basic problem is to stay in business... and to give the people what they like."

offering and, inevitably in an election year, on Sec. 315. He allows that most of the answers were clear and of the instant-early-on-tell order. On stereotyping Commr. Bartley stated bluntly that he doesn't favor the use of two channels for one program and therefore that he takes a dim view of duplicating AM programming on FM.

As for Sec. 315, Commr. Cross got a round of cheers when he declared, "I believe it's the prerogative of the broadcaster to limit the time a candidate may buy on a station. Anyone doing so will have no trouble with me."

Smallest Com'l TV Setup In Europe Eyed by Brit. (Channel Is., Pop. 100,000)

London, April 12. Impresario Harold Fielding is one of the directors of Channel Islands Communications (Television) Ltd., which has been given the greenlight to operate as commercial TV program supplier in the Channel Islands, provided the Television Act is extended to the territory. At present the Act, passed in 1954, doesn't cover the Islands, but provision is made for its operation to be so widened by Order in Council.

CIC intends to set up a studio centre in, probably, Jersey, and hopes to start transmissions at the end of 1961. Mainland programs will be picked up via the station in Devon, west of England, which is skedded to begin transmitting earlier next year.

The outfit under the chairmanship of Senator George Tray of Jersey and with two local newspaper companies involved, will be the smallest TV setup in Europe, serving a population of 100,000. It will provide a TV service to all the islands in the group (which lie between Britain and France), with the possible exception of Alderney.

Sales on 'Q.T. Hush'

"Q.T. Hush, Private Eye," a satirical cartoon series distributed by M & A Alexander, has been sold in a number of markets.

Roster of deals include KHJ, Los Angeles; WGN, Chicago; KJEO, Fresno; KCRA, Sacramento; KTVK, Phoenix; KUTV, Salt Lake City; WLUC, Green Bay; KLYD, Bakersfield; and KNBS, Walla Walla.

CBS, NAB

(Continued from page 34)

single cuff record—because one disk is definitely "property."

Ford also thought Harris went too far in attempting to outlaw deceptive programming, pointing out the bill makes illegal "intent to deceive." Said the FCC Chairman: "In many instances deliberate attempts are made to create what amounts to an innocent deception, which in fact results in no damage or injury to the public but are an inherent part of the amusement or relation the public enjoys."

"The Harris Bill would ban theatrical techniques."

Ford said that the FCC goes along "in general" on the Harris Bill provision for license suspension of 10 days or less. He hinted broadly that FCC soon will adopt its proposed rule to grant license extensions for periods less than three years.

Nixon Travel

FCC opposes the Harris proposal that hearings on applications must be held in the city where the station is located. Ford said the FCC doesn't consider the measure to be in the public interest because of the high extra expense.

He said the FCC can — and will — take care of "payoff" and "swapoff" between competing applicants in rule-making proceedings soon to be completed. Ford declared that there's no need for legislation on this problem as contained in the Harris Bill.

Writers Strike

(Continued from page 35)

terms of timing than in real damage.

TV film normally begins to hiatus at this time, with shows completed by the end of May with a June or July pickup for next season. The writers' strike left some shows unscathed, hit others and caused them to close down earlier than usual.

For example, at Columbia, last two Screen Gems shows, winding this week, ran only one or two scripts short for the season. Others closed down earlier with several short, but "Man from Blackhawk" and "Donna Reed Show" virtually made it for the season. On the other hand, the "Adventures in Paradise" shutdown at 20th-Fox comes only after the 30th show, where 34 were actually scheduled. Show ran out of usable scripts.

Same thing is happening at other studios—Desilu, Four Star and other TV operations, as part of the normal hiatus but advanced by some weeks due to the strike. But as an indication that some shows are already moving into hiatus, "Rebel" at Paramount is not a struck show, yet is winding this week.

Aussie TV

(Continued from page 34)

Head, "I Love Lucy," "Frank Sinatra," "Mickey Mouse Club," "Whirlbirds," "Texas Rangers," "Fibber McGee," "The Lawman," "Father Knows Best," "Bonanza Street Beat," "Hawai Gun," "Rin Tin Tin," "The Newsons," "21 Beacon Street," "Dorcy," "Inner Sanctum," "Navy Log," "Sergeant Preston," "It's a Great Life," "Real McCoys," "Rancho," "Lawless Years," "Yancy Dugger," "Big Town," "Jet Jackson," "Bachelor Father," "Richard Diamond," "Bonanza," "Alone Theatre," "Conny James," "Red Skelton," "Chapman," "Wanted Dead or Alive."

Associated Television Ltd. of London is the only major outfit in production here, currently with "Whiplash," homebrew western set for 39 half-hour episodes. Outfit had a long shutdown because of working problems and mounting costs. Ben Fox is the new producer. Figuring is that the series will cost in the vicinity of \$1,500,000.

Atlanta's Vandeventer As Thinking Man Who Beats 'Filtered Sound'

Atlanta, April 12.

Jerry Vandeventer, announcer-producer for WSB Radio and major demo of that station's "Nightbeat" program, has eliminated the problem of "filtered sound," which has plagued radio programs using the telephone interview technique.

"In most telephone interviews, attendant noises filter out part of the star's personality which is the most vital consideration in radio," Vandeventer said.

Vandeventer made a study of the bugaboo.

So, when he had an interview set up with Frank DeVol, musical director arranger and composer for Columbia Records in New York, he worked out a new process which has come to be known around WSB as "Simul-Tape."

Here's how Vandeventer worked it.

He put in his long distance telephone call to DeVol in Manhattan. Tape recorders were set up along with microphones in both spots. Atlanta as well as New York, Vandeventer's questions and DeVol's answers as well as accompanying play were picked up by the separate recorders. The conversations were not recorded over the telephone line.

DeVol's tape was mailed to Vandeventer at WSB. He then played both tapes simultaneously and recorded the voices on a master recorder, Presto Simul-Tape.

Soundwise the technique has been adjudged an improvement of the ordinary telephone interview. And, furthermore, it is heeplous.

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"3 STOOGES"

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\$10,000 in awards

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Over the years, the award-winning Hallmark Hall of Fame has helped to create a vast audience for meaningful television entertainment. Presentation of works by Shakespeare, Ibsen, Shaw, and important contemporary playwrights has demonstrated that a large segment of the television audience is vitally interested in good plays—well written and well produced.


An original teleplay, "Little Moon of Alban," by James Costigan was one of the most successful in the Hallmark Hall of Fame Series—winning Emmy Awards for its writer, director, and two stars

The purpose of the Hallmark Fund for Television Drama is to encourage the creation of important original television plays.

You are invited to enter this new teleplay writing competition—to write for the millions of discerning people who look forward to viewing outstanding entertainment.

You will have the unusual opportunity to write an original script for ninety-minute television presentation unhampered by current formulas and clichés. Scripts will be judged on the basis of creativeness, writing skill, dramatic concepts, theme and characterization.

Contest closes Sept. 1, 1960.

For complete details and official entry form write to: The  Hallmark Fund
P. O. Box 2805, Grand Central Station, New York 17, New York

Foreign TV Reviews

(Continued from page 3)

Leopold in double-breasted in fine old style.

Efficiently introduced by Robert Muller, who comes with her on the London stage at the moment, Mally Posen found all a couple of amusing moments. She didn't line up to her husband. "The Story of Gertrude Stein" was introduced by Muller, and actually for the entertainment. Muller was but familiar stranger through the day in the life of a working girl, which Miss Posen discovered with ease.

A smooth check was scored by Mally Posen and a Waco, who received their act about a column and half. It stood up well, and built up a new raised by their well-timed puns and odd second dose. An accomplished ventriloquist, Dennis Spiller, acted with nimble vocal gymnastics with a rabbit and vocal group the King Bros., introduced their new waxing. "Standing on the Corner" and looked like achieving handsome sales.

Fortnightly oldstyle warbling came from John Hanson, and once Dos O'Connor made an impact with some good gags and unfurled charm. Albert Locke made it a deft production, given the above-mentioned contribution of space.

Orla.

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Now Interpol's story,
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BIGGLES
With Nevill Whiting, David Drummond, John Leyton, Carl Doerfer.

Director: Stuart Latham
30 Mins. Fri., 6:30 p.m.
Granada TV, from Manchester

Matly, quipster, and indomitably daring, Biggles is a character who's found immense popularity and huge book sales both here and abroad. Created by Captain W. E. Johns as a sort of prototype of adventuresome visitor, he crumped up for the first time on tv in this first episode of a crack-chaser.

In its simple, jovial way, it proved that John Biggles, an investigator in the Air Police, was an ideal of a great thief. With his friend, Ginger, he disguised himself as an ex-convict so as to get the confidence of small-time gangsters who might lead him to the big boss. The deception worked, and the finale found him with a clue to be pursued next week.

The tone was very "old-man-and-burrah" and Biggles and his other chum, Bertie for Lord Bertram Lister, could seem to sum up the conventional foreign view of the educated Englishman. But this caricature was part of the amusement—for those who did not collapse of hopeless merriment at the outset.

The acting and direction were competent, and after a sluggish start, the piece kept up an entertaining pace. But it wouldn't easily export.

Orla.

THE MUSIC GOES ROUND

With Ronnie Hilton, Joan Savage, Adelaide Hall, Glen Mason, Pip Hinton, the Kestrels, John Walf, Bill Tennant and
Director: Mark Lawton
30 Mins. Fri., 7 p.m.
Associated-Rediffusion, from London

This somewhat flat affair strung together hit tunes from past shows and movies. Braggingly encoined by John Walf, it certainly revived memories for those who had them, but in most cases the performances hardly superseded the originals.

Exception was Ronnie Hilton's suave and confident. "So in Love" And he also joined Pip Hinton in a neat duet of "Tea for Two." However, he developed considerably in vocal artistry, and, with a little more bounce and a couple of energy tablets he might go far. At the moment, he lacks surefire presence.

Adelaide Hall gave some ting to "Ave-Jive, Blackbird" but the rest of the performances were pretty mediocre. Joan Savage tried to be sultry in "The Lady in Red" and came out on "Glen Mason wasn't really up to "Mack the Knife" and a vocal group called the Kestrels tried "Faurtaining Rhythm" and seemed to amuse themselves.

The direction by Mark Lawton was uninspired, but the arrangements given to Bill Tennant's band had an agreeable invention. As a song show, "The Music Goes Round," presented by Jack Hilton, just about passed. But it would have done just as well on radio.

Orla.

THE SHADOW OF IGNORANCE
With Jo Grinstead, Elaine Grand, Brian Inglis

Director: Silvio Nartmann
45 Mins. Wed., 10:05 p.m.
Granada TV, from Manchester

This was a festive example of necessary and useful public information, and Granada TV can be congratulated on performing a vital service. It brought the subject of venereal disease into the open, soberly and without any catchpenny tricks.

Emceed by Liberal Party leader Jo Grinstead, who made the point that "it could happen to anyone" and a policy of hush-hush could only increase the dangers, the program ranged discreetly over the whole subject. It didn't take up any moral line about sexual behavior. It merely let the facts about the disease.

Revealing that there were 100,000 cases of VD in Britain in 1958, it showed that only one other disease had higher incidence—measles. For instance, there were only 2,000 cases of polio, and this seemed enough to justify an official campaign on behalf of anti-polio injections. But VD was still not considered a nice topic for discussion.

On-the-spot and studio interviews were conducted by Elaine Grand and Brian Inglis, both capable about a little conversation. It was shown how easy it was to get treatment at a clinic, where everything was done to avoid embarrassment to the sufferer or disclosure to friends and relatives. Various

myths were discussed and exploded, like the prostitute's reliance on a regular check or the common belief that homosexuals could not affect each other. There were poignant interviews with a girl of 18, who complained of lack of parental understanding, and a boy who had been infected when he was 15. It was made clear that the disease was no respecter of position, with the evidence of a man who had caught it from a debutante.

In fact, this was a worthwhile venture, brilliantly directed by Silvio Nartmann. It was, of course, stark and could certainly have alarmed the prude and the squeamish. But that was part of its useful purpose.

Orla.

BAMBI 1960

Producer: South German Radio
Writer-Director: H. L. Reichert,
Willy Prokert

30 Mins. Mon., 8:30 p.m.
W-German TV, from Stuttgart

Once a year, Karlsruhe, medium-sized city in Baden, Western Germany, has its big day. That's come time in March when practically all this country's top screen stars come here to attend the distribution of the annual Bambi awards. Founded by Karlsruhe's Film-Revue, top film mag in the land, these awards based on a nationwide poll are handed to the most popular domestic and foreign stars of the year. It's always a big-league glamorous event for the 220,000 population of Karlsruhe.

No exception this time. The 12th annual Bambi went to O.W. Fischer and Ruth Leuwercik, country's most popular film stars. Hans-Jörg Felmy and Sabine Sinjen—Germany's most promising newcomers—and Gina Lollobrigida and Rick Hudson (most popular foreign stars). With the exception of Hudson, all prize-winners were present. The most cheered one, quite naturally, was Italy's Gina Lollobrigida, who spoke some words in German. Van Johnson, currently in Europe, had come to accept the prize for Hudson. Germany's Ruth Leuwercik, incidentally, is just on her way to the Royal performance in London.

Lineup of domestic stars, producers, directors, etc. was big as usual. The stars were all called to the stage to make with a few words. Technically, it was a well-done show. Program's narration was amusing.

Orla.

GAESTE AUF WOODCASTLE
(Guests At Woodcastle)

With Horst Rottke, Ann-Mari Blum, Fred C. Siebeck, Karthe Lindenberg, Robert Meyn, Ernst-Walter Mischke

Producer: South German Radio
Director: Theo Mezger
Writer: Norbert Korkelmann
30 Mins. Mon., 9:10 p.m.
W-German TV, from Stuttgart

This one attempts to follow the English detective comedy pattern but its outcome isn't too praiseworthy. It lacks the necessary tension-in-check and also a good twist. However, it isn't too dull an item either. Thanks primarily to Theo Mezger's savvy direction, a certain amount of suspense is kept throughout.

Stars have to do with an aristocratic couple who have invited several social society guests for dinner. The lord is the owner of a priceless diamond. Although bitter to carefully kept in a safe, it is stolen and the thief must be among the guests. Eventually it is learned that the lord replaced the precious stone by an imitation before the guests arrived. And that he knew all that would happen.

Okay, performances down the line with no one standing out. Camera and production dress came up to a good standard.

Hans.

AUFSTAND DER JECKEN

(Uprising Of The Fools)
Producer: South German Radio
Writer-Director: Dieter Ertel,
Georg Friedel

30 Mins. Mon., 8:40 p.m.
W-German TV, from Stuttgart

This was an interesting and worthwhile program devoted to the background of the West German carnival or, more precisely, that of Cologne, the stronghold of German carnival activity. Prime reason for this program had to do with the fact that the carnival has become sort of controversial in this country. There are some who argue that the German carnival has lost its originality and spontaneity. They feel it has become too commercialized over the years.

Program featured a number of interviews with carnival leaders. Much of what they said seemed absolutely justified. Such carnival affairs are staged in Cologne to square some organization and perfection, and the latter robe carnival (one of some of its spontaneity). Carnival's prime idea remains an

uprising against the tiresome everyday routine.

Cologne was one of the most spirited cities during the war. Only one-seventh of the inferior city survived the war. The postwar period saw it become one of the country's most flourishing cities. That's the reason why the Cologne carnival could register such a successful comeback.

This year's Rose Monday Procession met the remarkable amount of 300,000 D-Marks (its actual value amounted to 2,000,000 D-Marks, but many local firms contributed their share gratis. About 300,000 visitors were registered this year. In all more than 1,000,000 watched this year's procession. It's also interesting to note how much money it realizes: the local writers of carnival songs make every year. Excerpts from this year's carnival events—measured and other coverage completed in this enjoyable show.

Orla.

Hans.

Doms Accuse FCC

(Continued from page 3)

mission has very much to say about broadcasting. It is dominated by two or three big companies that have a monopoly on it. They are not regulated, so he thinks and I am inclined to agree with him.

At another point, Thomas accused FCC flak of abetting this monopoly through its own rules and regulations. The Texas Congressman further contended that FCC's 160-man monetary staff (arguably charged only with uncovering technical violations) should have been on the job listening for evidence of payola and other deceptions. "You have closed your eyes and ears to what the public wants," asserted Thomas.

Evins took the same line, telling Doerfer: "You have been drifting in the field of deceptive practices. I think it is time you addressed yourself to protecting the public interest and not the vested interests." "I would like to impress upon the Commission," he said, "that they ought not to just sit and take some passive and affirmative action."

"This Commission with all of its money and all of its knowledge and all of its resources, cannot keep ahead of the cunning, scheming tricksters in this country," Evins concluded.

Yates took the Commission to task for renewing the license of NBC outlets in Chicago without granting a hearing on protests by AFTRA against the stations' curtailment of local live talent programs.

When Doerfer countered that the networks give the public what it wants in programming, Yates said: "That is what the broadcasters tell you what the people want."

Doerfer, in one of his last appearances on Capitol Hill before his ouster, put up a heated defense of FCC and the industry.

"I think," he said, "that if you would give us the time you would be convinced that we have not been derelict in our duty, we have not been passive. We have got the best broadcasting system in the world, and, like any democracy, any free enterprise system, there are certain failings... but let's not magnify them out of proportion to what they actually are."

FCC received support from Rep. Edward Boland (D-Mass.) and some of the Republican Subcommittee members. Boland said he believed that "on the face of it" the Commission did all it could against payola. Rep. John J. Rhodes (R-Ariz.) told Doerfer he agreed with his interpretation of FCC's powers to regulate.

South Wales TV's \$3,211,700 Profit

London, April 12

TWW Ltd., commercial tv web serving South Wales and the West of England, is exploring the possibilities of diversifying its interests and "widening the base" of the enterprise. This is announced in the statement circulated to stockholders by chairman Vincent Cilencin with the accounts for the year ended Dec. 31, 1959.

Mr. Cilencin has yet been taken on this possible expansion, but any stepping out is unlikely to be beyond the tv and radio fields.

Having remarked a substantial part of its reserves for future developments, TWW chalked up profits of \$3,211,700 in the year, before depreciation and tax, compared with just under \$2,391,000 in 1958. Dividend is 110%, and a 30% scrip issue is proposed in common stock.

Cilencin says in his report that more local advertising was transmitted during '59 than by any other British tv station and adds that an even greater revenue from regional sources is expected in 1960. Running costs, he warns, will probably increase with wider operation.

Storer Names Kamin

Donald C. Kamin, formerly with Katz Agency, Chicago, has been appointed midwest sales manager for Storer Broadcasting Co. Kamin replaces George Lyons, who is being transferred to the Storer New York sales office where he will be in charge of national sales for WPSD-TV, Toledo.

GOOD-BYE GRAY HAIR

ACTORS KEEP
LOOKING VIRILE
THIS SIMPLE, EASY
HAIR TONIC WAY



Gray hair makes everyone think you are losing your pep and vigor. It handicaps you in both your business and social success. Thousands of barbers have sold and used millions of bottles of Good Bye Gray Hair Tonic Preparation, the Famous Barber's Formula for coloring gray hair, with perfect results. It is the original, hair tonic that gives natural-looking color and life to gray hair. It does it so gradually and perfectly that your friends may comment upon how much better and younger you look without realizing you have done anything to your hair. Good Bye Gray Hair Tonic is hard to use. Instead, it is a lotion, only liquid that you rub through your hair and wash each morning, for about 10 days, like a hair tonic. Then use it twice a week to keep your hair looking vital, virile and youthful. If you are unable to conveniently obtain Good Bye Gray Hair Tonic at your barber shop or drug store you will be glad to send us \$3 once inside if you send a \$3.00 check or money order to Good Bye Gray Hair, Madrid, Iowa, Dept. F.B.

HOUSE FOR RENT

Crofton on Hudson, N. Y. Charming, unique house—5 rooms, 9 baths—beautifully furnished—central heat and gas—ideal for writer or artist. Dry water, hot heat, cool in summer. Swimming, golf, boat or may be purchased. Very comfortable.
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TV NEWS MGA ALEXANDER!

VERY IMPORTANT PICTURES
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The greatest star-name package ever offered to television!

DISKERY LIFE BEGINS AT '317'

New DeeJay Assn. Accents 'Ethics'; Frowns on Outside Biz Connections

Minneapolis, April 12.

Holding its first annual meeting since it was organized recently the national Disk Jockey Assn. affirmed here that its members "shall avoid interested parties' favors which might tend to evoke a sense of personal favoritism or professional obligation."

It further affirmed that members shall be bound by "such individual judgment and discretion as are granted to them by their station employers in the selection of recorded music to be broadcast and this selection shall be based on its fair and unbiased evaluation."

Ethics code adopted during the two-day session prescribes also that members "shall have no outside interests, business or professional connections without their station managers' knowledge and approval" and "shall conduct themselves, on and off the air, so as to bring credit, distinction and approval to the broadcasting industry."

President Jim Hawthorne, KFWB, Hollywood, pointed out that the association was brought into being prior to the investigation of alleged malpractices applying to a "small minority" of the disk jockey profession in order to accomplish certain desirable public service purposes.

Hawthorne proclaimed "we are providing a national association for those in our field who are professionals—and proud of it." He doesn't believe, he said, that the "mas" of a "very few" can bring the disk jockey profession into disrepute.

"As a result of the Congressional investigations, adverse publicity—much of it unwarranted—was leveled against all members of the broadcast industry, despite the fact that such a tiny minority was involved in the malpractices," declared Hawthorne.

It was voted to continue by-laws (Continued on page 30)

Groucho's 'Mikado' TVer as Col P'lge

The "Bell Telephone Hour's" version of "The Mikado" starring Groucho Marx will be put into the groove by Columbia Records. The telecast will be shown over NBC-TV April 29.

Goddard Lieberson, Col prez, is currently on the Coast supervising the recording session. In addition to Marx, cast features Helen Traubel, Stanley Holloway, Dennis King, Robert Rounseville and Barbara Meister.

Marty Green, longtime Gilbert & Sullivan performer, has prepared the TV adaptation from the original score. The album will contain notes on G&S and "The Mikado" written by Green.

MGM Soundtrack LPs

To Be 'Double-Featured'

MGM Records is taking a leaf from the picture industry and re-packaging old soundtrack sets into "double feature" packages. The packages will be double-fold jobs featuring a scene from each picture on each side of the jacket inside will be descriptive info about the films.

On MGM's double feature schedule are "Shogun" with "American in Paris," "Annie Get Your Gun" with "Three Little Words," "Rose Marie" with "Seven Brides for Seven Brothers," "Till the Clouds Roll By" with "Sinister in the Rain," and "Words and Music" with "Good News."

Basie Boff in Berlin

Berlin, April 8.

Though few jazz events have lately brought a full house here, Count Basie managed it last week (1) at the 7,000-seat Spitalplatz Concert, brought to Berlin under auspices of local Wolfgang Jaenke Agency, also gave evidence of the fact that the broad jazz public still has likes for the big sounds. The crowd enthusiastically cheered the band.

Critics also lauded vocalist Joe Williams, who clicked with several blues, and Sonny Payne, one of the best drummers that ever hit the town.

Indie Publishers Face Freezeout In Vidpic Area

Independent music publishers, operating without vidpics producing affiliates, are facing a virtual freezeout of their catalogs in broad segments of television dominated by syndicated series. Irving Mills, exec v.p. of Mills Music, one of the biggest of the indie publishing companies, stated that he was concerned with the "growing difficulty of getting background music into a picture or TV series."

Mills, who headquarters on the Coast but is currently in N.Y. for three weeks on business, was spotlighting the new evolution of the music biz whereby all of the video syndicators now also have their own publishing subsidiaries. The fat performance money payoffs on TV has cued the vidpic makers to keep the money in the family.

This policy of utilizing wholly owned music extends throughout the video industry, including Warner Bros., Music Corp. of America's Revue Productions, Columbia Pictures' Screen Gems and Dick Powell's Four Star Films. Mills Music almost joined a vidpic production company via the Jack Wrather Organization which was heading for the purchase of the

(Continued on page 31)

St. Loo Disk Distributor Defends Payola Practices; 'It's Just Like Christmas'

Washington, April 12.

A St. Louis record distributor, denying Federal Trade Commission charges that it acted illegally in dispensing payola, gave this defense of the practice:

"(Payola) is not unlike the buying of Christmas presents. The giving of gratuities, the dining and wining of customers and the other grand array of good will and fine fellowship practices which have permeated every scene and every scale of American modern-day business whether it be the sale of missiles, automobiles, pianos or toothpicks."

Robert Record Distributing Co., responding to a March 2 FTC payola complaint, further argues that it was compelled to give payola to gain exposure for its disks.

The company added it would "gladly" join in a "nationwide and desist order" banning payola not only in the record industry but the "entire field." Presumably this would include missiles, automobiles, pianos and toothpicks.

Today (Tues), FTC told two disk firms, Duke Records of Houston and Marnel Distributing Co. of Philadelphia, had agreed to consent orders forbidding them from giving payola.

INDUSTRY LIKES CUFFOLA BAN

The initial commotion in the disk industry over the Federal Communication Commission's ban on broadcaster acceptance of free disks, has now subsided and the plattermakers have learned that they can continue to live with Section 317. In fact, some of the larger disk companies not only can live with it, but they actually like it.

The broadcast pattern since the order was issued reveals that only the bottom rung of indie labels is in danger of getting hurt. The vast majority of the stations are accepting free disks and are seeing them as before prior to air use. Disks that the stations decide to promote are being bought at wholesale prices by some stations while other outlets, using cuffola disks, are making announcements to that effect throughout the day at regular intervals.

In this new operation, the diskers are getting something they once had but lost around six or seven years ago—label identification. More and more disk jockeys—or, to use the new term muscaterers—are mentioning the disk maker along with the artist and song title. This is a renewed recognition by the radio broadcasters that the disk makers are providing (Continued on page 30)

Ed Sullivan Into Disk Biz Via \$1.69 LPs

Hollywood, April 12.

Ed Sullivan, in an expansion of operations, is entering the record biz. The first project will be a package of 12 musical albums based on Broadway shows and recorded in Europe.

Albums, due in August, will be distributed via supermarkets at \$1.69 per. Sullivan has written all the liner notes which will tell behind-the-scenes story of the particular Broadway show. Because of the low price and European talent involved, no artists will be credited.

Albums, in order of release to markets, include "My Fair Lady," "Kim Me Kate," "Showboat," "The King and I," "South Pacific," "Oklahoma," "Porgy and Bess," "Annie Get Your Gun," "Pal Joey," "Roberta," "Carousel," "Finian's Rainbow," "Brigadoon."

Sullivan hosted a party at the Beverly Hills Hotel last week for reps of food chains to officially launch project. RCA-Victor is pressing disks, but will receive no credit on liner. Sullivan's company will tape additional LPs in Europe.

SUE ROULETTE OVER USE OF FORUM LABEL

Forum Records Inc. and Forum Distributors filed suit in N.Y. Supreme Court last week to restrain Roulette Records from the use of name Forum in the record business. The plaintiffs claim that they started in business in 1933 and have released eight recordings of operatic arias. They charge that Roulette recently adopted the Forum tag for its low-price line.

Roulette claims that it had made an inquiry of the phonograph industry trustee, Samuel Rosenbaum, to determine whether there was any label of that name in prior use. It failed to disclose any usage. N.Y. Supreme Court Justice Thomas A. Aurelia denied the move for an injunction holding "The opposing affidavit established sufficiently the question whether there has been use with intent to deceive and that plaintiffs are not entitled to summary judgment."

Ike Gets Bill to Exempt Music Pubs From 85% Personal Holding Co. Tax

Washington, April 12.

The House yesterday (Mon.) sent to President Eisenhower a bill exempting music publishers from the high (85%) personal holding company tax.

Final Congressional action came when the House accepted an amendment tacked onto the bill by the Senate which makes clear that taxation of motion picture rentals remains unchanged.

As originally passed by the House, the bill contained language which Hollywood interests feared would subject film rentals to the personal holding company rate instead of the lower corporate tax scale.

The bill exempts from the holding company tax all companies which meet the following conditions: (1) more than 50% of their gross income is from copyright royalties; (2) business expense deductions are equal to at least 50% of gross income; and (3) they do not have more than 10% other personal holding company income.

Shift of music publishers' income from sheet sales to mechanical and performance royalties threatened to bring them under the holding company tax. Measure prevents this from happening.

Monteux's 85th

Boston, April 12.

Marking the 85th birthday celebration for Pierre Montoux, RCA Victor presented the maestro with a special album of his recorded works during the intermission of his performance with the Boston Symphony last Wednesday night (6). Alan Kays, Victor longhair artists & repertoire chief, made the presentation of the specially bound de luxe package.

George R. Marek, Victor's disk v.p. and general manager, also made the trip to Boston for the occasion.

Harris Aims At Quick Finis For Payola Hearings

Washington, April 12.

Rep. Oren Harris (D-Ark.) is anxious to end payola hearings as quickly as possible—and may conclude them as soon as he completes the Dick Clark case which opens here April 24.

Harris said he "may or may not" go into disk jockeys in New York, Chicago and other cities which have been investigated by his subcommittee's sleuths. His subcommittee and its parent House Commerce Committee (he's chairman of both) have too much to do before July 1 to keep payola hearings going more than a "few" more weeks, Harris believes.

He won't make any positive and firm statement on the conclusion yet—but he says he "hopes" they'll be finished in the near future. A lot could depend on how long the Clark hearings require.

Harris is aiming to finish his work by July 1, knowing Congress must adjourn this year by July 8. He may have more hearings after the November election, however.

Mex Diskeries Rap New Import Levy; See Hike in Platter Tabs

Mexico City, April 5.

Local diskeries are preparing protests to the Treasury Department over recent upping of import levy on disks. Government last month announced boost for import of platters from approximately 60¢ per pound to 32¢.

Distributors have considerable stocks of foreign disks but when these are depleted (in about 30 days according to estimates), prices for foreign records will have to be boosted. This may cause a sharp drop in sales, according to consensus of opinion of leading labels.

Only two companies will benefit by the federal import hike—RCA and Muzart. Both firms press disks here from master matrices sent from the U.S. Therefore their prices for disks are same for those pressed outside the country or here.

Dismiss Diskery Suit Vs. 'Phil Silvers Show'

Suit by Baton Records vs. CBS, "The Phil Silvers Show" and sponsor R. J. Reynolds was dismissed last week in N.Y. Supreme Court. Complaint, accompanied by a suit for \$250,000 in damages against the trio of outfits, charged that on a Silvers half-hour stanza in January of 1958, the Silvers' character Sergeant Bilko described a deal with a disk company which had labeled the plaintiff. Judge dismissed the suit by default. Plaintiffs had failed to prosecute.

Liberty Revives A&R 'Open Door'

Liberty Records is inaugurating an "open door" policy to step up the acquisition of new material. Si Waroker, artists & repertoire chief and board chairman, has brought in (Miss) Pat Salmen as a&r coordinator for the label.

In a letter to about 1,000 music firms, Waroker invited publishers and their representatives to submit songs and related material to Liberty's a&r division, together with pertinent information regarding authors, exclusivity time limits, etc. "Under our new system," Waroker stated, "we guarantee to process all material carefully within three weeks of the submission date."

Diskery is now holding review sessions each week, with all key a&r execs on hand to audition the new material. Many of the major labels used to have "open house" for publishers and writers several years ago, but that practice faded when most of the hits began emerging from out-of-town.

Local 47 Must Repay MGA in Circus Hassle

Hollywood, April 12.

Under a ruling handed down by the National Labor Relations Board, Local 47, American Federation of Musicians, was guilty of unfair practices in a hassle with the Musicians Guild of America over which union would play for Ringling Bros.-Barnum & Bailey Circus engagement at the Hollywood Bowl in October, 1958.

Local 47 must now make restitution to Guild sidemen who were yanked in the first-night controversy, with some 30 musicians to share \$2,000 in lost earnings. Circus inked MGA staffers for job, who were later pulled out of the pits and supplanted by AFMers when it appeared that latter union was going to receive backing from union electricians working the circus.

'Bible Salesman' on LP

Mitromanic Records, N.Y. indie, is packaging a cast album of the new one-act opera, "The Bible Salesman," which was televised on the "CBS Workshop" Sunday (10). Work, written by Jay Thompson, is currently being staged by the Chapel Players at the Broadway Congregational Church.

The LP will feature the voices of Rosetta LeNoire, Garrett Morris and Ted Thurston.

Jocks, Jukes and Disks

By MIKE GROSS

Nat King Cole's "Capital" "THAT'S YOU, BWC" is a rhythmic ballad delivered with an easygoing flair familiar to the Nat Cole crowd. IS IT BETTER TO HAVE LOVED AND LOST? "Carnet" is just a mild ballad of love.

The McGuire Sisters' Coral "THE UNFORGIVEN" Hecht & Buntell is the title theme from the L.A. pop with a ball addition that gives it a good chance. "I GIVE THANKS, Rosemond" is a fast ballad that benefits from a fine harmony treatment.

Eddy Arnold RCA Victor "LIT-

air "MARTHA" Crystal*, from the same show, has a quieter instrumental approach and is less commercial.

The Chevrone's "Time" "COME GO WITH ME" (Gut) scored several years ago with the Del-Vikings and now this new group gives another interpretation that should bring it into the opening circle again. "I'M IN LOVE AGAIN" Remie and "ALL SHOOK UP" Precious-Skullman is a blending of two rockers that the kids can swing to.

Janet & Jay Hanover "HAY SOME POPCORN" (Herb Reis)

Best Bets

BILLY BORLYNN (Columbia)

BABY LISTENS (Libel)

Billy Borlynn's "Baby Listens" (Kamau*) gets a solid blues feel in a nicely ballad mood that's envied for big returns on all levels. "Libel" (Shapiro-Bernstein*) has a pleasing lullaby setting.

THE EVERLY BROS.

CATHY'S CLOWN

The Everly Bros. "Cathy's Clown" (Aard Bean*) has a country-flavored drive that the teen trade will help bring to the top. "Always It's You" (Aard Bean*) is a plaintive ballad that the boys make quite attractive.

SAM COOKE

YOU UNDERSTAND ME

Sam Cooke's "You Understand Me" (Planetary*) gets its point across with a vibrant vocal and a captivating beat that the spinners will play up in a big way. "I Belong to Your Heart" (Sigma*) is in the lush ballad groove delivered in a pleasant manner.

KATHY LINDEN

THAT'S WHAT LOVE IS

Kathy Linden's "That's What Love Is" (Cubana*) plays up a soft ballad mood with a likable vocal. "Allentown Jail" (Harmon*) has an effective ballad quality.

SARAH VAUGHAN

OUR WALTZ

Sarah Vaughan's "Our Waltz" (Bryman, Vares & Conn*) glides at a melodious ballad pace and is delivered with a style that assures a strong payoff. "Some Other Spring" (Brenda*) is another potent ballad commanding attention because of the arresting delivery.

THE GLENNS

IN THE CHAPEL IN THE MOONLIGHT

The Glenns "In the Chapel in the Moonlight" (Shapiro-Bernstein*) gets a solid vocal delivery to bring back this oldie for a strong spinning score. "More and More" (Harms*) is another oldie that will get some play because of the group's sassy.

TIE SPARROW

(Tree) flies with a

moistly gaiety that will get it good play in both country and pop areas. "MY ARMS ARE A HOUSE" (Shapiro-Bernstein*) is framed in a pleasing folk mood.

"Eddie Gorme & Steve Lawrence (ABC-Parsons) "DARN IT, BABY, THAT'S LOVE" (Chappell*) is a spirited duet that the spinners should take to for a spinning time. "THIS COULD BE THE START OF SOMETHING" (Rosemond*) shows off this likable husband-wife team in another lively setting.

The Four Aces (Decca) "POOR BUTTERFLY" (Harms*) is due for a good opening spread because of the uptempo pace that gives the disc a listenable life. "YOU ARE MUSIC" (Wittell & Day*) banks on a big-voiced push to bring it to the fore again.

Vic Damone (Columbia) "NEVER WILL I MARRY" (Frank*) is a strong ballad effort out of the "Greenwillow" score that's built into a spinning track by a forceful vocal. "CHRISTINE" (Harms*) is the slow but warm title tune from the thrilling legendar and it fits neatly into Damone's romantic handling.

Eddie Lawrence (Signature) "ANYONE FOR PRESIDENT" (Vision*) is topical and Eddie Lawrence's multi-toned moaning keeps it bright. "UNQUAL TIME" (Vision*) puts a political campaign speech in comic distortion.

Tommy Sands (Capitol) "THAT'S LOVE" (Grace*) is brisk and appealing with an attractive vocal style. "CROSSROADS" (Grace*) has a moody ballad quality.

Lonnie Donegan (Atlantic) "MY OLD MAN A DUSTMAN" (Hollis*) is a lively folk hit from England with a vocal touch that could pop over here. "TID GOLDEN VANITY" (Laird) is a breezy ballad of the sea handled with lots of spirit.

Sunny Burke (Orch. Decca) "HELENSEY" (Caval*) is the theme from the CBS-TV series, told with a flamboyant musical



LAWRENCE WELK

Executive on the Records

WELK, L. P. Album, Box No. 3224, Warner Bros. Inc. No. 3224

Band Review

GERRY MULLIGAN ORCH. (10) Red Hill Inn, Camden, N. J.

Baritone saxist Gerry Mulligan, one of the top jazz combo leaders for years, looks like he has a winner with his swinging, 13-piece jazz band.

The Mulligan group sounds like an expanded version of the quartet and sextet, which it is. Instrumentation is much like the old units of the swing era—three trumpets, three trombones and four saxes. But the rhythm section consists only of drums and bass, with Mulligan continuing his no-piano setup he established with his quartet. The leader and valve-trumpetist Bobby Bruckmeyer, however, do play occasional piano solos.

This is a quiet, relaxed band which features much muted brass. Modern in sound it still retains a melodic, swinging style characteristic of Mulligan's small groups. Arrangements, which capture the flavor of the Mulligan combo, are by the leader, Al Cohn, Johnny Mandel and two members of the band, tenor saxman Bill Holman and trumpeter Phil Sunkel.

One of the most humorous of all jazz musicians, Mulligan, makes an engaging front man and his imaginative sax work sparks the band. Bruckmeyer plays some interesting trombone solos. Don Ferrara is featured on trumpet and Holman, who may be replaced by Zoot Sims, plays the tenor sax solos.

The Mulligan band, one of the most tightly-knit, cohesive groups since the days of Goodman and Shaw, should have wide appeal for the college concert set and bigger jazz rooms. A serious young man, Mulligan wants it known that this is strictly a jazz band and that there are no "dance arrangements" as such in the bank. He has no vocalists and doesn't plan to sign up any.

Joe Glazer's Associated Booking Corp. is booking the band.

VARIETY

10 Best Sellers on Coin Machines

1. SUMMER PLACE THEME (1)
2. WILD ONE (2)
3. HELL HAVE TO GO (3)
4. GREENFIELDS (3)
5. WHITE SILVER SANDS (1)
6. SWEET NOTHIN'S (1)
7. 16 REASONS (1)
8. HANDYMAN (3)
9. SINK THE BISMARCK (2)
10. BEATNIK FLY (1)

- Perry Faith Columbia
Bobby Rydell Cameo
Jim Reeves Victor
Beatles Four Columbia
Bill Black Hi
Brooks Lee Decca
Countess Simpson WB
Jimmy Jones Cub
Johnny Horton Columbia
Johnny & Hurricanes Warner

Second Group

- OLD LAMPLIGHTER
PUPPY LOVE
STUCK ON YOU
INDIGO NOCTURNE
LET THE LITTLE GIRL DANCE
BABY
RUBY
CLEMENTINE
FOOTSTEPS
STEP BY STEP

- Bruna Victor
Paul Anka ABC-Par
Ella Fitzgerald Victor
Don Davila Vaux
Bing Ward Old Town
Roxie & Washington Mercury
Adam Wade Card
Bobby Darin Atco
Steve Lawrence ABC-Par
Crosby Card

(Figures in parentheses indicate number of weeks song has been in the top 10)

Album Reviews

"A Thorber Carnival" (Columbia). The classic Broadway comedy has been excellently transposed into disk form by the original cast. James Thorber's material is lively and often hilarious and Tom Ewell, Peggy Cass, Paul Ford and John McGiver supply the proper narrative touch. Throughout, Don Elliott's jazz phrases give it a melodic, lit Package also includes a special insert of Thorber's drawings for "The Last Flower." It helps make it all a handsome set.

The Melachrino Strings: "Greenwillow" RCA Victor. Frank Loesser has found a nifty delineator for his "Greenwillow" score in George Melachrino. With plenty of strings attached, Melachrino gives the tuner a melodic dimension that's completely winning and a good bet for extra programming action. "The Music of Home," "Faraway Box" and "Summertime Love" are Loesser's best efforts in the show and Melachrino treats them accordingly.

Dinah Shore: "Dinah Sings Some Blues With Red" (Capitol). A number of good musical things come out of it and one of them was the time that Dinah Shore matched her voice to Red Norvo's vibes on her NBC-TV show. The performance hit the right melodic note and set Capitol's wheels in motion to get that same feel on disks. Package is a letter with Miss Shore in top vocal form and Norvo leading the way with his vibes and guitar.

Bob Newhart: "The Button-Down Mind of Bob Newhart" (Warner Bros.). The comedy-on-disk vogue should help build a reputation for young Bob Newhart. He's a bright comedian with a sharp sense of the ridiculous and his little disquisitions hit the funnybone mark regularly. His manner is amiable and his topics are inoffensive. Especially good for repeat play are his "Abe Lincoln vs. Madison Ave." and "Nobody Will Ever Play Baseball."

Maurice Chevalier: "Tonight, Maurice" (Camden). Producer Bob Israel has done a topnotch digging job in collecting Victor vault material for this Collector's Series LP. It shows off Maurice Chevalier in his bright and sunny style of 1930-31 when he was first singing the songs from "The Love Parade" and "One Hour With You." Major portion of the set is culled from that period but there are three songs in French that were recorded in '47 and they're pretty sharp, too. One side is done in French and the other in English. It's all Chevalier at his best. Some excellent old photographs on the jacket help brighten the set.

Leslie Holmes O'Rea: "Theme From 'A Summer Place' and Other Great Movie Themes" (Lion). Using the current pop click, "A Summer Place" as a starting point, Les O'Rea moves into some other postwar pop themes to make this an overall rewarding package. The style is lush and colorful and the themes from "High Society," "Houseboat," "Wild Is the Wind," "The Old Man and the Sea" are all worth hearing again.

Bobby Short: "On The East Side"

Atlantic. A continual favorite at the intimate spots, especially on New York's outside, Bobby Short knows how to build a disk clientele, too. His vocal style is brisk and vivid and the well-accompanied on the piano with a dash to match. Also his repertoire is steadily fascinating and is built on such beauties as "Flying Down to Rio," "I Never Entered My Mind," "I'm Gonna Sit Right Down and Write Myself a Letter" and "Shimmering On Park Ave." He's ably assisted by Leonard Ugarte on bass and Johnny Crest on drums.

Reg Owen Orch. "Get Happy" (Capitol). The full swinging sound of Reg Owen's orch gets a standout showcasing here. Band moves at a vigorous, toe-tapping pace and even though all but the title song are unfamiliar, the sound takes hold.

Gary Stites, "Lonely For You" (Capitol). This package is pegged for teenage approval. Gary Stites is a young singer with a rocking flair and the kind of vocal excitement that brings up juve attention. Working with Monte Kelly's orch and chorus, Stites gets going with the likes of "Lonely Miss Cloudy," "Shake A Hand," "Starry Eyed," "Chicken Shack" and "Hurry Down."

Odette: "Balled For Americans" (Vanguard). One of the most promising performers in the folk-song genre Odette reprises the Earl Robinson-John La Touche "Balled For Americans" with a powerful rendition, assisted by the Robert DeCarter Chorus of the Air. The music is open to a medley of historical poems and big melodic ideas, all angled for the "masses" appeal. Odette is even more effective on the flip side of this LP in which she does a straight ballad recital.

"Tito Rodriguez At The Palladium" (United Artists). From the Broadway Palladium, where Latin Americans take it away, Tito Rodriguez's orch has wrapped up a swinging season of rhythms in the Afro-Cuban groove. This is first-rate dance music for the accomplished hip-headers played by a sharp combo, as evidenced by their work on a jazzy instrumental like "Double Talk."

"The Three Trio" (Decca). Elise Trio, from the Caribbean, shape up as an exciting instrumental vocal group with a smooch-of-the-border slant. Elise Lewis, leader of the trio, has a vigorous voice for the various calypso, swampy and Latin numbers which this combo specializes in. Gros.

Columbia Records Bows WNTA-TV 5-Min. Series As Savvy Platter Pitch

Working within a tidy interview framework, Columbia Records' initial venture into production intermingles the soft and hard sell with abnormally savvy. Spotted on N.Y.'s WNTA-TV seven times a week with a "Play of the Week" adjacency, diskery is hitting the right kind of audience with the right kind of pitch.

Titled "Playback" the series features Goddard Lieberson, Col pres, in conversation with label's leading artists in all fields. For last week's kickoff, Col had a tv natural in Leonard Bernstein. No novice in front of the tv camera, Bernstein was completely at home in the informal discussion with Lieberson about the composer-conductor's "think" room. This week the Col presy has his ear topper, Milt Miller, as guest.

After a brief discussion on his reaction to being called "Lenny" and the problems of finding time to compose while he had the chore of conducting the N.Y. Philharmonic, the camera segued into the hard sell. Flashing Bernstein's Col albums on the screen with a push for its "Sound of Genius" drive. The conversation and the promotion were handled with taste and if continued in the same vein, should make lots of friends for the company and its roster. It runs a quickie five-minutes but it has plenty of impact.

Aram Avakian, who produced and directed, set his camera intelligently on the faces of Lieberson and Bernstein as they spoke giving the viewer a feeling of intimacy and participation in the at-home palaver. Deborah Lohm, Col's coordinator of creative services; Robert Cato, art director; and Don Hamstein, public relations department photographer, wrapped up the house credits. Gros.

Inside Stuff—Music

British Manufacturers' sales of disks in January were valued at just under \$3,350,000, which was 9% higher than previous January. Export sales were down by 16%. Official figures issued by the Board of Trade indicate that the fadeout of the 78 rpm platter is now in sight, with only 324,000 being issued in the month reviewed. Production of 45 rpm's was 52% up and of 33 $\frac{1}{3}$ rpm's 12% higher.

These statistics apart, there are sturdy indications that sales have been maintained at a good level for the first quarter of the year and certainly are higher than the depressed level of last year's comparable period. Inevitably there is currently some caution in retailer stockpiling inasmuch as disks still bear a 50% sales tax and there are the customary hopes of some concession in the April 4 national budget.

Hopping on the H. Oscar craze by "Ben-Hur" a last week's Academy Awards presentation, MGM Records has launched a special campaign on its soundtrack package. Special seals were prepared and sent to distributors to be affixed to both the deluxe "Ben-Hur" package as well as the Lion label version. A special window display featuring both "Ben-Hur" and "Gog" - MGM's first musical score - also has been ordered. Last year's "Ben-Hur" also has an Oscar statuette advertising schedule with dealers lying in the awards with the de luxe album.

Arranger-composer Phil Moore has come up with a professional singing kit for aspiring singers. Titled "For Singers Only," the kit provides all the essential vocal routines with orchestral accompaniment of standard musical material. They are available in four categories, all containing songs arranged by Moore, and on LP that includes each of the six songs demonstrated by Moore with rehearsal backgrounds by an instrumental combo. The kits are available in high and low keys to fit singer's range.

Two new songs written by Ann Ronell are hitting the international market. Her "Carnival" has been adopted as the theme song of the 81. Thomas Carnival in the Virgin Islands April 24-May 1 where the femme composer-author is being flown down as a guest of the government. The other tune, "Morgen Auf Wiederseh'n," based on the film score of "Tomorrow The World," will be published in Germany with a June release in Berlin.

RCA Victor's projected series of Berlitz Language I.P.s was launched last week with French and Italian packages. Each set contains a simplified 20-course lesson on a double I.P. accompanied by an illustrated instruction book and various other study aids. The packages are going for \$12.95 each.

RAVINIA'S '60 SEASON LOOKS JEOPARDIZED

Chicago, April 12.

Stalemate over contract terms for Chicago Symphony musicians looks to foreclose this summer's six-week Ravinia Festival. If so, it would mark the first time in 25 years that the all-fresco showcase has been without the sound of music.

Symphony members last week rejected terms offered by the Ravinia Festival Assn., voting down a \$145 weekly minimum for three rehearsals and three concerts, 77 to 12. Julien Collins, Ravinia chairman, indicated the season was a definite washout now because of the pressure of time. Season was to kick off June 28.

Wage terms weren't actually rejected by AFM Local 10, but rather by a new committee of orch members. This bargaining body is seen by some observers as the opening move to break the power of Local 10, and possibly to establish a rival union.

Cancellation of the season also cancels, of course, appearances by pop artists such as Louis Armstrong.

Frances Faye's Own Music Pub With Teri Sheppard

Hollywood, April 12

Frances Faye is expanding her activities into the music publishing field, setting up Teri's Tunes, named after her hit manager, Teri Sheppard.

Songstress will publish her own songs as well as those by outside composers.

Rep. Harris Wants Answers on Link Of Payola & Radio's 'Juke' Sound

Washington April 12

Rep. Cren Harris (D-Ark.) has passed a strong hint that when his House Subcommittee completes its payola hearings and the round beginning April 26 may be the last, the subcommittee's report on the probe may deal heavily with the sensitive subjects of programing and "good music."

Discussing the perjury hearings, Harris said: "If, as is often alleged, any broadcast licensee are allowing their license facilities to be used as little more than 'electronic jukeboxes' serious public interest questions are raised which require Congressional attention."

The phrase "electronic jukeboxes" is a favorite of some opponents of the Top 40 format and rock 'n' roll music.

Harris continued: "If radio and television stations are being used largely as a promotion arm of the music recording industry, the means by which such a condition has come about should be made public. Finally the extent to which questionable business practices in the popular music and broadcasting industries result in the suppression of genuine talent and in foisting upon the public remunerative but unedifying music, has large implications for the cultural future of America."

Harris in the same statement asked this question: "Have broadcast stations allowed their facilities to become an integral functional part of the merchandising of musical products and, if so, is such a function of broadcasters in the public interest, as required by the Federal Communications Act?"

It wasn't necessary for him to remind anyone that if something isn't against the law, Congress can make it so.

He also asked another question: "Are unfair business practices being used to exploit creative individuals such as songwriters and entertainers?"

April the Final

Harris said "it is hoped" the payola hearings can be finished after the current business April

26 Dick Clark and a group of Philadelphia broadcasting and record personalities have been called to testify then. But whether that will be the end remains to be seen.

The subcommittee has never spent as much time or effort probing any individual in advance of the hearings. On Clark, both Rep. Harris and Robert Lishman, the subcommittee's counsel, have complained that many witnesses and others have clammed up, when questioned, apparently out of fear of reprisals.

During the last few weeks, Harris has had a crew of accountants, borrowed by the committee from the U. S. General Accounting Office, going over the books of 17 corporations in which Clark was formerly associated. The effort is obviously to determine if Clark's divestiture of his interest in these music firms, ordered by the ABC network, is absolute.

Clark's attorney for Harvis Subcommittee purposes is Paul Porter, well-known Washington lawyer, former chairman of the Federal Communications Commission and husband of Kathleen Winsor, the novelist.

Al Neiburg Sets Up Deals With O'seas Pubs

Music publisher and vet song-smith Al J. Neiburg has set up representation in Australia and Belgium. In Australia Neiburg will be repped by Tremaines of Sydney. Peimich will handle the copyrights in Belgium.

The catalog, launched in 1930, has more than 50 of his tunes in their renewal year. Among the songs up for renewal are "Talk of the Town," "Darkness On the Delta," "It's Sunday Down in Caroline" and "Under A Blanket of Blue."

S&C GOES COASTWARDS

Saxon & Company, book firm based in N. Y., has opened a coast branch with Murray Becker as branch chief. The publishing firm is owned by Herb Saxon.

subsid. Shell Records.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 19 cities and showing comparative sales rating for this and last week.

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 19 cities and showing comparative sales rating for this and last week.

National
Rating
This Last
wk. wk. Artist, Label, Title

New York—(Galaxy Music Shop)
Boston—(Monroe Music)
Washington—(Super Music)
Philadelphia—(Gandy's)
Pittsburgh—(National Records)
Miami—(Spec's Records)
Dallas—(Tiche-Gottlinger)
San Antonio—(Joker's)
Memphis—(Popular Tubes)
Louisville—(Vine Records)
Indianapolis—(A-Jee)
Chicago—(Little A's)
Detroit—(Harper's)
Cleveland—(Record Rendezvous)
Minneapolis—(Don Leary Music)
Kansas City—(Toon Shop)
Hollywood—(Wallace Music City)
San Francisco—(Columbia Music)
Seattle—(Shirman-Clay)

1	1	PERCY FAITH—(Columbia) Summer Place Theme	1	1	3	1	7	1	2	2	9	2	1	4	3	8	2	4	125
2	2	JIM REEVES—(Victor) He'll Have to Go	2	2	5	8	4	3	9	1	5	3	7	1				10	84
3	3	PAUL ANKA—(ABC-Par) Puppy Love	6	4	2	5	2	8		5	8	10	5		5	9	65		
4	5	BOBBY BYDELL—(Cameo) Wild One	3		4	9	8		5	1	4				8		2	59	
5	9	BROTHERS FOUR—(Columbia) Greenfields	2	2	10		1			2			2	4				54	
6A	4	BRENDA LEE—(Decca) Sweet Nothin's	8	9	3		4		7	1	6		10	1				50	
6B		ELVIS PRESLEY—(Victor) Stuck on You		6			3	2						1	2	5	50		
8	19	STEVE LAWRENCE—(ABC-Par) Footsteps		8		8				7	7	1	5		7	6	37		
9	10	JOHNNY HORTON—(Columbia) Sink the Bismarck			7		7			2	3				8	3	36		
10	7	MARY JOHNSON—(A) I Love the Way You Love	6	1		4	4	8	10								33		
11	15	BILL BLACK—(Hi) White Silver Sands		9	10		5	1	2		9						30		
12		BARRETT STRONG—(Anna) Money				3	5	9			2						26		
13A	13	CONNIE FRANCIS—(MGM) Mama	4	5	7					8					7		23		
13B	24	BILLY BLAND—(Old Town) Let the Little Girl Dance	10		10			8	3						5	7	23		
13C	16	BROWNS—(Victor) The Old Lampblower	4									5					1	23	
16	21	BOBBY DARIN—(Atco) Clementine					9	6	8	9	10				9	6	22		
17	12	ANNETTE—(Vista) O Dio Mio	8				10		4	8			10		6		20		
18	6	BENTON/WASHINGTON—(Mercury) Baby		7	9	5	8					8					18		
19	14	CONNIE STEVENS—(WB) 16 Reasons						1							8	7	17		
20		SKIP & FLIP—(Brent) Cherry Pie			3		3										16		
21	11	CONNIE FRANCIS—(MGM) Teddy												4		3	15		
22	23	BUSTER BROWN—(Fire) Fannie Mae					6										13		
23		JACKIE WILSON—(Brunswick) Night								3			7				12		
24A	8	JIMMY JONES—(Cap) Randyman	5	7				10									11		
24B		JOHNNY & HURRICANES—(Warwick) Bestokin Fly							4						7				

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

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[illegible]

Music Trust Funds' Allocations In Fall as Legal Suits Block Coin

For the first time since 1950, the Music Performance Trust Funds' allocations for coffee concerts have gone into a decline. For the fiscal year ending this June 30, the Trust Funds will have expended \$5,550,400 as against \$6,325,000 the previous year.

While the reduced payments for the relief of unemployed musicians reflects a slight drop in income from the disk companies, the major factor in the dip is the fact that most of the video producers in being tied up as a result of a suit brought by a group of Coast tenters.

These tenters have challenged the right of the television Trust Fund to collect royalties which they allege, rightfully belong to the musicians who did the actual video tracks. Approximately \$9,000,000 is being held by the Los Angeles courts pending the outcome of this action.

Likewise, disk companies which might be subject to the jurisdiction of the California courts, have been holding their payments to the recording fund in escrow until the test of the Fund's right to collect is fully established. This amounts to about \$1,900,000. In addition over \$2,000,000 is being withheld by various other disk and tv companies.

Let's Signatories

The number of disk labels signing the fund agreement at the end of the 1959 totaled up to 3,388. However, 2,928 of this number reported no sales in the first half of last year. In short, the vast bulk of the fund's signatories turned out to be one-shot diskers, most of which failed to make the grade.

The Trust Funds, which were set up by the disk and video industries in the AFM era of James C. Petrillo as a cushion against unemployment created by canned music have been under heavy attack by the recently formed Musicians Guild of America. Latter union beat the AFM in a jurisdictional battle at the major Hollywood studios and now is contesting the AFM's control over tenters working in the disk industry. Election results mostly at the smaller indie labels, have not been conclusive, but have furnished a serious problem for the AFM leadership with respect to the Funds.

The latter are popular with many in the AFM ranks who have been unable to work steadily and have been partially subsidized by the Funds' allocations for free concerts in parks and hospitals. However, the core of top musicians who get regular work in either the disk and video fields are known to be irritated by the fact that the royalties paid to the Funds have cut into their personal take.

The current leadership of the AFM, under proxy Herman D. Kenna, has proven to be more sensitive to the demands of the working pros and has negotiated pacts with the diskeries with that goal in mind.

Fountain 10G, Memphis

Memphis, April 12
Pete Fountain and his combo racked up a whopping \$10,000 gross for a one-nighter staged here last week in the big North Hall of the City Auditorium. The clarinetist drew 4,500 customers at \$3 top. Show was promoted by Ray Brown, WMPS platter-pusher, and Joe Cugli, of Poplar Tunes.

CARAVAN

SANTO
AND
JOHNNY

Canadian American



German Disk Bestsellers

Frankfurt, April 5	
Marina	Rocco Granata
Electrola	
Red River Johnny-Hurricanes	
London	
Meine Sorgen	Alexander
Polydor	
Und, fremden Strassen Freddy	
Polydor	
Chi Chi	Rock Blazers
Heliodor	
Souvenirs	Bill Ramsey
Polydor	
Donjo Boy	Jan & Kjeld
Arrola	
Gitarren klingen leise Makulis	
Arrola	
Kriminaltango	Osterwald
Polydor	
Lotta-Rom-Rom	L. London
Electrola	

Col's Deborah Ishlen Pens Hip Novel About Disk Biz in 'Girl Singer'

Deborah, whose known in the music trade as Debbie Ishlen apparently is a dual personality.

As Debbie Ishlen, chief publicist for Columbia Records for over a decade and recently upped to coordinator of creative services, she obviously is fond of the recording industry. But as Deborah Ishlen, author of 'Girl Singer' (Doubleday, \$3.95) she seems to have no particular affection for its people and its pop music and pulls no punches in revealing its overall squalid quality.

Subtitled "a two-part invention," Miss Ishlen deals out her tale through the eyes of a hicktown canny who hits the bigtime via a disc and a tv show and the mind of an artist's repertoire boss who Scengains her to the top.

The girl singer and aR man segments, although handled separately and in a different style, blend neatly together to create a picture of how a star is born and the inside machinations of the making of one. She's more successful in developing the singer's point of view, however, than she is with her aR man.

The girl is comparatively simple and naive, and she's created in a straightforward writing style. The aR man, however, is a more complex personality, a serious musician who loathes the pop field and has inner longings to return to the academic life and write "serious" music but is caught by success and big business admiration. He's developed in a stream-of-consciousness style of writing and it's difficult at times to get over the parenthetical barriers in which the author has trapped most of his thoughts.

Tradesters will surely be buzzing about who the prototypes are. Anna Lou Schreckengost, the girl singer, is apparently a medley of a flock of femme thrushes who got caught in the show biz whirl via the disk route. As for Sidney Harper, the aR man, if you know one, you know them all.

Gros.

Amy Names Jack Fine National Promo Mgr.

Jack Fine has joined the Amy-Mala record company as national promotion manager. Fine had been with the label for the past six weeks on a freelance basis.

Before joining Mayo-Amy, Fine had been eastern representative for Walt Disney's publishing firms. Previous to Disney he was general manager of the Irving Caesar music publishing firm.

MJQ's O'neal Tour

The Modern Jazz Quartet (John Lewis, Milt Jackson, Percy Heath and Connie Kay) are currently starting their second overseas swing in six months. The group will tour through Germany, France, Denmark, Sweden and Yugoslavia. They will be accompanied by four dancers, Louis Johnson, Lella Goldoni, Christine Lawson and Kevin Carls.

The company of eight will give the world prem of "The Comedy" in Paris, April 22.

VICTOR GOES STEREO ON ALL NEW SINGLES

Expansion of the stereo market has cued RCA Victor to release all new pop singles simultaneously in the monaural and stereo. The stereo disks will be aimed especially at the jukebox trade which is now converting to the new sound system.

Robert L. Yorke, Victor's creative department manager, said the new policy has started with the current Elvis Presley "Stuck On You" platter and will include all singles, including country & western.

Vivienne della Chiesa to Everest; Col Repacts Carl Smith; Other Deals

Vivienne della Chiesa inked an exclusive recording pact with Everest Records, N.Y.

Columbia: Carl Smith
Carl Smith, one of Columbia Records leading country & western singers, has signed a new agreement with the label. He's been on the Col roster since 1950.

Cricket: Bendix, Cotton, Karloff
Cricket Records, a kidish label, has picked up a trio of actors to sign albums for the label. They are William Bendix, Joseph Cotton

and Boris Karloff. Cotton is cutting an album of stories of "Bible Heroes." William Bendix will tell "Famous Pirate Stories" and Karloff will narrate "The Legend Of Sleepy Hollow" and "Rip Van Winkle."

Mercury: Geoffrey Holder
Dancer Geoffrey Holder, who recently broke in as a singer in the cafe field, has been lapped by the Mercury label. Contents of his LP will be culled from his hitery act at N.Y.'s Arpeggio which winds up today (Wed).



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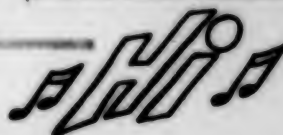
April 1	Puyettville, Ark.	25	La Marque, Texas
2	Pt. Worth, Texas	26	Wichita Falls, Texas
3	Pt. Worth, Texas	28	Mobile, Ala.
4	Austin, Texas	29-30	THE PALMS, Jacksonville, Fla.
5	Dallas, Texas	May 1	(One Week), THE PALMS, Miami, Fla.
6	San Antonio, Texas	10	El Paso, Texas
7	Tyler, Texas	11	Longport, N.Y.
8-9-10	Monroe, Houston, Texas	12	Memphis, Tenn., KING COTTON FESTIVAL
11	Dallas, Texas	13	(One Week), REGAL THEATER, Chicago, Ill.
12	La Porte, Texas		
17-18	Atlanta, Ga.		
20	Oklahoma City, Okla.		
21	Tulsa, Okla.		
22-23-24	Houston, Texas		

Riding High on VARIETY Score Board

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Jazzmen Into 'Legit' Groove

Jazz is going legit. This season several hip tentacles are getting on the Broadway and off-Broadway boards.

Already playing are Don Elliott and his quartet in "A Thruher Carnival" on the Main Stem and Freddie Redd's quartet in the off-Broadway version of "The Connection." Elliott wrote the jazz background music for "Carnival" as did Redd for "The Connection." The music will be heard on disks when Columbia releases its original Broadway cast album of "Carnival" and Blue Note puts out the musical score for "The Connection."

Next jazzster due for a legit showcasing is guitarist Kenny Burrell. He's spotted in the upcoming tuner "Rye, Rye Birdie."

Indie Pubs

Continued from page 41

Mills catalog until hisses occurred in the final stages of the negotiations.

Situation has become especially critical for the indie publishers due to the decline importance of performance coin in today's industry setup. When a parallel situation developed in the late 1920s and early 1930s, via the setting up of publishing firms by some of the major Hollywood producers, indie firms also found it tough to get picture exploitation of their songs. However, other lucrative avenues were open and sheet music was still the major source of publisher revenue.

VARIETY Scoreboard

OF

20 TOP TALENTS AND TUNES

POSITIONS	This Week	Last Week	ARTIST AND LABEL	TUNE
1	1		PERCY FAITH (Columbia)	Summer Place Theme*
2	2		JIM REEVES (Victor)	He'll Have To Go†
3	4		BOBBY RYDELL (Cameo)	Wild One*
4	9		BROTHERS FOUR (Columbia)	Greenfields†
5	3		PAUL ANKA (ABC-Par)	Puppy Lovet
6	5		BRENDA LEE (Decca)	Sweet Nothin's†
7	..		ELVIS PRESLEY (Victor)	Stuck On You*
8	11		JOHNNY HORTON (Columbia)	Sink The Bismarck†
9	10		BILL BLACK (Hi)	White Silver Sands†
10	13		STEVE LAWRENCE (ABC-Par)	Footsteps†
11	8		MARV JOHNSON (UA)	I Love The Way You Lovet
12	..		BROWNS (Victor)	Old Lamplighter*
13	18		CONNIE STEVENS (WB)	Sixteen Reasons†
14	16		BILLY BLAND (Old Town)	Let The Little Girl Dance†
15	19		BOBBY DARIN (Atco)	Clementine*
16	7		JIMMY JONES (Cub)	Handyman†
17	6		BENTON WASHINGTON (Mercury)	Baby†
18	..		JOHNNY & HURRICANES (Warwick)	Beatnik Fly†
19	..		BARRETT STRONG (Anna)	Money†
20	12		CONNIE FRANCIS (MGM)	Mama*

* ASCAP † BMI

Stan Kenton As 'Culture' in Mex

Mexico City, April 9

Stan Kenton, recently in Mexico, has received a greenlight from the Mexican Musicians' Union to bring his band to this country. Engagements are to be limited to television appearances and possibly a theatre engagement under auspices of the National Institute of Fine Arts.

While Mexico and U.S. still lack a reciprocal agreement, Francisco Montes, press secretary for the musicians' union, said permit was granted to Kenton on basis that his group comes under classification of "cultural" entertainment. Mexican musicians will also benefit from seeing the Kenton unit in action.

Deal was made through intervention of the American Embassy and functionaries of the Institute of Fine Arts.

Hurok Knocks Jazz

Continued from page 1

wild jazz session and a couple of drinks you know," declared the impresario, adding that jazz fans "lose their sentiment for the parents. There's no morality exists any more after this terrible loss."

Hurok refused even to concede a Lattinon point that the breaking down of racial barriers via jazz music had been enormous, what with Negro and white players appearing in the same combos and all. Hurok asked: "Was it impossible for a Negro and a white musician to appear together before?"

Upholding the value of "good sentimental music" and "great pop music" by classical efforts, Hurok paid high tribute to Britain's attention in the arts during 1945-50 when the Labor Party was in power, saying more had been done for music then, than in the previous 30 years.

Brit. M&P Industries' Profits in Slight Dip

London, April 12

Group profits of Musical & Plastics Industries, outfit owning the cut-price diskery Gala Records, were just over \$275,000 in the past year, comparing with just over \$287,000 previously.

Dividend remains unchanged at 32½%, with a maintained final of 20%.

Dots Hot

WALTER BRENNAN

with

BILLY VAUGHN

and Orchestra

"DUTCHMAN'S GOLD"

214044

Oscar Tunsmiths

Continued from page 1

Styne was overshadowed by "Why You Were Here." In 1953, Hollywood's "Secret Love" ran behind "I Love Paris" from "Can Can" and "Stranger in Paradise" from "Kismet." In 1954, Steyne rated "Three Coins in The Fountain" below "Mex, There" from "Palm Is a Game" and in 1955, "Love Is a Many Splendored Thing" was topped by "You Gotta Have Heart" from "Damn Yankees." Steyne incidentally, wrote the music for "Three Coins In The Fountain" but didn't allow that to affect his judgment.

Including His Own

In 1956, Hollywood's "Glee Sera" was bested, in Steyne's opinion, by "Just In Time" from "Bell, Are Ringing" for which Steyne wrote the music; and "I Could Have Danced All Night" from "My Fair Lady." Steyne rated the latest Academy Award song, "High Hopes" under "Sound of Music" and "Everything's Coming Up Roses" from "Gypsy," was another score by Steyne.

The legit stage, according to Steyne, is not the only medium left where one can say what one pleases, but it's the only place where writers take full responsibility for their output. Hence, writers for legit have more scope and stimulation.

The Broadway stage, however, can learn a couple of things from Hollywood in the way of additional hoopla. In addition to the annual Antoinette Perry awards for the best Broadway musical score,

Styne would like to see another spotlight for the best individual song. He intends proposing such an award to the League of N.Y. Theatres as a way of bringing more excitement to Broadway and by the way, build up the boxoffice among the masses.

Styne is currently working with his regular collaborators, lyric writers Betty Comden and Adolph Green on a new musical, "Subways Are For Sleeping," based on the Edmund G. Love novel.

Wieland to Coed

Norm Wieland has joined Coed Records as sales chief.

Wieland formerly headed the Whitehall division of Westminster Records and was merchandising manager of the 20th-Fox label.

Col's 'Fair Lady'

Continued from page 1

In a foreign language, Col's "Mia Bella Dama," recorded by the original Mexican cast in Spanish, RCA Victor subsequently made a Spanish version of "Redhead."

The original "Lady" package was cut in March, 1956, monoaurally only. Three years later a stereo version with the same stars, Rex Harrison, Julie Andrews and Stanley Holloway, was cut in London. Col proxy Goddard Lieberson supervised both dates on the Alan Jay Lerner - Frederick Loewe smash.

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Court Suit Brings Reforms to AGVA Ballot as Flock of Candidates Run For 73 Convention Delegate Berths

By JOE COHEN

Provision that all envelopes with returned ballots cast in the elections by American Guild of Variety Artists members contain signatures of those voting has been restored in this year's contest for delegates to the AGVA convention to be held in Las Vegas starting June 6. In addition, this year's ballot has the proviso that names be printed as well on the ballot. However, addresses are not required.

Return of the signatures on the ballot is the result of a N. Y. Supreme Court suit recently filed by Victor LaMonte, a union member, who is seeking to invalidate last year's election of officers and board members. One of the grounds on which he attempts to nullify the election was the failure to demand signatures on the envelopes. LaMonte contended that without the signature the ballot could have been returned by anyone.

LaMonte, incidentally, encountered difficulty in getting his name on the ballot as a convention delegate. The administration stated that a check of the membership status of the second of his nominations, Barney Grant, had not paid his \$10 dues some years ago. A subsequent investigation showed this to be in error.

Although a recent meeting of the Philadelphia branch voted to boycott the convention this year and also attempt to get a court action to enjoin holding of the contest, that city has a roster of nominations which were gotten out by petition. Running for the two open posts are Joe Campo, Harry "Lifty" Lewis and Martha Mitchell.

More Competitions
Another election reform instituted this year is the necessity of having more candidates from any one city than there are delegates to be elected. There had been instances where one delegate was on the ballot from a city which had to elect only one candidate. This year, there is competition for every delegate.

The last national board meeting held in February failed to okay a constitutional provision that only bona-fide residents of a branch area be allowed to run for office from that branch. This year Jay Lester, a longtime Brooklyn resident, is again running as Denver delegate. Ray Conlin Sr. who ran from Chicago in former years is now running from Denver. Al Tucker, a New York State resident, is running as Detroit delegate, and Murray Lane from New York is a candidate for Baltimore.

New York will again have the largest representation with 17 delegates. Nominations are Michael Ann Abbott, Joey Adams, Peggy Alexander, Eddie Burton, Lew Black, Buster Russell, Carlo Correll, Charlie Dole, Paul Duke, Engio Frontani, Diana Goldberg, Barney Grant, Al Kells, Victor LaMonte, Jack Malin, Suzy Moore, Mill Moss, Leona Norris, Rex Owen, George Price, Frank Ross, Joe

(Continued on page 54)

HOPE, VAUGHN MONROE IN HOUSTON STANDS

Houston, April 12

Bob Hope and Vaughn Monroe will headline a pair of shows to be brought here this month by the J. David Nichols Revues. Hope will be presented at the City Auditorium April 20 with a supporting troupe in a two-and-a-half hour show.

Monroe will be here on April 25 to present two shows at the Music Hall. He will be backed by the Thomas Dorse orchestra under the baton of Warren Covington. Both productions are under the sponsorship of the Houston Central Lions Club.

Barry's Sahara Deal

Las Vegas, April 12

Dave Barry, who wound up his first engagement last night at the Sahara, has inked a new deal calling for 12 weeks annually for three years.

Comic launches first four years under new arrangement Aug. 9.

Blinstrub Finds Secret That Brings in Hub Biz: Setchmo-Sarah Vaughan

Boston, April 12

Stanley Blinstrub came up with a blockbuster in his booking of Louis Armstrong and Sarah Vaughan on the same bill for one week stand ended Sunday (10). The first double booking of its kind in the 1,700-seater here was worked out by Blinstrub to cope with the Lenten lockdown. (Boston is 74% Catholic.)

The minimum was upped to \$5 for the first show, \$3, second show Sunday through Thursday, \$7 and \$4 respectively Friday and Saturday. Biz was SRO the entire week because patrons were of the rare specialist variety. Blinstrub asserted, "In one of the largest work's gross of the season. In addition, he pointed out, one of the worst weeks of the year is the week before Holy Week."

Many family groups were no-ticantle during the week and on Sunday (10), the show played to teenagers who paid a \$2 donation to Cardinal Cushing's charity fund.

Miss Vaughan missed the first show Wednesday (8) due to her appearance on the Perry Como show, but flew back to Boston in time for the second.

Gripes May Lead To Review of Pa. Cover Charge Ban

Pittsburgh, April 12

Tri-State Cafe Owners Assn. here got a sympathetic hearing from Assistant Attorney General George Lindsay of Pennsylvania in a meeting last week over the new state cover charge ban. Lindsay told Variety that he would take the problem back to the whole Lower control board and discuss it with them in Harrisburg. He said that Pittsburgh was unique in its abundance of family trade and that such club represented the true description within the meaning of the law of a restaurant with a liquor license.

He said admission charges had always been illegal and it was the abuse of this regulation that forced the board to adopt the stricture, no cover, no admission ruling. However, the owners of the Ankara, the New Arena, the Town House, the Holiday House, the Horizon Room and the Twin Coaches drafted a letter to the board, requesting a six-month postponement of the ban which is scheduled to go into effect May 2.

In their letter, the ops said that the six clubs had a total investment of over \$600,000 and employed over 1,000 persons. They said that they have signed contracts into December with both performers and banquet groups.

Performer Contracts

They maintained that performer contracts could not be breached without substantial lawsuits and blacklisting by AGVA or AFM. Renegotiation of party contracts would be impossible now since an additional 25% for liquor and \$1.50 more per dinner would be necessary to cover the cost of the entertainment.

Red Dancers Look For New Coast Promoters

San Francisco, April 12

The Georgian State Dancers will appear in Frisco and Berkeley May 2, 3 and 4, even if Sol Huruk has to handle them himself.

This was made clear by a Huruk spokesman after Paul Hiper and Jack Present backed out of Frisco promotion in conjunction with Huruk. The local promoters had booked AFM Local 8's steadily demands—about \$500 for each of the three performances—and Huruk had needed to the musician's demands, resulting in the Spier-Present pullout.

Report was that the Frisco area dates would be scratched. Now, however, the Huruk rep says: "We will simply obtain other auspices in San Francisco... if necessary, we'll run it ourselves."

Agency-Switching Season Opening For Topliners; TV Now the Big Bait

Bob Hope Booked For One-Niter in Houston

Dallas, April 12

Bob Hope has been signed for a one-nighter in Houston on April 20. The J. David Nichols organization, which produced the Red Skelton Show in competition to Hope here recently, is sponsoring the Houston event.

Word is still pending on the possibility of Hope doing "Roberts" here as a summer musical. Bob Bixler, who is representing Hope locally, is to fly to the Coast to discuss the deal. Bixler and producer Charlie Meeker have been negotiating for the past week.

Book Borge For CNE Week

Toronto, April 12

Victor Borge has been signed as headliner for the second week of the Canadian National Exhibition, with Jon Vickers, Meri Turner, also booked for first week. Fees to both will not be announced but Red Skelton, whose first week appearance at the CNE was cancelled by comic's last minute European kinship commitments, was to get \$105,000.

Both signed acts were received by Jack Arthur, CNE producer of the separate afternoon and evening 24,000-seater grandstand shows (to be presented Aug. 27 to Sept. 10) with Arthur currently looking for a headliner for his first week.

Don Hudson, producer of the Wayne & Shuster series for the Canadian Broadcasting Corp., has been named as associate producer of Jack Arthur's evening grandstand show, with Alan Land retaining his year-long position as stage director and choreographer. Marge Arthur will again direct the trio of production numbers with her famed previous group of 50 line-ups, tagged "The Canadianes," who have become a CNE trademark.

Ron Lewis Vice Arden As LQ Producer; Jap Show May Be Booked

Ron Lewis, former assistant to Donn Arden, will produce the new Latin Quarter, N. Y. show starting Oct. 16. Lewis will succeed his former boss who produced three successive layouts for the E. M. Loew-Eddie Roman spot.

It's not yet known whether "Holiday in Japan," the Japanese show current at the New Frontier, Las Vegas, will play the N. Y. spot either four or six weeks prior to the Loew's show as producer. The Nipponese Import may play a stand at the Texas State Fair after leaving Las Vegas.

Also retained with Lewis for the LQ are Peter Larkin who will do the sets, Tom Jordan music and lyrics, and Freddie Witkop costumes. Lewis for many years with Arden, has also done safe production alone.

Hub's \$12,000,000 Civic Aud Waits on Rail Moves

Boston, April 12

Construction of Boston's \$12,000,000 Civic Auditorium is scheduled to start as soon as Prudential Insurance Co. confirms its agreement to relocate two railroad tracks in its \$100,000,000 Back Bay Center.

Mayor Collins said bids for construction of the 6,000-seat and are now under consideration and the award will be announced as soon as the Prudential agreement is inked. It is hoped the convention hall will be completed by July, 1962. William Chernberg, acting chairman of the Auditorium commission, said:

"The commissioners reported they have received scores of proposals from large organizations to hold conventions in Boston when the aud is built. Collins said completion of the building will bring 'millions of dollars in convention business to Boston each year.'"

The time for agency switches has come to coincide with the television selling season. It is no longer possible for any office to tell a top liner to join them because they might do better with them. Today, a talent office asking an act to move over has to have a prospectus showing exactly where they can better themselves and for what reasons.

In this era, the major consideration of most of the cafe acts is the possibility of expansion into other fields, namely films or television. An agency has to be in position to put a headliner into a special or two during season or to have a series built around him. Once an act is convinced of either of these possibilities, it's an easy matter to complete the switch.

The television selling season has therefore come to mean a major headache among the cafe departments of the various agencies. An act whose contract runs out can continue to be booked by the office he has been aligned with, but personal managers or talent themselves let it be known that they are listening to propositions from all comers.

It is during the period when summer replacements and fall shows are being sold that an act likes to be told that he is being considered for a major spot. This year, not many acts are being told that films are a possibility because of the current strike.

As a result there have been some switches, and some are on the verge. One act, Frankie Laine, recently switched from General Artists Corp., but hasn't signed with another office as yet, despite the fact that he's accepting work from them. Laine wanted a one-year deal from MCA, but the agency didn't depart from its normal policy of signing for the standard three-year term. It is known that others are being wooed by various offices. Some contracts have already expired and others are about to. There has been considerable activity from all agencies not only to keep those currently in their stable but to expand holdings among the headliners. MCA also is reported on the verge of signing Tony Martin, who recently stepped away from that agency but is now readying a return.

Because of the hype in talent switching departments, it has become axiomatic that the type of act being approached provides a key to the shows being blueprinted at the percentages. Thus far, it looks like comedians will have to wait another season at least.

'HOLIDAY ON ICE' COS. TO SKATE IN AFRICA

Washington, April 12

Two companies of "Holiday on Ice" will be making a State Dept. tour of Africa at a cost of \$50,000 to the Government. Dept. Cultural Presentations Chief James F. Maguire, who testified about it at a recent House hearing, forecast that the natives will be awed as much by the ice as by the performers.

This prediction brought a suggestion from Rep. John Rooney (D-N.Y.) that it would be cheaper just to send the ice. The arrangement with "Holiday on Ice" is to provide deficit financing of up to \$1,500 a week. Sixty performers and 48 tons of equipment will make the tour, which will cover, among other nations, Sudan, Kenya, Uganda, Tanganyika and Mozambique.

MacRaes Top Syndicate's D.C. Party for Editors

Washington, April 12

The Hall Syndicate, which distributes numerous newspaper features, including Earl Wilson and Dennis the Menace, will have Gordon and Shelia MacRae as stars of the syndicate's annual late-night party for the nation's newspaper editors here April 23.

With syndicate leaders Bob Hall and Ira Emerich in charge, the party on the final night of the American Society of Newspaper Editors convention always features big names. Carol Channing headlined last year.

TORMÉ



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Vaude, Cafe Dates

New York

Julie London has signed for Basin St. Hall starting Sept. 15. . . . **Orin James** to top the show at the Gaiety Country Club, Hull, Que. at its reopening April 16. . . . **Jerry Bishop**, who goes to the Choe Parve (Ch. May 6, has signed with personal manager Bill Foster. **Adam Wade** due at the Apollo, May 6, and will play the Boulevard, Rego Park, L. 1 June 3. **Bob Newhart** premiering at Freddy's, Minneapolis, June 13. **Smiley Brown** to work the Royal Theatre, Baltimore, starting Friday (13). **Don E. King**, formerly with the Indifiers, to play the Apollo starting Friday (13) as a single.

Chicago

Jackie Miles booked into the Burlesq Toronto, starting Monday (13) for two. **Don Cherry** set by the Tidelands, Houston, Monday (13). **Johnny Drummond** inked with the Adolphus Hotel, Dallas, for April 21. **Billy Falbo** and **Joe Seale** open there May 3. **Salvatore Bob Newhart** tapped by Freddie's, Minneapolis, June 13 for two stanzas. **Mort Stahl** set by same room opening Sept. 6. **Larry Albert** and **Theresa Betty Modigan** play the Shamrock-Nilton, Houston, April 26. . . . TV cow-poke **Don Durant** works the Beaumont (Tex.) Horse Show May 7, and the Tulsa ditto May 31. . . . Also on the al fresco circuit, chirper **Allee Lan** is booked for the Beaumont Celebrating Days April 22-23. . . . **Ruth Gray** set for the Gaslight, Dallas, July 4.

London

Cimbaleon player **Ferry Kurum** moved from the Eve club to the Dorchester, while dancer **Margaret** has done the reverse. **Freddie Winfield** is the new band maestro at the Panama club. . . . **Bobby Davis** offered two weeks at the Pagine, following **Sammy Davis Jr.**, but Davis is committed to a pic Eye **Bowell**, South African songstress, opened at the Safari. **Peter Pitt**, magician, off to Amsterdam before going to the U. S. **Vivian** back at her favorite haunts, the Allegro and Quagline's. **Noel Harrison** continuing at the Blue Apple. **Richard Baker**, BBC tv newscaster, is also appearing in cabaret at the Royal Court Theatre Club. He does a double song act with **Angus Wright**, BBC manager.

AGVA Ballots

Continued from page 37

Smith, Tommy Spencer, Lee Sullivan, Bob Sydney, Russell Swann, Lee Tully, Paul Valentine, Ruth Weber, Sally Winthrop and Johnny Woods.

The Los Angeles delegation will comprise 11 members. Nominees are Olga Alexander, Phil Arnold, Joy Blaine, Ed Callilotti, Candy Candido, Charlie Crafts, Rose De Haven, Candy Dickson, Tony Di Mito, Eddie Emerson, Joe Evans, Bobby Faye, Jimmy Val Gray, Johnny Hayden, Al Herman, Matty King, Jennie Lee, Eddie LeRoy, Sid Marion, Harry Mendoza, Johnny Motowney, Senator F. Murphy, Donald O'Connor, Murray Parker, Roland Plato, Ray Rogers, Penny Singleton, Lorna Tomkin and Mae Williams.

The Chicago delegation, to consist of seven members, will be selected from among Paul Benson, Eddie Burnette, David Byron, Sam DeMar, Red Forrest, John H. Gagner, Jack Gayne, Harry King, Anne O'Connor, Eddie Selby, Robert Sharpe and James Thompson. Miami Beach, with four slots, has in the running Leon Fiedls, Sam Gyeon, Jackie Heller, Rajah Rabold, Gus Van and Buddy Walker. San Francisco with three posts, has in competition Joaquin Garay, Jimmie Jamerson, Joe Kirshen, Pinky Mitchell, Hi Rubin, Vince Silk, Pede Wells and Clarence Willard. Sarasota, also allotted three posts, has Elly Ardelt, Marge Cordell, John Gibson, Phyllis Gibson and Karl Wallenda.

Boston also has three spots open. Running are Lou Avel, Charlie Brett, Kenny Carroll, Norman Crosby, Everett E. Everett, Don Garnett, Bob Haley, Fred Hall, Virginia Hauer, Billy Kelly, Eddie LaVerne, Charlie Slavin and Manny Williams. Montreal, allowed three delegates, has on the ballot Gaston Campeau, Florence McNeil Cardinal, Armand Marion and Leo Rivet.

Pittsburgh, two delegates; Ted Blake, Velma Carey, Billy Lee, Lou Testa, Vincent Zenna, Detroit, two, Red Ace, Rita DeVerre, Karell Fox, Margie Mansell, Tommy Timlin, and Al Tucker.

Other towns get only one delegate. Baltimore, Paul East, Midge Jackson, Murray Lane and Marion Moore; Buffalo, Paul Benson, Eddie Dale, Dave Hunter, Lenny Paige and Harold Tinsley. Cincinnati, Ruth Carroll, Jack Davis, Paul Dornfield, Lester Lake, Wally

Lane, Connie Lindell and Phyllis Remor, Cleveland, Linda Compton and Jessie Scott; Dallas, Think-a-Drink Hoffman, Phil Marague and Wally Weston.

Denver, Ray Conlin Sr., Kathy Kohls and Jay Lester; Honolulu, Healan Alama, Anita Kirby, Billy Lee and Lulu Mansfield; Minneapolis, Carl Fox and Bud Jacobson; New Orleans, Mac Knopf, Tina Marie, Eddie Matre, Pat Patterson and Jack Stanley; Portland, Joan Tarky Clay and Billy Grant; Providence, Elbie Berg, Joe Forte, Barbara Hamid and Dick Martin; St. Louis, Sonny Bartlett, Bill Bentlage and Pat Patton; Toronto, Bill Davies; Joe Murphy and Frank Palmer; Washington, Steve Allison, Dick Bain, Sam Bender, Bob Fried and Felts Grant.

D'way Goes Super

Continued from page 3

800 invitations and about 1,100 attended the event. There were tabs for about 500 rooms picked up for the weekend of the wedding, and some came much earlier and a few are staying later. There were newspapermen covering from as far south as Florida. Nightclub operators also were represented nationally. Included were Wilbur Clark and Moe Dalitz of the Desert Inn, Las Vegas; Dallas Gerson and Dave Diaboff of the Latin Casino, Philadelphia; Harold Snyder of the Golden Slipper Glen Cove, N. Y. and others. The Broadway columnists were represented, and newspapermen from all fields, including sports, converged for the affair.

As one comedian observed, "It was an intimate wedding—only the immediate world was invited."

The ceremony was performed by Judge Hyman Barshay of the Kings County (N.Y.) Court on a stage lavishly bedecked with flowers. The civil ceremony was under a floral canopy, and Judge Barshay's script was floral unto itself, starting off with the Shakespearean quote—"all the world's a stage"—predicting the "stars" in this event will have "a long run." He had a good script, but there were a few times when the judge's voice wavered. Apparently, he's not ready for the big rooms yet.

The tables were taken out of the Imperial Room for the wedding and rows of seats were arranged. The bride, dressed in blue, was given away by Winarick, and the groom was escorted by his parents. Mrs. Perry Como was matron of honor, and the groom's brother came in from France. Allen's partner, Steve Rinal, was best man. Met opera tenor Richard Tucker sang "Because."

Following the ceremony, the Winaricks "poured" and thence to feed in the main diningroom. The wedding cake was a multi-tiered event topped by a sugared Eiffel Tower. Someone sitting near Jan Murray was sufficiently impressed to remark about the size of the cake. Murray set that guest straight: "That's not the cake—that's their apartment."

But what, it was a celebration that bespoke genuine affection of Winarick for his longtime employee. The splendor attached to the proceedings didn't detract from the solemnity of the event. It was tasteful and well-done. Mrs. Allen first came to the Concord as a photographer, but interested herself in other phases of the hotel business. She was a telephone operator, but her French accent was difficult to understand at times as she doubled at reservations. On the Sunday, when a checkins and checkouts are heavy, and many aren't happy with their accommodations, the bride of the previous evening was much too busy working behind the scenes to enjoy her status as a new bride. They'll honeymoon next week when the Passover rush is taken care of.

Joe.

MURRAY TAKING OVER RAY'S LATIN QTR. SPOT

Jan Murray will play his first New York shty date in many years at the Latin Quarter, starting June 2. In recent seasons, he has been preoccupied with tele dates, and worked only an annual Las Vegas engagement.

Murray will go into the slot that was originally inked by Johnnie Ray, who fell out because of an illness that will take him out of circulation for some time.

Inside Vaude

Bernard Levin, London Express' No. 1 reviewer, in his critique of the new Palladium show, did a deliberate non-sequitur type of review which monotonously leads off and repeats the phrase, "The new variety bill at the Palladium includes Mr. Librera, the Beverley Sisters, Miss Janet Medlin, some acrobats, and a ventriloquist." This is repeated several times and the "review" concludes with "Editor's Note: Shortly after writing the above Mr. Levin was found wandering, in an exhausted condition, in the Old Kent-road. He refuses to answer to his name, maintaining that he is Julius Caesar."

Jet Age Helps Aussie Say It With Hulas

Honolulu, April 12.

Hawaii Visitors Bureau, breeding the jet age, is saying it with music in Australia. Six island entertainers returned recently from a four-week tour of Down Under, with the Hawaii booster group coughing up a reported \$3,000 to get the show on the road.

Dick MacMillan, Visitors Bureau publicist who masterminded the jaunt, says at least two Australian hotels want to import Hawaii entertainers. One of them may book tropical singers and hula dancers for the next two years.

Niterios' Comeback

Continued from page 1

out this season by the Miami Beach grossers which were ascribed to high menu prices, which made it virtually impossible to get away with less than \$80 for dinner for two. Only the super-strata of attractions did well this season.

Proponents of the Furend Bill, which was signed by Pres. Eisenhower in a surprise move, have long cited the need of a hypo to head off the decline in the shty industry over the past few years. The American Federation of Musicians, the American Guild of Variety Artists, and related food and hotel workers' unions had been fighting for reduction for many years citing a constant decline in employment rolls.

It's pointed out the film industry, at the time the amusement tax was decreased from 20% to 10%, raised admissions and may have hurt itself with theatergoers.

Some point out that many sectors of the cafe trade are now selling on the basis of price. The character of the cafe industry is such that orthodox cafe must cater to mass trade, and a price rise would defeat all benefits that the tax bill would give the trade.

The cabaret tax has long been described as a drawback to business, and has been classified as the number one evil in the industry. Originally a wartime measure, there has been almost continual pressure to repeal the bite since the end of the Korean War. The film, legit and sports industries were able to get the excise reduced to 10%, and for some time, the cafe field has been the only sector of the amusement trades saddled with the original amount. Pitch has been to entire more trade because cafe going will become cheaper to the customer. Hiking the prices, as has been done in other industries, will defeat the purposes of the bill, and ultimately, the ends of the industry.

Measure was opposed by both the Treasury Dept. and Budget Bureau on grounds it would cost Uncle Sam an annual \$21,000,000 in lost revenues. However, the bill had strong backing on Capitol Hill from both parties with only four voting against it in the House and none in the Senate.

NW VARIETY MEMORIAL FOR AIRPLANE VICTIM

Minneapolis, April 12.

The women's auxiliary of Northwest Variety Club, Tent No. 12, is creating a memorial fund in memory of Mrs. Morris Chalfen and her three children who died in the Northwest Airline's Minneapolis to Miami plane crash. Mrs. Chalfen was Martha Collins when she skated professionally.

Mrs. Chalfen was president of the auxiliary. All contributions from the club itself and from individual donors will be used in support of work at the club's heart hospital on the Minnesota U. campus. It was revealed by Mrs. Lowell Kaplan, the auxiliary's acting president. Chalfen is owner of the "Holiday on Ice" shows.

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Mon Plaisir, N. Y.

Roual (Ziegler) and Irving Conn orcha; \$3.50 and \$6 minimum.

Mon Plaisir in the Hotel Drake, a personal pet project of Serge Obolensky, vice chairman of Webb & Knapp, the corporate affiliate of the Zerkendorf Hotels, is in the same idiom of the several posh hotel rooms now setting the Gotham scene. All have the same problem, paucity of patronage. All have the same asset—class.

How to interpret the class for more mass appeal is the baffling headache for this room and applies in greater or lesser degree to The Columns of the Savoy Hilton, the Plaza's Rendez-Vous Room and the Sheraton East's new Ambassador Embassy Room. Latter seems to have an edge (1) with Chauncey Gray's dissonant music securing his past El Morocco following over to the Park Ave. hotelery and (2) the adjacent Knight Box, a sort of Cub Room annex for private parties and/or candlelight dining.

The hotels must devise some gimmick to buck the dance floors of the recherche and neo-variety Marcors et al. The entrenched music museums that constitute the Morocco-Stork-El-Colony (dining and/or dancing) circuit must be offset by some other appeal.

Seemingly decor is not enough although the hotel spots above enumerated have more than enough in their favor. There is also the recognized stability that comes with any class hotel operation.

Specifically, as regards Mon Plaisir, one of the most dramatic new rooms on the metropolitan scene. It probably must undergo another shakedown period. French artist-decorator Jean Pages' major motif for Mon Plaisir is different but already that overcast, atmospheric, old European stage has gone back to storage. And perhaps another move in the right direction would be to make the room more intimate by redistributing the banquettes all around the interior. As now conceived, if the customer isn't on the right side of the room—literally to the right of what is a centre banquette partition—he's in Siberia.

Mon Plaisir is a marathon operation, from breakfast through lunch, cocktails, dinner and supper, but the luncheoning doesn't start until 10 Sundays at 6 p.m. when the minimum goes on. That may be another hurdle—that \$3.50 minimum Tuesday through Thursday and \$6 a head on Friday and Saturday. Since checks have a way of averaging themselves out so that nothing in the Horn & Hardart kitchen there, a member of that 6-back shy customer up on needless barriers. So much for the economics although that has bearing on the sum total because for all the dance appeal of the two hands, since the room presumes to draw the top bounds after 10 p.m., that \$12 a couple (sans the 25% tax) must figure in the business parameter.

Roual (Ziegler), from Paris' Elephant Inn, who opened the room, remains with his sprightly music now spelled by Irving Conn who knows his way around the "variety" brand of music. Catering of course to ultra, with "erre" at the door under the overall watchful eye of Nina, the seasoned maître d'hôtel of the Drake who is on omnipresent and seemingly tireless eye on the scene from before noon to the late hours.

Abel.

Crescendo, L. A.

Los Angeles, April 12.
Francis Ford, Don Ruman & Dick Martin, Eddie Grady, orch. (7). \$2.50 cover, two drink minimum.

Back in home territory Francis Ford should do her customary first business at the Crescendo, breaking one hope, nothing but records this time. If she prove herself superior to her former boss, she was on for an hour opening night, heading to a begoff.

Don Ruman and Dick Martin are, if possible, funnier than usual, their best bits including the supposed opening of Sir Laurence Olivier at a Las Vegas nitery and a television interview with a quack doctor. Ruman, the good-looking one, and Martin, the stereotypical Ghanaian-in-the-big-city, are a team which can only grow in popular appeal. Their backing, in this instance, is a device to keep the audience from being too special.

Miss Ford, coming in with a more special audience on opening night, however. That she was able to hold them at all is a tribute to her towering talent as vocal and piano stylist. But there was enough interlusive strife—the talkers and the chatters—at the opening to detract from the electric spell she usually casts. Material was as usual, including the "Names Song"

and "Songs I Never Sing" routine, but her renditions are never usual. Frankly, at least half of her fans must merely endure her cracks about homosexuality rather than enjoy the bits, although they're amusing at times. But she has no peer as a dynamic, overpowering ballad beller. Eddie Grady's fine percussion, closely melded with Miss Ford's artistry, is a strong factor in the program's appeal. The Grady orch also plays for dancing.

Ruman & Martin are in for three or four weeks, Miss Ford is set for four.

Glen.

Village Vanguard, N. Y.

The Limelighters (3), Horace Silver Quintet, 14 minimum.

Max Gordon's Village Vanguard is often regarded as the talent's favored garden in the east. He has pioneered in new acts and ideas to make this a haven for advanced thinkers in the entertainment field.

Gordon has now imported The Limelighters from points west where they have been moving rapidly and have gained an advance impact with their Elektra diskings. They are a bright group, the male threesome being well-equipped musically, vocally and with high IQ. They have the makings of a strong nitery and concert turn, and are of the type that will develop a following.

There are some drawbacks, namely that of coming into New York after the way was paved for them by the Kingston Trio and later the Chad Mitchell Trio. Their sound and mental makeup is similar to the aforementioned groups, and having come in at the wrong point in history, to a large degree become imitative. The air has already been filled with the similar sounds of the others.

But there is a large point of differentiation. The bass player seems to be quite a wit with a choice line of gab. He sets off the songs excellently, and seems to provide the intellectual and musical leadership for the boys. There are two guitarists, one doubles on long neck banjo and the bass. At their opening, they concentrated mainly on humorous songs and their reception was potent.

Along with the Limelighters are the Horace Silver Quintet, a lively group of instrumentalists, in for only one week. The Silver group, repeating at this stand, is imaginative and cuts some fancy musical figures.

Jose.

Moulin Rouge, Paris

Paris, April 12.
Jean Bouchet presentation of Don Yoder's "Japanese Revue" in two parts (40 tableaux). Directed by Yoda. Choreography: Toshiro Hanayagi. Sets, Tokuho Maruyama; costumes, Ichikawa; orchestration, Kishiro Yamada. With Sadako Togeishi, Tokyo Ringling Stars (3); Tappi Mingsi, Tokyo Stars; Matsumoto, Katon (2). Male Dancers (3); Female Dancers (17). Models (4). Toshiro Shokugawa, Kazuo Nakagawa; \$6 minimum.

The Moulin Rouge of Montmartre reigns after almost a season of shattering with rustling crinolines instead of the swirling crinolines of the con-can. A Japanese revue has been brought in from Tokyo on a year's contract. This big house has a touristic clientele which should go for this exotic show but it does not look to hit with locals.

The girls, doing the usual languid steps and gestures, are worked into well-calibrated entries that can appeal to western minds and ears. Classical Japanese theatre is also vulgarized for a sudden savage tale of a clan fight that involves an excellently mounted battle to the death with swords and lances.

Nudes are graceful and evocative, and Sadako Togeishi sings a grave blue "Autumn Leaves" in fine French with knowing delivery and a catching, penetrating voice. Several acts come between tableaux Tokyo Ringling Stars (3) do a good rouser. Koshino (3) large some delicate juggling while Katon (2) do some fancy swordplay and balance on razor sharp swords for good effects.

There is also a magic interlude with streams of water appearing at will from all sorts of sources by the Tenkutsu (6), and a flock of musical instrumental interludes with native as well as jazz and western bits. Costumes are tasteful and sets functional in all that denotes the ingredients for a show that would be even better if pared down to its plus aspects.

However this still lacks the verve, pace and more diverse acts present in like western revues. But its offset quality, good looks, fine production trappings and its eastern origin are plus factors.

Block.

Hotel Roosevelt, N. O.

New Orleans, April 8.
Gretchen Wyler, Ford & Ray orcha. Johnny Long Orch. (11). \$2.50 weeknight minimum; \$4 Sat.

New layout in Seymour Weiss' plushery clicks all the way. The singing-dancing of leggy Gretchen Wyler contrasts effectively with the easy, easy Howard & Reynolds. Both acts repeat false impressions made here in previous outings. Despite Lent, his continuous heavy in town's top nocturnal rendezvous.

Miss Wyler is in a swirling skirt when she comes on stage but several numbers later quick changes to tight leotards to reveal nifty chassis. Well-starched blonde, with plenty of show biz savvy, has secured her turn to musically background for top results. Her rhythmic concepts, plus her limber torso, high kicks and stage strolls, generate plenty of audience enthusiasm.

Following a medley from her Broadway hits, star draws heavy mulling for such junks as "What's Ever Love Wants," "I've Got You Under My Skin," "An Occasional Man" and others. Highlight is her impress of Ray Bolger trademark, "Once in Love With Amy." It's a nearly perfect carbon with Miss Wyler demonstrating pretty much Bolger's casual-limbered grace.

While Miss Wyler's voice has a hint of brass and is not the best on the bistro circuit, she scores solidly all the way and could have stayed longer if the tabledancers had their way. She had to beg off.

Tearing off show are Ford & Reynolds, madcap funsters, who play it hard for 30 minutes. Tall, handsome Reynolds plays it straight, while Ford clown. Duo display topdrawer musicianship on trumpet, clarinet and drums in addition to comedy.

Swift crossfire, chatter draws heavy yucks, and their rock 'n' roll piping, impresses of Jimmy Durante, Louis Prima and et al also score. Boys opened cold, but had the big Blue Room warmed up aptly by the time Miss Wyler began her stint.

Johnny Long and musical crew background show nicely despite Miss Wyler's complicated arrangements. Band keeps floor crowded during ankle-bending soles with varied rhythmic fare.

Luc.

Don Solr, N. Y.

Ken & Milt Welch, Mickey Deems, Little, Dane & Mason, Jimmie Daniels, Three Flames, \$5 minimum.

The Don Solr is a good spot in which to get away from it all. The proceedings are constantly lively, with a stress on comedy of a literate sort, and a warm, intimate atmosphere which constitutes a pleasant place to be entertained.

The big item in this edition of the Don Solr is Ken & Milt Welch, who are new to these parts. This man and wife team are articulate youngsters armed with comedy material, well-tailored and projected. Their comedy embraces a lot of skills starting with some grade A writing, and continuing with Ken at the piano chiming in with song as well, and Milt who has a versatile set of pipes.

But more than their acquired and developed skills is an innate sense of comedy and satire. Their subject matter is diverse with a something for everybody touch. They wind up with a demonstration of improvisation in which they compose tunes to book titles suggested from the audience.

Rest of the show comprises the BS stock company Jimmie Daniels opens with musical comedy selections for his usual good results. Little, Dane & Mason bring out fugues, rounds and comedy songs for unusual effects for a nitery. Mickey Deems demonstrates comedic skills with dissertations on a variety of subjects. All show their ability to get top mits in this emporium. The Three Flames, with Tiger Hayes doubling on guitar and kibitzers, provide show-bucking and incidental humor.

Jose.

Reef, Revere

Revere, Mass. April 1.
Sam Vine, Mary Elliot, Phil Allen, Joe Sheriff, Tony Vento orcha. (4). \$2.50 weeknights, \$3 Saturday double minimum.

Sam Vine is an act that is usually different. A nervous item when he first appeared on the nitery scene in the Boston area, he's risen to a point where there's even a minimum on bar stools in Don Kileen's 400-seater across the harbor from Boston where he's been jamming the crowds during the Lenten season. In for six weeks, an unusual booking in itself, he's just inked for

an unprecedented four-weeker at Blintriba's 1,700-seater in Boston. Vine brings a fresh, hip approach to hypnosis. The tall, personable, hypnotist pulls on a 60-min. production using an entirely new cast every show with volunteers from the local numbering from 15 to 20.

A smart showman, he sets up an immediate rapport, opening with an intelligent bit on hypno art. He shows fine comedy sense and ingratiates solidly. High point of act in word painting a film show with his onstage guests going through comedy and tragedy paces. He turns male volunteers into star stippers—"Gypsy," "Blaze," "Slinky"—saying to win an audition to add howls. Whatever he puts his subjects through, and they put to get into the act, is aimed strictly at comedy without embarrassment.

A skilful practitioner, he weeds out the uncooperative or unlikely subjects and, instead of starting himself, becomes the director as he guides his cast, which he has to "fire" after every performance, through amusing paces. Vine throws lines and his dialog with the subjects is updated and hip. One of his funniest bits is a husband-wife skit in which the former goes out for cigarettes and comes back 10 hours later. Comic situation rises as lines build and dialog of "explanation" is hilarious.

Mary Elliot, tall, brunet, opens the show with a fine rundown of tap routines in the slow sensuous manner. Visually attractive in brief costume, she wins nice rounds for her efforts in pleasant manner. Phil Allen intras the acts with comic lines. Joe Sheriff, tall, dark-haired piper, sings "Mama in a medley of Broadway and Irish to good returns. He takes "Sorrento" for a big ride and closes his song stint with a medley of show tunes. Tony Vento cuts the show in great style and he and his men participate in the Vine stint when one of the subjects is chosen to lead the orch to general pandemonium. This frolic closes April 24.

Guy.

Riverside, Reno

Reno, April 7.
Monique Van Vooren, George Matson, Mazzone-Abbott Dancers (4). Starlets (8). Eddie Fitzpatrick Orch. (10). \$2 minimum.

Albeit the Reno-Tahoe area is still in the "off season," the Riverside management indicates unusually strong bid for big in recent booking, what with such names as Billy Daniels, Gogi Grant and Sarah Vaughan on the line—and Monique Van Vooren currently heading a strong bill. All three acts being of top calibre.

Miss Van Vooren captivates as a looker and shows as much talent in the vocal department. Her titles show variety but tend to lean to the better side except for a couple of intimate things done in delightful French interpretations. From opening cha-cha version of "There'll Be A Change In The Weather" she keeps audience temperature pretty much the way she wants it, and for the most part it's on the torrid side. She plays it to perfection.

Miss Van Vooren, wisely eschewing the extreme vocal registers, clicks easily with such as "Take Me In Your Arms," "Get Him On The Second Time Around," and "Talk To Him." Using her bilingual talents she displays full talents on a sensitive, empathic offering of "Autumn Concerto." After a brief melange of pop French tunes, she exits to a rousing "When The Saints Go Marching In," as the chorus lines passers by. "Monique" cheered blooms to the customers. It's a local debut for Miss Van Vooren.

Taking the opening spot are the Mazzone-Abbott dancers. The three gals and a guy present a mayhem ballet with the brief but dramatic routine including the broken barrels, chairs, tables, and falls from stairway bits. The male dancers keep the distaffers busy with acrobatic stuff, and the gals take the falls with precision.

George Matson, who clicked in recent Vegas showings, repeats here. In the pantomime department to backstage recordings he's a perfectionist with the mouthing but adds to the effect with clever routines and contorting. The nitery varied, from a confused "Napoli" to a hilarious "Maggie" to a lma Sumac impress, to a stripper routine that is top league by any standards.

Starlets bracket the show in sock More-Landis productions with Frankie Panelli hauling the emcee-production singer job in fine fashion. Eddie Fitzpatrick orcha backstays entire show in usual class style.

Current bill runs through April 20.

Long.

Fairmont Hotel, S. F.

San Francisco, April 7.
Hellzapoppin' 1960, with Olsen & Johnson, Marty May, Ellen O'Dare, Letuli, Ernie Heckscher Orch. (11); \$2.50 cover.

Olsen & Johnson's brand of corn hasn't changed in decades, and there's no reason for change, so long as the customers buy it. Generally speaking, they are.

This tabe vaud show, with a total of 13 participants, includes numerous bits of the special (O & J brand of zanyness—loud loaded with night gags, a little blue here and there but mostly just old-fashioned fun.

In between Marty May, who serves as a sort of emcee, tells some unskilled standup-comic jokes. June Johnson does a last, probably, because it gives Johnson full opportunity to curse silently, but visibly, and in act like a lovely, dirty old man. This is quite high comic invention.

On the other hand, some of the low-comedy bits are pretty low—specifically, a blank pistol fired out of a paper mache horse's derriere, and that high-wire gag about Las Vegas "Lost Wages."

Audience seemed to enjoy most of the show, though it should be noted that this particular crowd was composed largely of conventioners, that many usual Frisco first-nighters were conspicuous by their absence. Show runs through April 27.

Seif.

Mister Kelly's, Chi.

Chicago, April 4.
Janice Harper, Bob Newhart, Merv Frigo Trio; \$1.50 cover.

Janice Harper, a tidy package of a s., and developing as a potent Capitol singer, does a good job on standard pops in this, her small room here, though session overall lacks an intimate flavor. Thrush has good pipes and diction, but a tendency toward abrupt fortissimo that's in part carryover from big room workouts. It may also stem from her training for opera before the switchover.

When Miss Harper gets the hang of Kel's intimacy and shades her stuff better, titles such as "I'll Be Seeing You," "I'm Making Love to You" and "Just Say I Love Him" should register more fetchingly. She also serves a rhythmic Stephen Foster olin and winds with a fine "Cry Me A River," and gut tap dancing from the Merv-Frigo regulars.

Tyro monologist Bob Newhart, in his hometown, seems surely a factor in the NRO turnout after launching in Houston and further break-in at Windsor, Ont., is custom-built for the hip circuit, but with appeal for any aud receptive to wry. He harks to the Shelby Berman mode including sometime use of steel and prop phone; but with plenty originality for building his own rep.

Crew-cut and slim Newhart wears an improbable air that effectively diminishes the diggers for top yuck-yield. His satire is off-beat but not stark, devastating but not brutal. Firstnighters made it tough for him to beg off.

Self-written sketches include a patient driving instructor, a fly crew dry-drumming. Krushchev's U.S. arrival, how Madison Ave. would have imaged Lincoln at Gettysburg, and Abner Doubleday's frustrated effort to sell his baseball game. It all comes with hardy, a wasted line and deftly delivered, a Shecky Greene opens April 25.

Pitt.

Roundtable, N. Y.

Wingy Manone band (6); Teddy Wilson trio, Cumberland Three, Arvel Shaw band, Bill Briscoe, Murray Ruman; \$3.50 cover.

Dixielander Wingy Manone is up the river from New Orleans to New York for the first time in 10 years (he says) for his current stand at the Roundtable.

The one-armed trumpeter doesn't seem to have lost any of his enthusiasm or lanky-toned (unbeatable) in the interim, he's surrounded by sidemen young enough to be his sons, as drummer Jimmy Manone is, in fact. The kids might be out of the big age, but they all give Manone expert support in the traditional idios and blew with the same happy verve.

Teddy Wilson trio brings the club's downstairs session around to four-beat with his w.k. cool and

(Continued on page 56)

RENO-TAHOE**RENO-TAHOE****RENO-TAHOE**

Goals	Penalties
Klingens	Castro
Buade LaPote	4 Values
Baron Von Bremen	Warner Bros
Marx's Club	Delta Stars
Dan Ray	Goals
Wardner Arthur	Galliano & Gandy
Goodman	Eugene
Leifon Davis	Red White
Don Allen	Penalties
Marx's Club	Marx's Club
Bremen	George Marx
Laughlin Noble	Warner Brothers
Ureila & Gire	Ed Fitzgerald
Marx's	
Rob Kestelbo	

New Acts

Young Golden Wood	Wild Large
White Wood	Warty Large
Archer Wood	Warty Wood
Green Wood	Warty Wood
	Warty Wood

THE EPSILONS (9)

THE EPSILONS (9)
Songs
29 Wins
Eddie's, Kansas City

As aptly described

As aptly described by its spokesman, this group is green, fresh out of college, made up of nine students from Kansas State University. They started singing for the fun of it about a year ago, and after a number of area one-nighters, assemblies, private clubs and such have ascended to their first professional date at Eddy's, coupled with comics Pepper Davis & Tony Reese.

Harry James (NY)	Silver Stopped
Benjamin Franklin (NY)	Harry James

[illegible]

Blackboard	Robot Moves
Current: 0.000000	Manoeuvre

Blackboard	Beth Brown
Carmy, Alvinor &	Stanger
Paces	Lee Allen
Johnnie Mae	Earl Brown, Jr
and Young	Henry J
Peppermint Rabbit	Kate Ballard
Alvin & Robinson	Leann Bibe
Brown & Hines	Judy Washburn
Marty Mae	Earl Wardner J
B. W. Hunter, Jr	Barth Meyer J
Get 'Em	Marion Houge
Red & Green	Lois Thompson
Be & Ray Gorman	Pats White

hearing what is happening on-
stage

Richard's set, a 20-minute session of pop tunes, ranges from his ditty "Livin' Doll" to the older "Blue Moon" and his "Voice in Wilderness". He is backed up by The Shadows, his instrumental group. They are clad in red as contrast to his own white suit and black shirt. Audience reaction is mixed, and Richard has to beg off. He's undoubtedly hottest property at moment among the younger U.K. pop singers.

The Four Jones Boys, English singing group, are wise enough to wind the first segment of layout. They have lots of attack, give out in lively fashion with current pops, and score with impressions of other groups, such as The Flatties. Their "Beyond the Sea" is best.

Alan Randall is a newcomer among singing comedians, with a friendly style that would be better with a less impatient audience than the one caught; he has potential in comedy and music. Anton & Janetta are stylish dance opening duo. Barbour & Billie, mixed duo, offer entertaining puppetry on skills, and close with a still and big-bow dance bit.

Jimmy Lloyd, Trinidad singer, offers "Gigi" and "Teensie No-nah" garbed in coffee-colored suit. He gets reaction despite act being on quieter category. George Mason, with voice and noise impressions, gets little chance to be heard in spot prior to Richard. Pierre Bel's high-speed juggling has pace and is well-rehearsed. Mouse arch under Danny Walter's baton gives strong barking.

Boardable: S. V.

relaxed melodic jazz piano style of the swinging '30s. He's one of the few musicians out of the swing era that hasn't given in by a note to the onslaught of progressive, and his back is almost exclusively standards such as "World on a String," "Birth of the Blues." As Times Goes By."

Intimate upstairs room features the Cumberland Three, folk singing group in from the Coast with a strong commercial potential. Leader John Stuart and sidelinks John Montgomery Jr and Gil Robin generally accompany themselves with two guitars and a banjo. They can, however, bring in a harmonica, a third guitar, or bongos on various specialties.

A member of the group, incidentally, wrote "Mollie Dee," folk tune with a West Indian beat that's a platter hit for the Kingston Trio. Cumberlands have a new part with Routledge.

Canadian Murray Roman is of the new cool school—Kahl, Bruce, Berman et al.—and unfortunately blends in so well that he doesn't have a distinguishing style. He works smoothly, though, and has the liberal perception that gets good audience reaction these days. His cutting satire of healing evangelist Oral Roberts' "Mouth Temple" is a brilliant bit and terribly close to the truth.

Arvel Shaw duo backs vocalist Bill Brice on doing show tunes and standards in a dramatic and big-voice style. **Bill.**

Las Vegas, April 6

Las Vegas, April 6.
Betty Grable, Doris Shorn, Bobby
Van, Billy Daniel, Dancers 10,
Dick Rice, Josh 11, choreograph-
ing by Billy Daniel, 84 maximum.

Betty Grable bounced back into the Opera House here with a new Reldon Katieman package which incorporates some of the best material of her past *Vogues*, plus some new stuff which makes the turn solid misery fare.

Miss Grable has Bobby Van with her, plus the two boys and two girl sharpshooters. Star's game arc sharp as ever, and although she doesn't pretend to be a skilled dancer, she admirably sells such songs as "Let Me Entertain You." Just in Time and with Van, "Kokomo, Ind." Van exhibits his artistry as a big-league hunter in the well-staged fast-moving act, skidded through April 26.

Dick Shawn is held over from previous bill—Miss Grable is his third co-star during current engagement—the others being Rhonda Fleming and Helen Grayco. Dick Rive arch (11) backs show Billy Daniel choroon, and does neat footwork with the gals (10). Duke,

Palladium, London

London, April 8
"The Music Box Show" with
Libby and Beverly Sisters (3), Janet
Medlin, Ballet Truinas (3), Bob De
Vos Trio, Las Gatos (3), Severn,
dancing duo, Reg Cole's Palladium
Orch. Demand and staged by
Robert Nossbill, choreography
George Carden, costumes, R. St.
John Roper, decor Todd Kingman

His race is back at the London Palladium and that should spin SRO for the next eight weeks. The star may have lost a little weight since his last appearance in London but certainly none of the flamboyance that has earned him the merited title "Mr. Showmanship."

It is indeed his showmanship that is the dominating feature of a performance that keeps him on stage for much of the show with a change of costume for every appearance. For his first entrance he is garbed comparatively modestly for Liberace: in a glittering black tuxedo. But subsequently switches are made to gold lame, violet-colored tails and a sparkling outfit with diamond-encrusted buttons, to the delight of the capacity audience.

Although basically a vaude layout, the presentation has been given a production format by Robert Neshit with colorful decor and attractive costuming for the line girls and boys. The supporting talent, too, is quite substantial, though it's the star's name on the marquee that spells the box magic.

On this outing Liberace puts less emphasis on the classics, keeping this aspect down to a Strauss waltz, a Geršwin medley and Liszt's Hungarian Rhapsody. A neat diversion was his interpretation of "Mark the Knife" as it might have been done by a string of famous composers.

There is a pleasant, nostalgic appeal in his "Piano Roll Blues," which he hammered out on an old honky-tonk-like instrument as part of a "Do You Remember When?" item. Under that same head line, there is a spectacular "Great Wags" scene in which Liberace re-enacts the role he played in the film, with Janet Medlin adding a vocal solo. As part of his routine the star boozes a little, gags non-stop and sings a few punches, but it is his stint at the Steinway

that appears most to the customers. The Beverly Sitters, back in the West find after a long absence, seem to have lost some of their sophistication, and frequent references to the fact that two of the trio are now married seem rather pointless. Possibly their best entry is "Our Old Man's a Dushman," which they do on their second appearance, but an attempt at an audience participation song met with only mild response.

Ming Medlin, a redheaded looker who came over with Libby, has a clear, operatic-like voice which she uses to best advantage in the Strauss production number. She is also at home in duetting with the star in a number of oldies among them "Me and My Gal," "Blue Heaven" and "The Day After Tomorrow."

Remainder of the specialties
hits a good all-round standard.
The Ballet Triana is a lively and
catchy Spanish dancing sextet, the

Empire, Glasgow

Glasgow April 7
 Cliff Richard and The Shadows
 4. Four Jones Boys, James
 Lloyd, Barbara & Nipper, George
 Mason, Alan Randall, Anton &
 Jorissa, Danny Walters each.

Chief Richard, 19-year-old rock 'n' roll idol of U.K. teenagers, has the rafters ringing here as his followers jumpark the 2,000-seat Mann Empire house. The pity is that, for entertainment, so little of Richard's vocalizing is heard through the kids' screams. Doubtless they enjoy being in the mood, but it's tough on older members of the audience accustomed to

Belafonte Set for Hawaii State Fair at 25¢ Plus

Honolulu April 12
Harris Balafrone has been booked
for a five-night dancing at head
liner at the 50th State Fair July
2-6 Honolulu Junior Chamber of
Commerce will take up \$25.00
plus a percentage that, in case of
solid capacity, could total \$40,000.
Balafrone will appear once each
evening at the same Wahi Shet

Honolulu April 12

Netelente will appear once each evening at the same Wahi Shell

CRITIC: FOE-&-FALSE-FATHER

Only 2 Recent B'way Musical Hits Added to Stock List This Season

By JESSE GROSS

A drastic decrease in the flow of new musicals from Broadway to stock is reflected in the 1960 tuner additions to the lineup of properties available for summer theatre production. There are only two recent Broadway hits up for first-time stock outings this year. And both shows, "West Side Story" and "Redhead," are currently represented by regular touring editions.

"Redhead," with Gwen Verdon starred, is currently in Chicago, prior to moving to Los Angeles and then San Francisco, where it closes July 16. "Story," winding up a tour in Boston, leaves there at the end of next week to return to Broadway where it resumes April 27 at the Winter Garden Theatre.

Because of the Broadway stand of "Story," its stock release is being restricted to areas which will not be in conflict with the N.Y. presentation. Both "Story" and "Redhead" are licensed by Music Theatre, Inc., headed by Allen B. Whitehead. Since moving into the licensing field in 1954, Music Theatre's catalog has expanded from four to 16 Broadway properties.

Besides "Redhead" and "Story," the firm has two shows currently (Continued on page 59)

German Theatre Finest In Europe; British N.S.G., Says S.F. Legit Director

San Francisco, April 12.—Germany has the most vital legit theatre in Europe, in the opinion of Herbert Blau, co-director of the local Artar's Workshop.

Blau has just returned from nearly a year in Europe on a Ford Foundation grant for study of the legit theatre. He toured eight countries, but preferred Germany as a place for further work because "theatre there has something significant to say."

"They have the finest facilities. Five days after the war ended they were rebuilding their theatres. Actors have status and security because the theatre is subsidized. The actors are all excellent."

"Audiences are eager. They enjoy theatre in Germany the way people here enjoy it. From the theatrical viewpoint, Blau believes that the biggest German flaw is what he called "flotation"—actors working from one company to another. "But Germany is the country I am most eager to revisit. Just being there is like being in a play."

Blau, who is also a professor at San Francisco State College, was less impressed with other nations he visited. France, he says, has "run out of steam. It no longer contributes, for the most part. There is, though, one refreshing." (Continued on page 63)

Jacobson, Weaver Vice Canter on 'Toys,' 'Music'

Effective this week, Arthur Canter is no longer presaging Kermit Bloomgarden's productions. Sal Jacobson has succeeded as a p.a. for "Toys in the Attic," the Lillian Hellman drama at the Hudson Theatre, N.Y., and Dirk Weaver has taken over the publicity assignment on "The Music Man," the Meredith Willson musical at the Majestic, N.Y.

The split between Canter and Bloomgarden has apparently been brewing for some time, at least since the presagist entered the managerial rank with the presentation, in partnership with Saint Subber, of Paddy Chayefsky's comedy-drama, "The Tenant Man," at the Booth, N.Y.

Canter continues as p.a. of Fred Coe's production of William Gibson's "The Miracle Worker," at the Playhouse, N.Y. He also has several active television and industrial publicity accounts.

Atlantic City Chamber Aims Fall Legit Season

Atlantic City, April 12.

Off Season Attractions committee of the Chamber of Commerce here will back a fourth subscription series of legitimate shows on the Boardwalk next autumn. Initial plans for the new series were disclosed, following a meeting of that group recently, by Michael J. Fiore, former Chamber president and chairman of the unit.

The recent series ended April Saturday (2) with Joan Blondell in "Dark at the Top of the Stairs." Other entries included "Hilary," 2 with Joan Blondell in "With Feeling," and "Weekend with Feathers."

File SEC Report On 'Deadly Game'

A semiannual financial report on "The Deadly Game" has been filed with the Securities & Exchange Commission. According to Howard Gottfried, attorney for the management, the overdue document was sent early last week to the commission offices in New York and Washington.

It's assumed the filing of the report will lead to an eventual rescinding by the SEC of a temporary order suspending the venture's previous exemption from having to register a public offering of securities. The order, stemming from the management's failure to file the report when due, was issued prior to the submission of the required financial data, which Gottfried says was supplemented with the regular statement on the show.

The audit, dated March 12, reflects a deficit of \$80,500 on the production, which folded March 5 after a five-week Broadway run. The accounting also reveals a repayment of \$10,000 to the backers on their \$100,000 investment and a \$4,420 balance available for future distribution.

The production, incidentally, has 100% ownership of the film rights to the James Yaffe adaptation of Friedrich Duerrenmatt's novel. Therefore, if the picture rights were sold, the entire income from the sale would go to the production to be applied against the balance. (Continued on page 59)

NAME 'MUSIC MAN' FOR LATIN-AMERICAN TOUR

Washington, April 12.

The State Dept. is trying to arrange for a Latin-American tour of "The Music Man." It has tentatively earmarked \$400,000 for the project.

The proposal was made at recent House Appropriations Committee hearings by James Magdanz, chief of cultural presentations for the State Dept. The official said he hoped to get the present Broadway company of the Meredith Willson musical to make the trip, which would be paid for by President's Special International Program.

MacRae, Celeste Holm Set for K.C. Starlight

Kansas City, April 12.

Gordon and Sheila MacRae and Celeste Holm are the first names signed by the Starlight Theatre for its all-female season in Swope Park this summer. The MacRaes are repeaters from last year, and are set to play "Annie Get Your Gun" for two weeks beginning July 4.

Mrs. Holm is a Starlight newcomer and will play in "Redhead" for a week beginning July 23. The Starlight's season will open June 20, running 11 weeks with 9 productions, although the owner has not yet been announced by production director Richard Berger.

RAP THE BREED AGAIN (OR STILL)

By HOBE MORRISON

It's again open season on drama critics—with no hunting license required.

Critics are always fair game, of course, but the howls of outrage or viewing-with-alarm generally seem to occur in waves. One basic idea is fairly constant, however. That is that the only good critic is a dead critic, or perhaps a retired one.

The recent tirade by Luther Adler, star and director of a touring production of "A View from the Bridge," against Washington Star drama reviewer Jay Carmody, was probably the most violent in several years. But far from being isolated, it was only the loudest shot in what has amounted to a virtual fusillade over the last few months.

Adler, enraged over the normally mild Carmody's scathing notice of Arthur Miller's rewritten drama, made a series of certain speeches in which he heaped personal abuse and scorn on his critical tormenter. But while it was a colorful outburst, it was not one of the more spectacular examples of invective in the long history of artist reprisal against critic.

Attack on Style

A seemingly not personally inspired, and perhaps for that reason more accurate and telling, assault on the legit reviewers appeared in the March issue of Esquire mag., under the title, "The Decline of the American Drama Critics." Written by sometime Vanity Fair managing editor Helen Laurensen, author of "Latin Are Lousy Lovers," who had evidently spent considerable time in the back-newspaper file of the library. (Continued on page 60)

Exhibits Hit Plan Of Balto Backing Legit 'Competish'

Baltimore, April 12.

Allied Motion Picture Theatre Owners of Maryland may resort to court action in an effort to halt city backing of a local amateur presentation of musical "Brigadoon" in the Memorial Stadium.

Group involved calls itself the Baltimore Starlight Musicals Inc., the same organization which presented one performance of "Oklahoma" at the Stadium last year before almost 13,000.

Opposition to the plan took form when the theatre owners learned that the park board had agreed to underwrite two performances for the group on June 22 and 23 to the tune of \$12,000.

Park board, however, was told by the city solicitor that it cannot divert any of its own budgeted funds for that purpose. The park group then went to Board of Estimates and asked that it advance (Continued on page 60)

Larry Giles, Ex-Backer, Takes Over Lutherville

Hilltop Theatre, which was moved two years ago from Lutherville, Md., to its present site in Owings Mills, Md., has been taken over by Larry Giles. The 400-seater, which Giles has renamed the Strawhat Theatre, had been a longtime operation of Donald Swann Jr. and Giles had been associated with the spot in recent years as general manager and principal backer.

The theatre, located on the outskirts of Baltimore, is scheduled to begin its 26th season May 24. A resident Equity company will be employed. The production schedule includes 14 plays, each to run a week, and two musicals, each to run a fortnight.

Show of Month Club Seen Opening Hot Rivalry in N.Y. Ticket Setup

Plan Marine-Hotel Near Stratford, Conn., Theatre

Stratford, Conn., April 12.

Plans for a Stratford Festival Marine Hotel about a half-mile from the American Shakespeare Festival Theatre here were announced last week by Robert and Irene DeLuca. The projected \$1,000,000 lodging/restaurant center is the second recent effort to provide such facilities for the Shakespeare traffic. The theatre itself has no restaurant per se because of town opposition.

The marine-hotel, which would have accommodations for boats as well as 100 guests, will have to be approved by the local zoning and liquor commission.

Stock Will Get Old B'way Tuners

Stock producers are being offered several old Broadway musicals for the first time this summer. Included in the batch are three entries of 1938 origin and another, which bowed on the Main Stem in 1945. The properties are "Knights of Song," "Leave It to Me," "The Cradle Will Rock" and the revised version of "The Red Mill."

"Knights," based on the stormy partnership of Gilbert & Sullivan and employing music from their shows, had a 16-performance Broadway run in 1938. The book for the musical, written by Glendon Altvine, is based on a story by Altvine and Adele Guzman Nathan.

The show, which was presented at the St. Louis Municipal Theatre prior to its N.Y. bow, will be produced there again this summer. It will star Martyn Green, who lost a leg in an elevator accident last November.

"Leave It," with music and lyrics by Cole Porter and book by Bella and Samuel Spewack, had an original Broadway run of 250 performances during the '38-'39 season. The musical is notable as the one in which Mary Martin first drew attention with her rendition of "My Heart Belongs to Daddy." The tuner played a return (Continued on page 59)

CHI'S SHOW OF MONTH LIKE N.Y. AND BOSTON

Chicago, April 12.

Local legit may get fresh box-office assistance from a new enterprise, Chicago Show of the Month, aimed to pre-sell tickets to shows without subscription obligation.

The organization has extra services for out-of-towners, such as hotel and restaurant reservations, transportation arrangements and sightseeing tours. Frederick Barnes, who heads the operation, expects to pull a legit audience from as far north as Madison, Wis., and as far south as Indianapolis.

The Chi show-of-the-month is in no way connected with similar operations in New York and Boston, nor does it ask the same conditions from theatres. For a \$2.50 annual fee, members will receive a monthly mailing describing the upcoming shows, and will be offered choice seats on specific week-nights and matinees at regular prices.

Including stock productions, Barnes hopes to be able to offer a different musical, comedy and straight drama each month, and a hard-ticket motion picture. He intends to offer also, from time to time, sports fare and nitty nitty.

Barnes is a veteran in subscription promotion for opera and other longhair musical presentations. Until he formed Chi Show of the Month he was associated with Stagebill, the theatre program publication.

The formation last week of the N.Y. Show of the Month Club is seen as starting fierce competition in the Broadway theatre ticket "membership" setup and perhaps ultimately affecting the regular agencies and ticket distributors generally. It represents an immediate threat to the entrenched Play of the Month Guild.

The Show of the Month Club is an offshoot of a similarly named setup operated by Jerome Rosenfeld in Boston. John Yorke, who was understood to have been associated with the Boston venture several years ago while he was employed by the Shuberts as general theatre manager there, is the New York representative for SOMC. There is apparently no connection with a newly formed Show of the Month Club in Chicago.

Although Yorke is employed in the Shuberts' theatre booking department in New York and is the house manager of the Shubert-owned Cort Theatre, his association with SOMC is presumably an independent activity. Under the Government's recent decree of several years ago, the Shuberts are not permitted to engage in ticket distribution, theatrical production or the booking of non-Shubert houses.

In compliance with New York (Continued on page 60)

'Dame' \$100,000 Loss; Author-Sponsor Blames It on Actor's Demands

"One for the Dame," which scrapped plans to open on Broadway last week after cutting short its Boston tryout the previous stanza, represents a loss of around \$100,000. That's divulged by Harry J. Essex, author and coproducer of the presentation with Albert Lip-ton, director.

Courtney Burr had also been involved as a coproducer, but he withdrew prior to the exit from Boston. Essex says that \$50,000, including 20% overall, was invested in the presentation. Listed as limited partners in the venture are David Kay, production associate, and David H. Pall, representing a Canadian group.

Essex claims that the Canadian outfit put up an additional \$10,000 to get the show to New York for its contemplated opening at an under-estimated theatre late last week or early this week. However, the plan collapsed when the play's star, Richard Whorf, left for the Coast late last week.

According to Essex, Whorf had demanded a salary increase from \$1,250 to \$2,000 weekly on a two-week guarantee, which the management was unable to meet. In addition, Essex asserts, Whorf wanted the right to leave the production on two week's notice.

Edith Van Cleave, of Music Corp. of America, the star's agent, was quoted as declaring that Whorf had a prior commitment to direct a television serial in Hollywood and that it was only fair that he get extra compensation for remaining two weeks. There was no explanation of the apparent conflict between the Coast deal and the actor's contract for the Broadway-scheduled legit show.

Peter Candler New G.M. Of Cape Cod Tunetent

Hyannis, Mass., April 12.

Peter Candler succeeds Arnold P. Goodman as general manager for the Melody Tent's 11th season of musicals.

Goodman with the Cape Cod tuner for four seasons, has cut his connection with theatre management to devote full time to the practice of law.

Candler has been with Moonway Theatre at Chatham and Cape Playhouse, Dennis.

Shows Abroad

The Naming of
Murderers' Rock

English Stage Company's production of a murder story, *The Naming of Murderers' Rock*, is being staged in London, April 5.

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erated in Manhattan by Walter Slezak, who extracts more laughs than Alec Coppel wrote.

Production marks a new step forward for the Harold Fielding organization as it is their first straight legit enterprise in London's West End. With an advance literary deal reported to be in the region of £100,000 it looks as if they have got off to a flying start.

Carmichael's performance as the television writer who murders a blackmailer is a constant joy to watch. His stage business is often hilariously funny and his frequent changes of mood from alarm to relief weave a fine comic illusion.

In the tender role performed in N.Y. by Jayne Meadows Mrs. Steve Allen, Maura Lester proves a gay and vivacious performer though understandably a little ill at ease in a mawkish sentimental scene before the final curtain. Michael Goodlife completes the starring trio as the neighborly attorney with a completely adequate performance but his role is rather pedestrian.

Among the rest of the cast there is a telling cameo by Philip Latham as "The Duck," the suave and smooth accomplice of the blackmailer who adds a touch of refinement to his activities, leaving the dirty work to his side, ably played by Robert Robinson. Joanna Tomlinson is pleasant as the maid and Edith MacArthur plays an enterprising real estate agent with confidence. Other minor roles are suitably filled.

Anthony Sharp's staging comes to life in the second act but he appears to have done little to improve the pace of the opening scenes. Reece Pemberton has designed a handsome set with the tawdry in the background for two-thirds of the play.

Myra.

The Billy Barnes Revue

London, April 5.

Harold Fielding in association with Sam Coslow and Harry Edwards presents a revue in two acts of 20 scenes.

It had originally been intended to bring the entire Broadway cast of the Billy Barnes Revue to London but British Actors Equity stepped in and limited the importation to 50. As a result the original four female members of the cast have come to London and the male contingent has been recruited locally. Judging by the results, it looks like a satisfactory arrangement.

London audiences are usually ready to welcome a revue but there are already two hits current in the West End and a third would need standard qualities to make the grade competitively. Although it has its share of bright new talent, it remains questionable—subject to editing—whether this has the necessary stamina.

In the 23 items, a wide variety of subjects is covered from beatniks, westerns and the 30's. Almost without exception, however, the sketches show a tendency to miss, either by repetition or just plain running overboard. The repeated ability for the writers to understate should be assumed by the writers and the editor.

A cule running gag through the show is the "Whatever Happened" item, wickedly handled by Patti Regan whose barbs, humorous as they are, are directed in turn against Edmund Purdom, Sabrina, and Jackie Joseph. Miss Regan, with Jackie Joseph, are attractive personae in the London theatre and both make an immediate audience for strain for effect as the comedienne among the female quartet while Joyce Jameson shows a pleasing versatility as the lone blonde in the cast. Among the four Englishmen, Ronnie Stevens has the best opportunities but the remaining three, Ted Rogers, Terence Cooper and Richard Owens rarely miss a trick.

Apart from a few local allusions there is not really the same as that presented in L.A. and N.Y. though "The In and Out of It," a sketch that was in the original Hollywood presentation but dropped on Broadway, is one of the best of the show. The production is given an adequate amount of value but needs that extra pace all the way through.

Myra.

Wishengrad's 'Riddle' Due
For Synagog in Yonkers

"The Riddle of Sheba" which playwright Morion Wishengrad was commissioned to write for the New Temple Synagogue, Yonkers, N.Y. will be presented in the synagogue May 21-22. The new \$750,000 building is to be dedicated early in May.

MUSIC for the offering has been written by Mildred Karden and Lucio Halasz is artistic and musical director for the presentation. Lucas living to stage director and choreographer, and Ming Cho Lee is set designer. The play is an adaptation of the Biblical legends of King Solomon and the riddle posed by the Queen of Sheba to test his wisdom.

The presentation of "Riddle" is the first offering in a program of music and arts planned for the Temple by its spiritual leader, Rabbi Abraham J. Klausner.

Show Out of Town

Duel of Angels

New Haven, April 12.

Super 1. *Super 1*, a new musical production of three-act drama by Jean Giraudoux, translated and adapted by their author, is being staged by the New Haven Theatre Company. The production features a cast of 12 actors, including a number of local talent.

American premiere of "Duel of Angels" indicates favorable potential. The London hit will need stepping up to achieve stand-out acceptance, however. The combination of performance and physical production somewhat overpowers the script per se and requires readjustment to achieve balance and become truly impressive.

Basically, the theme of this Jean Giraudoux-Christopher Fry drama is not startlingly new but the delineation of characters is well developed. The struggle between exaggerated purity and rationalized promiscuity involves a married woman who takes on lovers at will, but retains the virtue of another woman who becomes a disturbing element and eventual liberator of the loose one's husband.

In developing his thesis, author has introduced a variety of philosophies on the subject of human behavior. He has depicted licentiousness through a loose-living noble, the frustration of lost marital love through a "deceived" husband, the fallacy of false modesty through an overcautious partitioner of the theory and practice of love, and a powerful woman through the character of a wife who attempts to make her own rules for the game of adultery.

He has also removed the starch from a marital stuffy shirt in the form of a priggish jurist. Despite an apparent scattering of observations, they all seem to revolve around a common center.

Much of the dialog is reflective, and not too clear, especially since certain passages are too rapidly read. Moments of soul-searching similarly lose poignant value.

Costars Vivien Leigh and Mary Ure are striking antagonists in this verbal sets. Miss Leigh's cool calculation belies her role as the rationalizing one, while Miss Ure's enunciation on her own moral preservation. Miss Ure is properly the epitome of prudish purity. Both actresses represent outstanding feminine attractiveness.

Excellent support is added by Peter Wyngarde as a rakish nobleman, John Mervale as the cuckold, Alan MacNaughton as the individual-minded, Ludi Claude as the paragon lady's confidante and Margaret Bradshaw as an accomplice of evil practices.

The production is handsomely mounted in the original London settings of Roger Frazar. The Christian Dior costumes are resplendent and a variety of lighting hours have been blended effectively. Robert Helpmann's staging is precise and generally restrained, even in the highly dramatic moments. Through a technique of intermittent rapidity, it contains a number of colorful camera suggestive of framed works of art.

Bone.

So They Say

"Where in New York or Chicago could you climb a fig tree? I think you have more of a childhood in the south. The south was pleasant for me and I think that people have a feeling for the place where they had a nice time."—Lillian Hellman, author of "Toys in the Attic," explaining why she writes plays located in the south as quoted by Don Rose in the N.Y. Herald Tribune.

"I happen to like a number of playwrights as people. For some reason they bring out my protective and pedagogic instincts. I like to reassure them, to help them, to give them reading lists. In many ways they are to be admired for stamina, since to be produced on Broadway resembles nothing so much as being shot out of a cannon at a fragile net. One should not be surprised if the more sensitive dramatists tend to get a bit punchy. Most of them are generalizing hugely but life is short; experience seriously difficulty reading books, which necessarily limits their fund of general information on any subject not connected with the theatre or their own psychanalysis."—Playwright Gore Vidal, in an article in Partisan Review.

"For a playwright there is a different test to pass—the test of acceptance by the next generation."—Jacques Chamon, of the Comedie Francaise and visiting director of the Institute for Advanced Studies in Theatre Arts, in a lecture to the New Dramatists Committee.

"It is not unusual, especially in realistic or abstract modern plays, to see actors who turn their backs on an audience at the slightest opportunity, and mumble their lines as if their inaudibility were more interesting than the playwright's words and their backs more expressive than their faces."—Actor-director John Gielgud, in an article, "The Urge to Act—in Incurable Fever," in the N.Y. Times Magazine.

"I'm not an office actor. I have to be seen in a part on the stage."—George C. Scott, costar of "The Andersonville Trial," as quoted by Robert Watts in the N.Y. Daily News.

"I'm sure I'll make some people angry by saying this, but I believe that white people are dreadfully ignorant of Negro life in America."—Lorraine Hansberry, author of "A Raisin in the Sun," as quoted by Don Rose in the N.Y. Herald Tribune.

"Plays are cast like those Hollywood movies where they used to show you hundreds of people walking around Times Square and not one Negro. It couldn't happen."—Philip Rose, co-producer of "A Raisin in the Sun," as quoted by Henderson Claves in the N.Y. World-Telegram.

Only a very small percentage of the ticket buyers associate yesterday's events with today's politics.—Tammany leader Carmine De Sapio, explaining why the Broadway musical, "Fiorella," probably won't effect either major political party as quoted in The Host, a New York hotel and restaurant promotional publication.

Show on Broadway

Viva Madison Avenue!

Adeline Turner and Martin D. Fall present a production of three-act comedy in two acts of 20 scenes. The production features a cast of 12 actors, including a number of local talent.

Second-act trouble, the proverbial snare for hapless plays, is the undoing of "Viva Madison Avenue!" which opened last Wednesday night (6) at the Longacre Theatre. Adapted by radio-TV commercial writer George Panetta from his own novel about the ad agency dodge, it has an amusing premise, a moderately diverting first act and random laughs in the final scene, but goes awry in between. It's not strong enough for Broadway, but could conceivably be reconstructed into a funny film.

To a long-memorized former inmate of the Young & Rubicam salivary, where Panetta has been a copywriter for years, the play is a leading character. Joe Caputo and George Carver are transparently identifiable as the two Latin-blooded Katzenjammer kids of the radio-TV department. Joe Scibetta and the author himself. The spouting premise of the novel and the play is that these Little Italy emigres have infiltrated the Anglo-Saxon world of grey flannelled 15-percenter.

Joe, the untamed "embryonic genius" is the wistful, inspired, impulsive hero and George is his Dr. Watson, the slightly more civilized, sympathetic realist in whom he confides. The first act sets the characters of the two neo-Mafias, their dynamic but likable vices, and the nature of the advertising milieu. There are ample jokes, of both special and general application, but the two stalwarts aren't involved in any serious predicament and not much plot is set in motion.

The second-act scene in which the hero is assigned to direct a television spectacular for a big-budget beefy account brings the

first sense of reality. The effort is quickly lost, however, in a comically unplayable interlude in the agency viewing room, as the account executives watch the telecast in which the numbskull Joe doublecrosses his vengeful friend and jeopardizes the account.

Perhaps the playwright, sensing the weakness of his story, intended this scene to add excitement. The same intention may explain the following, extraneous sketch in which the two musketeers get involved with an inebriated dandy in a hotel room. The finale, involving race reviews from tv critics Jack Gould, of the N.Y. Times, and John Crosby, of the Herald Tribune, and a vital endorsement from a bartender acquaintance of the sponsor, is obvious and not funny enough to rescue "Viva Madison Avenue!"

Nitery comic Buddy Hackett, interlarded as the redoubtable Joe, is laughably simple and glib, and some of his lines about his eccentric offstage wife whom he calls "the Nut," are occasionally funny, if irrelevant. Costar Fred Clark is effectively intense as the bustling, regular-guy vice-pres.

There are also competent performances by Lee Kriger as the essentially passive side-kick, George, and by Frances Sternhagen as a doubtlessly authentic representation of a daffy agency secretary. Jed Allen as the glibbie lady-killer from the supply room, Paul E. Richards as the Italian-background office manager who collaborates with Connecticut-Whatchamacallit County commuting sales Jack Miner as a harassed casting director, Peggy Pope as the hotel room chigger and Carl Lee, William Windom, Robert Dowdell, Burt Berger, Richard Posten and Earl Rowe as brass-punching members of the Brooks Brothers set.

Aaron Frankel who took over the assignment during the frantic troupe tour, has supplied the best direction. William and Jean Eckert have designed the flexible scenic and lighting setup on what appears to have been a non-consumable budget, and Frank Thompson has provided costumes in kidding style.

The producers are Selma Tammer, formerly production assistant to producer Saint Subber and others, and her nephew, Martin J. Fell. They thereby rate a credit line in the annals of Broadway, if little else for their hopes and pains.

(Closed last Thursday night (7) after two performances.)

The Gazebo

London, April 5.

Harold Fielding in association with Mollie Gilliam presents a production of three acts in two acts of 20 scenes. The production features a cast of 12 actors, including a number of local talent.

A musicals run on Broadway. A Metro (14) version are the antithesis of this farce with the premise that marriage is something to laugh about. Londoners found "The Gazebo" hysterically funny after a slow and labored stage. Whatever success the show will have in the West End will be due largely to the skill and inventiveness of Ian Carmichael in the role

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).

The available rules will be repeated weekly until filed, and additions to the list will be made only when information is secured from responsible parties. The intention is to serve performers with leads provided by the managements of the shows involved rather than to run a lengthy list of blind items. This information is published without charge.

In addition to the available parts listed, the tabulation includes productions announced for later this season, but, for which, the managements, as yet, aren't holding open calls. Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading.

Legit

BROADWAY

"A Chorus Line" (D). Producer, Clifford Hayman (230 W. 54th St., N.Y. JU 3-4095). Accepting photos and resumes, through agents only, of British actors, c/o above address. Available parts: three character men, two character women, woman, 27.

"Author, Author." (MC). Producer, Joseph Kipnes, 500 Seventh Ave., N.Y. PE 6-8354. Accepting photos and resumes, c/o above address.

"Aspen Papers" (D). Producer, Alexander H. Cohen, 40 W. 50th St., N.Y. CI 6-0594. Seeking star for the male lead being played in London by Michael Redgrave. No further casting for three months. All casting to be done through agents only.

"Coach and Four" (R). Producers, Arthur Klein & Conrad Thibault, 51 James Theatre Bldg., 246 W. 44th St., N.Y. Accepting photos and resumes for youthful types. Mail to producers, c/o theatre.

"Donnybrook" (MC). Producer, Fred Herbert, 745 Fifth Ave., N.Y. PL 3-5500. Casting not scheduled to begin until July 15.

"Emperor Jones" (D). Producers, Theodore Mann, Leigh Conwell, Jose Quintana, 156 Bleecker St., N.Y. Title role available. Call Conwell (AL 4-2150) for appointment.

"Face Of A Hero" (D). Producer, Lester Osterman, 55 W. 54th St., N.Y. JU 6-5070; director, Alexander Mackendrick. Presently seeking stars for leads. Accepting photos and resumes c/o above address.

"Five In The Afternoon" (D). Producers, d'Ancona-Hilliard Productions (333 W. 11th St., N.Y.). Seeking young star as male lead; no further casting until he is set. Photos and resumes by mail only, c/o above address.

"How To Make A Man" (C). Producers, Jay Garon & Morgan Wilson (152 E. 42d St., N.Y.). Accepting photos and resumes by mail only, c/o above address.

"Leaves of Grass" (D). Producer, Theatre Guild, 27 W. 53d St., N.Y. CO 5-4170. Management reports that casting will begin in June.

"LHM" (tentative title) (MC). Producer, David Merrick (246 W. 44th St., N.Y. LO 3-7520). Casting director, Michael Shortliff. Available parts: title role, female singer-dancer, 16-20; innocent, fresh quality, male lead, 25-35; baritone, fine actor, gruff, sensitive, smooth, good looking, second male lead, jaunty, good singer-actor, available, homey, baritone, 40-50; flashy, good looking soprano torch singer 30-40; character Frenchman, 40's, gross, sensual, must carry tune. Apply through agents only in writing c/o above address.

"Little Moon of Alban" (D). Producer, Mildred Fred Alberg (c/o Milberg Prods., 200 W. 57th St., JU 2-8151). Accepting photos and resumes through agents only, c/o Tom Bonds, at above address.

"Midge Purvis" (D). Producers, Robert Fryer & Lawrence Carr (234 W. 44th St., N.Y. LA 4-2844). Available parts: handsome man, 20-25; large plump, slightly grey, woman, late 40's; beautiful, blonde, wholesome woman, 30's; girl 18; two boys, 9 and 7 or 8; young man, very efficient type; handsome man, 27; burly, grey-haired, florid-faced character man, 55; country club type; affected woman, 50; handsome, bland-looking male, middle-aged, handsome man, 30's; cynical man, 50's; crew-cut, dapper man, about 52. Apply through agents or send photos and resumes by mail only, c/o above address. Do not visit office without appointment.

"Peacock Season" (C). Producers, Leonard Roshin, William Darrid & Eleanor Saldenberg (14 W. 35th

St., N.Y. PL 7-5622). Currently casting stars in the leading roles with further casting to follow. Accepting photos and resumes c/o above address.

OFF-BROADWAY

"King and I" (MD). Producer, Jean Dalrymple (130 W. 56th St., N.Y. JU 6-2828). Auditions: April 15, Equity singers, men, 10 a.m., and women, 11:30 a.m. and children, 2 p.m.; April 18, Equity women dancers, 11 a.m. at Columbus Circle Rehearsal Hall 981 Eighth Ave., N.Y.

"Ignorance Abroad" (C). Producer, Robert M. Cavallo, Theatre East, 211 E. 60th St., N.Y. Y. director, Matt Chamber. Available parts: two women, 40-50; one English, one Texan, character man, English butler; character male, 40-50; English, ingenue, man, 25-30; English, 12 extras of various types. Apply through agents or send photos and resumes, c/o above address.

"Silent Rage" (D). Producer, Brett Warren, 247 W. 42d St., N.Y. BR 9-2591. Accepting photos and resumes of character man, 50's; young male, female, late 20's; female, 30's; young male, heartthrob type c/o above address.

STOCK

ALLENTOWN, PA.

Guthrie Playhouse. Producer-director, John Cameron (P.O. Box 1125, Allentown, Pa.). Accepting photos and resumes for Equity resident company and apprentices c/o above address. Those who have applied within the last two years need send only change of address cards. New York casting set for April 30th 10 a.m. to 4 p.m. at the Main Studios (123 W. 49th St., N.Y.).

ARDEN, DEL.

Robin Hood Theatre. Producer, Nick Morikides & Win Sharpley, Jr., 46 W. 10th St., N.Y. WA 4-7427. Accepting photos and resumes for Equity resident company of ten, and 12 apprentices c/o above address. Contact will be made by producer for appointments for auditions; principles, April 15-16.

ATLANTA, GA.

Theatre Under the Stars. Producer, Eric Mattson (Georgian Terrace Hotel, 658 Peachtree St. Atlanta, Ga.). Auditions April 19 at 4 p.m. for Equity men dancers, at Showcase Studios, 950 Eighth Ave., N.Y.

BEVERLY, MASS.

North Shore Music Theatre. Managing director, Stephen Slane (Pilgrim Productions, 242 W. 50th St., N.Y. Auditions today (Wed.) Equity singers, 10 a.m., male 1 p.m.; female, open call for female singers 2 p.m.; tomorrow (Thursday) 3:30 p.m. open call for female singers at above address. Also accept photos and resumes for apprentices by mail only c/o above address.

BOSTON

Charles Summer Playhouse. Producer, Frank Sagore (76 Warrington St., Boston, Mass.; DE 4-5093). Accepting photos and resumes for Equity resident company and apprentices c/o above address.

BRUNSWICK, ME.

Brunswick Summer Playhouse. Producer, Victoria Crandall (162 W. 54th St., N.Y.). Accepting photos and resumes for resident Equity company, soprano ingenue, character mezzo, soprano comedienne, also five male apprentices, c/o above address.

CANAL FULTON, OHIO

Canal Fulton Summer Theatre. Producer, David Fulford (60 W. 45th St., N.Y.). Accepting photos and resumes for the Equity resident company c/o above address. Auditions will begin April 11.

ETHRATA, PA.

Ethrata Legion Star Playhouse. Producer, Sal Papa (Elysian Productions Inc., 55 W. 92d St., N.Y.). Director, Stanley Beck. Accepting photos and resumes of character women, men and apprentices for Equity resident company, c/o April 30, at above address, by mail only.

HIGHLAND PARK, ILL.

Tenthredo Theatre & Music Theatre. Producer, Herb Rogers

(c/o Howard Hoyt, 100 W. 40th St., N.Y.). Accepting photos and resumes for Equity resident company principles c/o above address. Appointments will be made by producer for auditions, April 11-30 at Variety Arts Studio (235 W. 40th St., N.Y.).

HYANNIS & COHASSET, MASS.

Cape Cod Melody Tent & South Shore Music Circus. Pro-season manager, Joseph Beruh. Auditions today (Wed.), open call singers. Auditions tomorrow (Thurs.), Equity female singers, 9:30 a.m.; April 18, open male singers, 10 a.m. and females, 3 p.m.; April 19, open men dancers, 10 a.m. and females, 3 p.m. at Columbus Circle Rehearsal Hall 981 Eighth Ave., N.Y.

JONES BEACH, N.Y.

Jones Beach Marine Theatre. "Hit The Deck" (MC). Producer, John Kennedy (11 E. 44th St., N.Y.). Auditions: Equity female singers, 9:30 a.m., April 18, open male singers, 10 a.m. and females, 2 p.m.; April 19, open men dancers, 10 a.m. and females, 2 p.m. at Columbus Circle Rehearsal Hall 981 Eighth Ave., N.Y.

MOBILE, ILL.

Quad Cities Summer Theatre. Producer, Katherine Mondan (234 Mulberry St., N.Y.). Accepting photos and resumes for Equity resident company of eight and 10 apprentices, c/o above address.

OWINGS MILLS, MD.

Straubel Theatre. Producer, Larry Giles (104 E. Madison St., Baltimore, Md.). direction, Ron Richards, production mgr., Jeff Jackson. Accepting photos and 310 E. 60th St., N.Y. Equity calls. April 18-20, at 7-10 p.m.; April 21, at 12-4:30 p.m.; April 22, at 10 a.m.-4 p.m. at Variety Arts Studio (235 W. 40th St., N.Y.).

POTTSVILLE, N.Y.

Hotel Camp Timberland Summer Theatre. Producer, Harry Boardman, 33 W. 43d St., N.Y. LO 5-2674; director, Marta Beyer (PL 7-2629). Parts available for leading men and women who sing. Phone director for appointment.

PRINCETON, N.J.

University Players. Producer, Dale W. Bell (23 S. Edwards St., Princeton, N.J.). Accepting photos and resumes for Equity resident company c/o above address. All applications must be in by April 14. Interviews will be conducted April 22-23.

SULLIVAN, ILL.

Summer of Musicals. Producer, Guy S. Little, Jr., Box 185, Sullivan, Ill.). Accepting photos and resumes of experienced musical comedy talent for Equity resident company and apprentices c/o producer at above address. New York casting will be in early April.

THOMPSON, CONN.

Quadric Summer Playhouse. Producer, Bill Caskey (Box 276, Thompson, Conn.). Accepting photos and resumes for Equity resident company of eight and ten apprentices. Mail information c/o producer at Playhouse.

WASHINGTON, D.C.

Candlelight Playhouse. Producer, William Pullin (413 Boston Ave., Takoma, Md.). Parts available: ingenues, women, 30's; character man, 30, leading men, apprentices. Photos and resumes being accepted for the Equity resident company, c/o above address. Auditions at 2 p.m., April 18 at Variety Arts Studios (235 W. 40th St., N.Y.).

PACKAGES

"Girl Crazy" (MC). Producers, Guber, Ford & Gross (136 W. 35th St., N.Y. CI 5-1800). Accepting photos and resumes, c/o Marvin Kraus at above address.

Television

Artis Management Associates, 200 W. 57th St., PL 7-2157. Accepting photos and resumes for commercials and industrials every Wednesday 10 a.m. to 5 p.m. c/o Jerry DiGerontino at above address.

"Confidential Detective." Producer, Gerald Golden, c/o Modern Broadcasting (345 Fifth Ave., N.Y. Suite 604). Parts available for attractive model, tall showgirl type; overall off-beat character men. Mail photos and resumes, c/o above address.

"Last Cavalier." Producer, William Castevens (Lewis Maxwell, Room Agency, 14 E. 88th St., N.Y. PL 5-3657). Starring role available: considerable officer, 24; handsome, athletic, must sing, character man, 40-50, must play banjo. Apply through agents only c/o above address.

Seren-Vasanti Story (D). Producer, NBC (30 Rockefeller Plaza, N.Y. CI 7-6300), casting director, Edith Hamlin. Accepting photos and resumes c/o casting director at above address.

Legit Bits

Scene designer Jo Michener planned yesterday (Tues.) to Paradise Island, the Bahamas, where a theatre for which he drew the plans is being built by Huntington Hartford. He's due back tonight (Wed.).

Retired pressagent Leo Friedman sailed last Saturday (9) on a freighter for a four-month motor tour of Europe.

Author-director Howard Lindsay, who fractured his ankle about a month ago, shed the cast and crutches last week, and is using a cane to get around.

Herman Bernstein, general manager for "Sound of Music" and NBC's booking representative for the Hudson Theatre, N.Y., left yesterday (Tues.) for a 10-day vacation in Miami.

Producer and builder-realtor Joel Schenker left Sunday (10) for a week's cruise on a chartered yacht in Florida waters.

Alan Robert Barron, general manager of "At the Drop of a Hat" and his wife, Joan De Keyser, manager of the Theatre Guild-American Theatre Society play department, are vacationing in Nassau this week.

Julienne Marie will play the title role in "Gypsy" for a week next Saturday (16), while Sandra Church rehearses for a television appearance.

Claire Lane will present a one woman show "These Are My Loves," consisting of selections from Shakespeare, Thornton Wilder, Macbeth, Tennessee Williams, Maxwell Anderson and others at the Maidman Playhouse, N.Y., opening next Monday (18).

The Players Ring Gallery Theatre, Los Angeles, will present "Sunrise at Campello" opening April 29, with Steve Roberts in the FDR role and co-producer Ted Thorne making his first legit appearance in five years, in the part of Louis Melitery Hove.

Jack Koslun will direct two plays for producer George Patrick at the Lake Lucerne (N.Y.) Playhouse this summer. The first will be "Bus Stop" and the second an original of his own authorship.

Meredith Wilson left April 8 for a Hawaiian vacation, following his completion of the score for "The Unsinkable Molly Brown."

Settings and lighting for "Duel of Angels" will be designed by Roger Furse, with costumes by Christian Dior.

Henry M. Margolis planned to London last week to arrange a West End presentation of his and Martin Gabel's stylized production "Sweet Love Remembered." He's due back in two weeks.

Genea Gine will stage the dances for David Merrick's Broadway production of "Irma La Douce," scheduled to open next Sept. 29 at the Plymouth Theatre, N.Y.

"Author, Author," a musical with book by Sidney Michaels, is planned for Broadway production next season by Joseph Kipnes. The songs will be written by Harold Rome.

Salat Subber has acquired the legit rights to the "Foyles Tyler Book," A Garden of Cucumbers.

A post-Broadway tour of "Daisy in the Sun" is scheduled to get underway in Boston next Sept. 12.

Genevieve will begin a summer theatre tour in "Silk Stockings" next June 15 in Warren, O.

Paul Osborn's "Maiden Voyage," which E. M. S. Bloomgarden closed during its out-of-town tryout three years ago, is back on the producer's schedule in a revised version, temporarily titled, "The Time Is Yours."

Talulah Bankhead will return to Broadway next season as star of Robert Fryer and Lawrence Carr's production of Mary Cople Chase's "Midge Purvis."

A musical version of Shepherd Moad's book, "How to Succeed in Business Without Really Trying," is planned for Broadway production by Cy Feuer and Ernest H. Martin.

A full-length version of George Bernard Shaw's "Man and Superman," adapted by Jerome Kilty, is planned for Broadway production next season by Alison Ridley. Kilty will also direct. Miss Ridley was producer of the Group 20 Players, which operated from 1953-58 at Wellesley, Mass. College, but won't resume this summer, having folded with debts of approximately \$50,000. However, Miss Ridley asserts preparations are being made for Group 20 to return to Wellesley in 1961.

Robert E. Griffith and Harold E. Priore are planning a musical about the credit-card industry, which they intend calling "Carle Blanche." The book is to be provided by Albert and Frances Harkoff, the music by Mary Rodgers and the lyrics by Marshall Barer.

Samuel French will publish the

stock and Amateur rights for Theodore Apostol's drama, "Come Share My House."

Harry Horner will direct, design and light the forthcoming production "How To Make A Man."

Habima Haklana, the country's only Hebrew Theatre, is preparing its newest production, "The Noses Tightens," to open May 7 in New York.

Ted Rouser has been granted membership in the Conference of Personal Managers.

James Starbuck, choreographer of "A Thurbur Carnival," will again stage and choreograph the Buick Industrial Show.

Joan White, a director of the Berkshire Playhouse, Stockbridge, Mass. has flown to London to scout productions for the summer season.

Alvin Epstein will form an off-Broadway repertory theatre combining the performing skills of mime and acting.

Forrest Tucker continues as star of the touring company of "The Music Man" until mid-1961, under terms of new contract.

The Prodigal, the Jack Richardson drama at the Downtown theatre, N.Y., will be presented the week of June 4 at Boston's Charles Theatre, under the sponsorship of the Boston Arts Festival.

The production staff for the Bly Productions revival of George Gershwin's "Oh, Kay" consists of co-producer Hortram Varborough, director, Donia Krupka, choreographer, Dorothea Freitag, musical director, Don Jensen, settings, Pearl Sommer, costumes, Richard Nelson, lighting.

Ruth Cagle has become press-agent for H. L. Homan's associate.

Peter Wechsler will adapt David Hare's original designs for "The Winter's Tale" to the American Shakespeare Festival's new stage. Hare is being treated for hepatitis at Columbia Presbyterian Hospital, N.Y.

Edward Everett Horton will star in "White Sheep in the Family" at the Drury Lane theatre, Chicago, for two weeks opening May 3.

The Brooks Costume Co. has presented to ANTA the costume worn by Clarence Derwent in the City Center revival of "Lute Song," his last stage appearance.

Philip Rosenberg will design the settings and Ruth Morley the costumes for Stratton Productions and Linda March's production of the George Taber comedy, which Geoffrey Holder will choreograph.

Larry Kerr, top-featured lead in "West Side Story," will receive star billing when the musical re-opens April 27 at the Winter Garden Theatre, N.Y.

Director Edward Greenberg has been signed as associate to producer Edwin Lester for the 1960 season of the Los Angeles Civic Light Opera Assn.

Boris Kogan has been signed as musical director for the Casa Manana Theatre in Fort Worth, Texas.

Edward Gordon will be production supervisor of the N.Y. Shakespeare Festival.

Robert Gold, Sheldon Baron and Dorothy Olin have joined Lore Note as associate producers of the Harvey Schmidt-Tom Jones musical, "The Fantasticks," opening May 3 at the Sullivan Street Playhouse, N.Y.

The Living Theatre plans to extend its spring repertory program with the addition of "The Theatre of Chance," "Women of Trachis" and "The Marrying Maiden."

The recent "My Fair Lady" supplement in the N.Y. Times was prepared by the Arthur P. Jacobs Co., Inc., and the Lawrence Weiner & Associates, Inc., advertising agency assisted in its planning and preparation.

Frene Dufley left New York last Sunday (10) for London, where she's to appear in "The Crowd Has No Idea," slated for a May 23 opening.

Bits From London

London, April 8. Alce Guttenheim will return to the stage for the first time since 1936, as Lawrence of Arabia in "Ross" at the Haymarket, opening May 8.

A representative of the Univ. of Indiana is in Britain buying up original stage manuscripts from British playwrights.

Robert Beatty is to take over from Michael Redgrave in "The Aspern Papers" next month.

French tragedienne Marie Bell, was guest of honor at a luncheon given by the International Theatre Assn.

"Make Me An Offer" has chalked up its 100th performance at the New Theatre.

Broadway

Writer Alan Green, of his maiden visit to Italy.

Trudy Goff departs Manhattan at end of April to serve Vienna's Arts Festival during May and June as publisher, sending foreign periodicals.

Times theatre lady fans, the General Corp. are staging a luncheon April 23 at the Hotel Commodore with proceeds to the Actors Fund Home at Englewood, N.J.

St. Westland, producer of "Tartan of the Magnificent" in New York from London, has located the film in Kenya, Africa, with intentions moved to the British capital.

Carol Kessler, former N.Y. actress, now lives in England as a housewife. Ed McPherson, alchemist on visit here and under way to start operation at N.Y. Hospital.

Earl F. Berg, founder and director of the Chautauque Opera Singers, has resigned his duties there to accept a professorship at Union Theological Seminary, Union, N. J.

Thelma Johnson, widow of Arthur Brisbane, late VARIETY staff, who have a daughter, is in the Police Bureau of Santa Anita Ave. and is being transferred to the San Francisco shore.

Bardolmer Ben, Culler's son-in-law, at Town Hall April 24. Culler has sung on Broadway opposite Mary Martin in "One Touch of Venus" and the role of "Cullin" in "La Bohème" all over the country.

Elaine Mullen, planned out to London Sunday 10 to appear on the lead in the BBC-TV presentation of the premiere of Sir Arthur Bliss' opera, "Thomas and the Angel." She's the only American in the cast.

Rosalyn Kraemer, wife of the new season music critic of N.Y. Times, Harold Schonberg, compiled list of 400 recordings, by ballet titles, for current Dancer Mag. Rosalyn is such research ever at longed.

Mrs. Barbara Madison, Scher, niece of the late Max Winslow, sometime p. of Irving Berlin's music company, being leted May 22 at Queens Terrace for her long-time efforts in helping such big boomers.

Add Lenny Bruce's after reading the VARIETY critique of him to his Blue Angel audience, the comedian declared "VARIETY is known as the bible of show business, from now on I'm an atheist, if that's what they think of me."

Even before the Zeckendorf take possession of their just-acquired St. Regis Hotel, Webb & Knapp, owner corporation, has made a deal to sell the ground and building to the Krattier Corp. with a 200-year leaseback to the Zeckendorf Hotel Corp. subd. of R.A.K. Bert E. White, an expert in tourism, American Express and cruise ship background, is the new v.p. and g.m. of the recently formed Marco Polo Club, membership dining in the Waldorf Astoria on the site of the longtime Men's Bar. Club will be stag for lunch, females okay after 4 p.m.

Author-lecureur Cornelius Vanderbilt Jr., who commutes between Florida and his New York base, has joined Aeronautics Intl. Corp. a Fort Lauderdale (Fla.) manufacturing organization, as a veepee and director. He will be liaison executive between Aeronautics and its civilian customers.

Raimond Orrelli, well known in Manhattan as a dancer with Agnes De Mille, Katharine Dunham and N.Y. City Center Opera, is marrying in her native Italy on April 18. The groom is the brother of the theatrical family, Bruno Biondi, whose mother is princess of the Perugia Chamber Music Society.

Singer and vocal coach Eddie Miller will be back at his usual stand this year for the 45th season. He'll again open the annual Friary testimonial dinner with "Here's to the Friary" composed by Victor Herbert & Charles Edwards Cooke. Guest of honor at this year's soiree at the Hotel Astor, May 1, is Dinah Shore.

For the first time in decades Jimmy Durante is bailed at the St. Moritz Hotel on personal invitation of the management, including a pitch that the Central Park South hotel's location was more conveniently situated in relation to the Schaefer current (Copehaha engagement). The Hotel Astor offers a new-bellings, maps, security officers, and a—indicated a poem in Durante's wishing to know who he "discovered" them, having always been a regular at the Times Sq. bunnies.

Understand that when the Serge Zeckendorf interests take over the Hotel St. Regis, many a move in New York business will be made at the v.p. of the hotel and his son, Paul Hoy, departing the

Hotel Ambassador (East and West, Chl., also recently acquired Zeckendorf operations, to join Col. Henry Crown's General Dynamics Corp. Max Blouet continues as v.p. and g.m. of the Ambassadors and Gene Barrett ditto of the Sherman.

Arthur Hombrow Jr., independent film producer, heads a show business Theatre Advisory Group to the Hopkinton Center, Dartmouth College, assigned to plan the college's educational and cultural center, which will provide theatre facilities for the creative and performing arts. Other participants include Harry Ackerman, Moss Hart, Leland Hayward, William Inge, Lawrence Langner, Sidney Lumet, Jo Mielziner, Robert R. Ross, M. S. Silver, Jessica Tandy, Seymour Chaskin and Fred Zimmermann.

Berlin

By Max Horbin
7811264

Loth Riefenstahl is to remake her hit picture "The Blue Light," it's reported here.

Faramour's "Swing 17" got the valuable label by West German pic classification board.

Famille Schorschmann, popular German to series, is to be made into a theatrical feature film.

Jan Kiepura headed the March program of Friedrichstadt-Palast in the Soviet sector of Berlin.

Fritz Lang and Oskar Heer, writers, currently working on script of C.C.T., 1,000 Fens of Dr. Mabuse.

Paul Hildebrandt, director of Filmtheater Wien here, new chairman of Assn. of Berlin Cinema Owners.

Documentary film director Herbert Viktor off to Tokyo to shoot Teahouses Temples and Skyscrapers there.

Ina Bauer, German skating champ, given screen test at Kurt Ulrich Productions here. She is to be starred in a German ice revue pic.

Paul Rulha (London) and Amos Vogel (N.Y.) are among the members of the jury at forthcoming Mannheim Cultural and Documentary Film Week.

Bruce Millholland, original author of stage, screen, radio and tv comedy, "Twentieth Century," invited by Berlin Film Festival to be a guest of honor for the 12 festival days June 24-July 5.

Joachim F. Berendt, head of Südwestfunk's (South-West German radio station) jazz dept., will visit the most important U.S. jazz centers April through July and report about them for German tv.

Las Vegas

By Forrest Duke
DU 4-4000

Billy Snyder joined Bill Miller's staff at the New Frontier, and will be host in the Cloud Nine lounge.

Dave Apollo, perennial entertainer in the Desert Inn lounge, expanded his musical group.

In honor of Dick Shawn, El Rancho Bar, 20th-Fox will give a special prem. "Wake Me When It's Over" here.

Connie Russell set to be featured chimp in the Sid Caesar show at the Riviera May 2. Comedian Johnny Haymer and other Earl Wild also on bill.

Stuart Rose, production singer at the Sahara, being paged by Lucille Ball for the Broadway show she's planning.

George Arnold turned down an offer to tour "Reveries on Ice" in Japan when producer Marty Hinks lifted his option.

Boston

By Guy Livingston
(423) 1812 Bldg. DE 9-7360

Norm Crosby in long run at the Surf Revue.

Fred Petty booking Cape Cod straw hat niteries again this season.

Stanley Mineirah, night spot owner, to San Francisco for visit with medical son.

Boston Symphony officials ironed out "apparent misunderstanding" in Tokyo involving programs for the next visit there in May.

Boston Opera Assn. racked up biggest sale on record for the Boston season by Metropolitan Opera at Metropolitan Theatre one week ago Monday 18.

Bruce Yorkie of Gahlin Productions, and G. Sheldon Balluch, Dickinson Film Productions, Boston, acquired film rights to "The Nile Spire" by Anita Engle, and plan shooting in Israel this fall.

Jerome Rosenthal's Show of the Month Club expanding to N.Y. where Jack Yorkie, former librettist manager in Boston, now at the Curt, N.Y., will head up the N.Y. Show of the Month Club. New offices are being opened in Manhattan.

London

(Hyde Park 496123)

Sam Merv off to the Continent after a six-month stint in London. Allied Film Makers' new production is "Man in the Moon," with Kenneth More starred.

Nat Cohen and Stuart Levey, Anglo-Amalgamated, lupper, hosted a Savoy supper party after West End launching of "Peeping Tom."

Deane & Phillips named press reps. for United Kingdom. Film Distributors and handling publicly for the Vantage production of "Oscar Wilde."

Associated-Press is to make a three-reel in color of the Royal wedding on May 6 which will be available in U.S. some three days after the event.

Astron Laura Thourne arrived at present of "The League of Gentlemen" in a Savoy Express armored van wearing a dress made of 350 new pound notes.

Frederick Brinson back to N.Y. after completing arrangements for a Broadway presentation of "Wrong Side of The Park," current hit at the Cambridge.

Visitors to London last week included Martha Iver, Nathan Cohen, Toronto Star drama critic, and Robert Weiss, international director of Warner Bros. Records. Anglo-Amalgamated is to film James Barlow's "The Patriots," which is to go into production this year with John Burtin as producer and Lewis Gilbert as director.

Walt Disney's "Toby Tyler," which opened in the West End last week, was screened in the Bertram Mills Circus ring last Sunday 9, the proceeds going to Bristol orphans.

Maxwell Armer, Columbia's talent exec. in from Hollywood for confabs with Mike J. Frankovich on the company's upcoming production program and to once-over the London legit scene.

Mitra is presenting extra matinees of "Ben-Hur at Empire, Leicester Square, during the period of the Princess Margaret and Anthony Armstrong-Jones wedding celebrations.

Palm Springs

By A. P. Scully
(Tel. Palmview 41123)

Charlie Farrell's Raquet Club expanding.

Julie Taurang now in real estate at Rancho Mirage.

New home of Tony Curtis and Janet Leigh rubbed before they had it completely furnished. Pulse, Show won't have Walter Winchell as this year's m.c., Art Linkletter taking over there.

Mike Carter signed by Bill Hulten and Ray Ryan as camera specialist of their African club.

Clark Gable teamed with Bermuda Dunes' pro who knocked off a 64 for new golf course record.

El Dorado building a distinguished guest's bungalow and he can have it when he's an expert for the rental price. It might help him to know that he has remained a mountain, facing the bungalow, "Ike's Peak."

Scotland

By Gordon Irving
(Glasgow) REARden 5508

Robert Wilson will head summer stint at Tivoli, Aberdeen. BBC planning Friday morning magazine on sound radio with W. Gordon Smith producing.

Peter Duggan, resident megger, quitting Glasgow Theatre, Glasgow, after summer season.

"The Grass is Greener," by Hugh Williams, to King's Theatre, Glasgow, with author heading cast.

"Oklahoma," in Todd-Ao only now reaching Glasgow because of lack of projection facilities. It's at Regal Cinema.

"Operation Petticoat" doing solid hit at city-center Odeon Glasgow. Cary Grant hyped interest with his recent personal and submarine junket.

Bermuda

By Chummy Zotti
(Pembroke Hotel, Pembroke)

At Clay House Inn, the Trappist Revue featuring Sabu, the Afro-Cuban drummer.

Comedian Johnny Gilbert closed first engagement at the Inverurie, followed by comedienne Anne Russell.

First official function in the Bermuda season of the almost-finished Bermuda Hotel in open April 15 will be the annual Floral Pageant Ball April 25, featuring the music of Gerald.

The ABC club's concert on "The Influence of the Negro in American Music" featured Frank Heppinstall's Allegretto with Garland Landy and the Golden Harmonies with Alina Jarmon.

A May 1 opening tentatively

scheduled for the Angel's Grotto, presently being rehabilitated by realtor Ben Raga, the new owner. The long-closed nitepot will be managed by Yeaton Osterbridge.

Hugo Pedell here briefly to check both of his groups—one at Castle Harbour under Gene Harris and the other at Elbow Beach under Doug Talbot—before moving on to the West Indies and more beaching-out.

Met Opera's Jean Madeira at the City Hall Auditorium accompanied by her husband, Francis Madeira. Pre-sold attendance was headed by the Governor, Major General Sir Julian Gascoigne and Lady Gascoigne.

Newly-formed Bermuda Festival Theatre Guild—designed to succeed the 30th Anniversary Festival Theatre company—now proposes five, rather than three summer productions, scheduled for between mid-March and end August.

Tony & Eddie opened fourth engagement at the Pirates' Den, a hectic fly-in from Las Vegas. Former owner and manager Dave Barber took care to sign them for an 18-week stint before he sold out.

Paris

By Gene Moskowitz
(66 Am. Bristol) NYP 5020

"Operation Petticoat" (U) in for good reviews and big.

Rene Clair again chosen as the press of honor on jury of Venice Film Fest next August.

Hartline Rosset taking over legit lead in long-run "Cherie Noire" which moves to Capucines Theatre from Bouffes-Parisiens.

Auguste Le Breton, ex-actor, writer of the hit pic "Bibi" doing his first play, "Monsieur Duplant," which will star Arletty.

Another un-called last pic script in the late Sacha Guitry is being made by Ralph Habib. Called "Slap Thiel," it is about pretty cranks at work on the Riviera.

Surprise party held on the stage of the Saint Georges Theatre to fête the 103th performance of "Patate" the wacky Marcel Achard hit which came a cropper on Broadway last year.

French-Russian pic, "Normandie Nue" to play in Switzerland. This is the first time anything Russian in film fare will play in local Swiss houses though the Locarno Film Fest has Russian pic in competition.

Ante Gianni Esposto adapting two scripts that he will co-star in with his wife Pascale Petit. They are "The Face of Love" from an original by Jacques Lantieri, and "If You See the Sea" from a book by Vahé Katcha.

Young producer-director-writer Joseph Lishonsky says that his pic on the film milieu "Le Passeur: A Crabes" (The Crab Basket) is being boycotted by the distributors here, and that he will also distribute it himself.

A novelized version of Federico Fellini's hit Swiss pic, "La Dolce Vita" (The Sweet Life), already out here. It is called "La Douceur De Vivre" (Sweet Living) and was adapted by Lo Dura with even some scenes cut from the pic included. Juillard published.

Heus of playwright Georges Bernanos using the producer, Jules Burdon, of "Dialogue" (Camelot), saying that this adaptation of Bernanos' play is more like the book from which it was adapted than the play. They want the title changed to that of the book of Madame Van Lefort, "The Last to the Gallows."

Minneapolis

By Bob Ross
(409) Xerxes Ave. So., WA 6405

The Flame has Brenda Lee.

St. Paul Civic Opera Co. presented "Kismet."

Met Opera's Barbara Meister here for concert.

Edith Bush Little Theatre presenting "The Heiress."

Shiptad-Johnson "Ice Follies" in midst of Arena 24 performance engagement.

Art Bonnier resigned as Ted Mann circus rumbumper to handle "Ben-Hur" exploitation in area.

Minneapolis Symphony's season final Sunday twilight concert featured St. Olaf Lutheran College Choir.

Annual Sports Travel & Boat Show, with 17 stage acts, drew huge crowds for 10 days at Auditorium.

Circuit owner Bessie Berger speaker at Northwest Variety club's monthly meeting, tiding of his recent Mediterranean cruise.

Hollywood producer Bert Green, localite here with three daughters for Twin Cities' opening of his "Boy and the Pirates" in which his 10-year old Susan appears.

Hollywood

Van Heflin off to Nansen. Howard Keel left for London. Jack Mahoney taking singing lessons.

Ronald Reagan on month's G8 tour.

Michael Blankfort in Mt. Sinai with hepatitis.

Claire Bloom to Munich for "Royal Game."

Rod Steiger on route to Rome for "The Untold Story."

William Scherer asked Ray Stark's Seven Productions.

Ronald Wilson in from London for confabs with Roger Corman.

Linn Underker new publicity director of Brynagrod's "Day of the Gun."

William Wyler and spouse leave April 25 for Paris and Cannes Film Fest.

Charles Longberg switched tab of his tribute process, Screenescape, to Clarendon.

Walter Maslow asked to Madrid to report for Samuel Bronston's "King of Kings."

Janet MacDonnell will be guest soloist at 40th annual Easter Service at Hollywood Bowl.

Herbert G. Luft appointed historian of L.A. County's Committee of Hollywood Motion Picture & Television Museum.

Alan Dinehart swings from agency work to Hanna-Barbera Productions as associate producer on new ABC television, "The Flintstones."

Samuel Goldwyn, due back Friday 15 from Europe, will be keynote speaker at sixth annual Samuel Goldwyn Creative Writing Awards ceremonies May 3.

Chicago

(DeLuxe 74004)

Vic Wilcox, ex-VARIETY staffer, to the Aaron Chusman privacy.

Joe Diehl, CBS sportswriter, gets out his West of Broadway tome April 21.

Paul Muller's Sun-Times tv critic, topped the National Headliners award for his video reportage.

George Maurice Bonn, vet European cafe greeter, set for hosting at the Centraux, new club for the ad gentry.

St. Handwerker, ex-B&K publicity dept., now a freelance and looking for Le Bistre and Trade Wines cafes.

Off-Broadway thesp Anthony Holland added to cast of "Too Many Hats" revue at Second City cabaret-theatre.

Buttery of the Ambassador West Hotel marking 23d anni as a dine-and-dance, poshery, with Ralph Rogers Latino beats continuing.

Carol Channing, originally booked for three frames, wound her "Show Business" revue at the Fringer after nine weeks to sharp biz.

Ruth Bailey, producer of Cherry County Playhouse, Traverse City, Mich., in last week on her annual talent search and then off to the Coast.

Clark Theatre's second anni hall of fame poll of patrons named Joan Crawford, Gary Cooper, Humphrey Bogart, Cary Grant and Ingrid Bergman.

Variety Club of Illinois, Tent 28, saluting first assistant chief baker Nat Nathanson (local Allied Artists topper) with a Saturday 16 feed of the Pick-Congress.

Philadelphia

By Jerry Gaghan
(319 N. 18th St., LOU 4-4040)

The comedy team of Fisher and Marks over to Germany to work the military bases.

Shelly Berman will appear at University of Pennsylvania's Irvine Auditorium, April 21.

The "Miss Greater Philadelphia" contest scheduled to be held in Stanley Warner house throughout the city.

The Cameron Highlanders and the Cuddersham Guards Regimental Band parted to play the Arena, Sept. 20.

Pearl S. Buck to be honored at a testimonial dinner at Bellevue—Stratford Hotel, May 3. Oscar Hammerstein 2d is honorary chairman.

Hugh McCauley Miller Jr. called his Academy of Music poet. He directed the highly successful Anniversary Ball for the last three years.

Louis Hood publicity director of the National Symphony, Washington, D. C., named public relations director of the Philadelphia Orchestra.

Jack Harris sold his Pennsylvania property and dropped the lease on the Valley Forge studios to shift his base of operations to the West Coast. With three pic already completed, Harris is now working on his fourth, "Rip Van Winkle in the 21st Century."

OBITUARIES

ALMA KRUGER

Alma Kruger, 69, vet stage-radioscreen actress, died after several years of ill health in Seattle April 5. After appearing prominently in the Shakespearean theatre with such greats as Robert Mantell and Sothern and Marlowe, for some years thereafter she toured nationally in such towns as "at and the Canars" "The Heart of Maryland" and others.

Returning to Broadway, she became a permanent member of the La Guardia Civic Repertory Co., also appearing with the Theatre Guild and in such radio serials

for Irving Berlin in his show, "Yip, Yip, Yaphank."

His wife, son, two brothers and a sister survive.

JOHN CHARLESWORTH

John Charlesworth, 25, actor, committed suicide April 2 in Birmingham, Eng. As a child star he appeared in a number of films including "Tom Brown's Schooldays," "The Oracle," "The Blue Peter," "Yield To The Night" and "The Angry Silence."

He also was active in tv and stage work and was seen as the young boy in "Background." He

exhibitor, died April 3 in that city. A native of Sicily, he came to the U.S. in 1901. In 1908 he organized the Fantine Company in Charleston which now operates six theatres.

His daughter survives.

JOSEPH RUDZINSKI

Joseph Rudzinski, 86, owner-operator of the first film theatre in South Milwaukee, died recently in Milwaukee following a heart attack. Born in West Prussia, he came to the midwest in 1880 and opened a nickelodeon in 1906 in South Milwaukee—its first theatre.

Surviving are his wife, son and daughter.

JUAN N. TORREBLANCA

Juan N. Torreblanca, 82, veteran band leader, died of a heart attack recently in Mexico City. He was the first Mexican musical director to go on overseas tours with typically national groups of singers and musicians. He toured the U.S., Europe, Central and South America.

His wife survives.

HARRY D. MORGAN

Harry D. Morgan, 81, onetime vaude minstrel and a pioneer Hollywood cosmetics manufacturer, died April 3 in Oakland, Cal. He trouped with minstrel shows before World War I, then founded Morgan Laboratories in Hollywood. He retired in 1953.

Wife survives.

PERCY HUNTER

Percy Hunter, 65, circus clown, died April 4 in Worcester, Eng. He worked for Becton Mills' circus for over 40 years. He retired in 1955 but was called back for presentation of Royal bouquets.

Survived by wife and two daughters.

PAUL D. KEARNEY

Paul Dean Kearney, 28, drummer and vocalist with the Seattle McKays band of Dallas, was killed March 27 in a Fayetteville, Ark., motel room when a pistol he was handling accidentally discharged.

Survived by his mother and a brother.

GLEN B. GALLAGHER

Glen B. Gallagher, 51, former actor and cameraman, died of a heart attack March 31 in Hollywood. Prior to becoming an actor, he was a N.Y. photographer's model.

Father, brother and sister survive.

OSCAR O'SHEA

Oscar O'Shea, 78, vet actor, died April 4 in Hollywood. He had appeared in many motion pictures, including "Captains Courageous" and "Rosalie," but had been living in retirement since 1951.

See survives.

JAMES S. METCALFE

James S. Metcalfe, 54, vet stage and screen actor, died of a heart attack April 2 in Northridge, Cal. His wife, former actress Dorothy Fite, and two daughters survive.

Frank Donnell, 66, former producer of burlesque shows, died March 26 in Fort Ann, N.Y. For many years, he owned and produced his own shows on the Mutual and Columbia circuits. His wife, known professionally as Frances Farr, survives.

Arthur Benjamin, a pianist, composer and conductor, died April 9 in London, England. His works included the opera, "A Tale of Two Cities," and a new opera, completed at the end of last year, based on Moliere's play "Tartuffe."

Father, 78, of Lou Levy, head of Leeds Music, died in Miami Beach April 11 after suffering a stroke. George Levy, associated with Lou Levy and Leeds Music, and two daughters.

Alvin Randolph, 61, projectionist at the Dea Moines (Ia.) Theatre for 40 years and secretary-treasurer of Local 196 of the Projectionists Union, died March 31 in Des Moines. His wife, daughter and brother survive.

Joseph S. Golden, 30, a French born player in the New York Philharmonic, died April 4 in New York, after a long illness. His wife, mother, brother and two sisters survive.

David McGowan, 80, longtime stage manager of Loew's Theatre, Akron, O., who retired four years ago, died March 30 in Cuyahoga Falls, O. His wife and sister survive.

Harry M. Murphy, 63, co-owner of the Kimmons Hotel, Albany, and a familiar figure to thousands,

died March 30 in Albany. Surviving are his wife and brother.

Mrs. One Wilson Brown, 73, "Ziegfeld Follies" girl in the early 1920s, died March 31 in Hollywood, after a long illness. Her brother survives.

Mother, 82, of Busley Crowther, film critic of The New York Times, died April 11 in New Rochelle, N.Y., after a long illness.

George Urle Scott Jr., 32, theatre promoter and son of vet artist, died March 25 in Glasgow. His wife survives.

Lioret Maroon, 61, former BBC announcer, died March 31 of a heart attack while holidaying in Scotland.

Widow, 90, of Dr. Martin A. Leese, founder of WMAL, at Washington's first radio station in 1926, died April 3 in Washington.

Wilbur Paul, 53, longtime set dresser at Columbia Pictures, died April 3 in Hollywood. Wife, father and brother survive.

Father, 66, of Norm Krafft, farm service director of WGN, Chicago, died March 31 in River Forest, Ill.

Wife, 27, of actor Ray Michael Collins, died April 3 in an auto accident in Manchester, Eng.

Equityites' 'Boycott'

Continued from page 1

about 30 Equity members which read "Wish to make you aware of labor controversy at Stark Club. Prestige of theatre will suffer if our allegiance to labor movement is open to question. Urge you weigh Stark Club invitation most carefully."

Billingsley's labor problems with the waiters and chefs' unions date back to 1957. After almost three years he succeeded in having the courts restrain the round-the-clock picketing. The Musicians' Union is also involved because of the band at the Stark concurrently.

Loyal Stark Club patrons like Ethel Merman, who had acknowledged receipt of the invitation and had accepted, subsequently wired regrets. Only two of the 66 legit players—past Tony winners and the 1960 nominees—came. Nancy Kelly and her husband Warren Carr, also showed up, she was a Tony winner for "The Bad Seed" but is currently not appearing on Broadway. Peggy Cass, honored with a Stark Club party recently, being on the Equity board also wired regrets. Some 20 invited newspapermen attended.

Michael Sean O'Shea, who is an exec with Searlidge (the Billingsley subsidiary) resigned as p.a. for the American Theatre Wing under whom suspends the Tony Awards' annual shindig is staged. The awards dinner is slated for April 24 at the Hotel Astor. ATW president Helen Menken subsequently stated the Stark Club party was not "authorized."

Equity exec sec Duncan says he knows nothing about Billingsley using him and/or his union.

German Theatre

Continued from page 1

sudacious producer Roger Planchon, a seminal influence even on a man like Jean-Louis Barrault.

In Italy, Blau worked with the decade-old Piccolo Theatre of Milan. "Like most of the new theatres in Europe, it has been influenced by the forces of East Berlin. Italy lacks new playwrights. In fact, it lacks a serious theatrical tradition. The Servant With Two Masters proved to be a hit but it is not the sort of work the Piccolo was formed to produce, although it is a fine example of Italian comedy."

Blau found "The London theatre most depressing. There is not much activity, and the Old Vic lacks heart and leadership. Its actors are restive and tired. They think its Shakespearean productions lack sufficient excitement to be much more than mere ritual. The most interesting theatre in London is Joan Littlewood's. She seems to me to be the only person in England in the theatre with something to say." Blau considers her productions "somewhat amateur," however, compared to those of his own Fronto company.

MARRIAGES

Rita Farrell to Paul Wilson, London, April 2. Bride is a dancer; he's a cameraman.

Mary Lou Margaria to James Jannopoulos, Las Vegas, March 26. Bride's a receptionist with NTA; he's a Fox West Coast banker.

Tanya Thompson to Bert Hugheson, Union N. J. April 1. Bride is with NBC; he's with Frank Muscarella.

Molly Bower to Dennis H. Kunk, Madras, India, April 8. Bride was formerly with legit lighter Jean Rosenthal's office; he's with the American Consulate there.

Miranda Kilmar to Michael Cormack, Withamham, Sussex, Eng., April 2. Bride is a thesp; he is in tv production.

Anne McPartland to David Harrison, London, April 2. He is an actor.

Judy Kenny to Harry Harbour, London, April 8. Bride is a singer; he is son of Sam Harbour, manager of the London Coliseum.

Elizabeth Forsling to Leven A. Harris Jr., April 6, Dallas. Bride is in public relations in Dallas, formerly radio-tv editor of Newsweek and director of program & talent development for ABC-TV in New York; groom is exec vicepres and g.m. of Dallas department store, A. Harris & Co.

Lorraine (Frenchy) Trudelle to Marty Allen, Klamath Lake, N. Y., April 9. Bride is reservations manager of the Concord Hotel there; he's a member of the comedy team of Allen & Rossi.

Anne Kaufman to Irving Schneider, April 7, New York. She's the daughter of playwright George S. Kaufman; he's the general manager for legit producer Irene Mayer Selznick.

BIRTHS

Mr. and Mrs. Herb Steinberg, son, Hollywood, April 2. Father is publicity manager at the Paramount Pictures studio.

Mr. and Mrs. David Macbeth, daughter, Newcastle-on-Tyne, Eng., March 24. Father is a disk and tv singer.

Mr. and Mrs. Joseph Munson, son, New York, March 30. Father is master electrician for the Broadway production of "Five Finger Exercise."

Mr. and Mrs. Vincent Washburn, son, Washington, D.C., March 30. Father is manager of government relations for National Assn. of Broadcasters.

Mr. and Mrs. Arthur Hiller, daughter, Hollywood, March 31. Father's a tv director.

Lord and Lady Foley, daughter, London, April 3. Father is Adrian Foley, pianist and composer.

Mr. and Mrs. Mark Lustica, daughter, Hollywood, April 3. Father heads his own ad agency.

Mr. and Mrs. Daniel M. Bernheim, son, South Orange, N. J., March 26. Father is a v.p. of Reach, McClinton & Co. ad agency.

Mr. and Mrs. Bob Leonard, son, West Hartford, Conn., March 16. Father is program director of WRNB Radio there.

Mr. and Mrs. Bush Williams, daughter, Pasadena, April 6. Father's an actor.

Mr. and Mrs. Peter Russell, daughter, Hollywood, March 26. Mother is stock actress Barbara Mansfield, father is a stock and tv thesp.

Mr. and Mrs. Steve Neers, daughter, March 31, North Tarrytown, N. Y. Father is assistant to Griffith Johnson, MPEAA vice president.

Mr. and Mrs. Dwight Weist, son, April 3, Norwalk, Conn. Father is an actor.

Mr. and Mrs. Joseph Foley, son, April 8, New York. Father is tv salesman for Avery-Kneidel, station representatives.

Mr. and Mrs. Craig Fisher, son, April 8, New Rochelle, N. Y. Father is associated producer of CBS' "Woman" series.

Power Politics

Continued from page 1

back to Italy and called in the La Scala management—who told him they didn't want any part of the tempestuous soprano. Besides, they pointed out, she is using La Scala for having fired her when she walked out on a performance a year or so ago, with the case due to come up in the courts in a month or so.

Much ado. Many telephone calls. Many telegrams. And now it's all set. The Scala will go to Moscow as a harbinger of Italy's culture—with Maria Callas as its star. All lawsuits have been cancelled and everybody's happy. (Editor's note: In any story having to do with Maria Callas, all statements about her activities are understood to mean "as of the time of writing the story.")

In Loving Memory

MAURICE ABRAHAMSON

April 13, 1921

as "The Goldbergs" and "Those We Love."

Turning to Hollywood, she scored particularly in Samuel Goldwyn's "The Children's Hour." Her best known role in pla was as Mollie Bird, head nurse, with Lionel Barrymore in Metro's "Dr. Kildare" series.

MRS. EDWIN SILVERMAN

Mrs. Edwin Silverman, the former Conover model, Velma Talbot, who also was seductress in show biz because of her long-time residence in Palm Springs, died recently in Chicago following an emergency trip to the Mayo Clinic. Head of the Elysium Theatre

was rehearsing for "The School For Scandal" at Birmingham Repertory Theatre shortly before his death.

Survived by his wife.

BRYAN BAILEY

Bryan Bailey, 28, theatre director, died March 25 in Coventry, England. He had been director of the Belgrade Theatre, Coventry, since its opening in 1958.

Originally a stock actor he formed the New Drama Group in 1951. At Coventry he put on two plays written by Arnold Wesker after they had been turned down by London managements. One of them, "Roots," subsequently went

In Loving Memory

BELLE BAKER

April 28, 1957

Corp., Chicago, took his wife to the hospital after complaining that her longtime arthritic condition was having a debilitating effect. Actual cause of death was cerebral hemorrhage.

Silverman committed from Chi to Palm Springs because of his wife's preference for the dry desert heat. They maintained a home there which, says the showman, he will retain because their three children—Susan, 14; Alan, 16; Jack, 20—were virtually raised in Palm Springs and have their

to London from Coventry and helped to establish Wesker as one of the most significant of Britain's newest dramatists.

OTTO GREENE

Otto Greene, 60, comedian and singing waiter, died April 4 in Albany. He was best known in the Albany area for his gravel-voiced impersonation of Jimmy Durante. Greene, who was born in New York, in recent years was billed as "Otto Greene, misologist." A longtime center of radio broad-

JO RABB

March 23, 1950

Instead of flowers, a donation to the "Memorial Center—Albert Schweitzer Fund," Memorial Hospital, 644 E. 64th St., New York City—"For Jo Rabb"

roots there, along with their continued schooling.

The Mayo medicine opined that Mrs. Silverman's "arthritis" must have been more serious than she displayed and that "she undoubtedly suffered much more than she indicated to her family."

JERRY BENSON

Jerry Benson, 62, pianist, died March 25 in New York. He had been appearing for the last two years at the Gaslight Club and for eight years before that at the

costs from Herman Halpern's old Barbary Coast in Albany, he also worked at Halpern's Gay Nineties in Saratoga.

Wife, two sons and daughter survive.

SIMON LEVY

Simon Levy, former associate director of the Motion Picture Assn. of America's Advertising Code Administration in Los Angeles, died of a heart attack April 2 while vacationing in Florida. He joined MPAA in 1933 and was on a full-time, active basis until May 1958, when he became a consultant.

Levy's wife, Beatrice, and three sons survive.

MARTHA DAVIS

Martha Davis, 42, vet nitery entertainer who worked with her husband Calvin Ponder, as Martha Davis & Spence, died April 6 in Mount Vernon, N.Y., of cancer. New York team was frequently booked at the Blue Angel, N.Y., for seasonally long runs. They worked at some of the top cafes in the country.

Survived by her husband, two children and her mother.

ALBERT SOTTLE

Albert Sottle, president of the Postcard Association, Columbia, S.C., and a pioneer

HENRY H. HAMILTON

1876-1955

ALICE W. HAMILTON

1874-1953

IN LOVING MEMORY

"BOY"

Yukon Club, both located in Manhattan.

Previously he had worked in vaudeville, vaudeville and tv. He composed three pop tunes in the 1930s. "I'll Stand Beneath Your Window Tonight and Whistle," "I Love Him Cause He Brings Vaseline" and "Hot Zigzaggy He's a Snake" special material for Little Caesar, Fannie Brice and Harry Belafonte and played piano

"Greatest concentration of talent..." ❀



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New York Mirror

"Explosive mirth is being dispensed by the team of Phil Ford and Mimi Hines at the Latin Quarter. Mimi is a female Jerry Lewis—a buffoon with a delightful sense of comedy. She is a real cutup, with a wonderful singing voice, and has a perfect foil, plunking the piano, tooting the flute and being her straight man. The Ford and Hines act is one of the brightest to come along since Martin & Lewis. They generate hours and all of the comedy is in good taste."

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Miss Tucker will simulate Lillian Russell and develop her specialty to the present. "Just of the red-hot mamma" and Lewis, likewise, will reprise his career from the old Resonance, pre-Prohibition era "latter palace" in New York, to date.

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Tokyo, April 19.

"And now I come out smelling like a rose," said the once controversial Arthur Godfrey, here on the tailend of an Asian swing.

Sitting on the floor of his Japanese-style hotel room, clad in a cloth kimono and sipping tea, Godfrey was expressing his deep satisfaction after emerging unscathed by the recent payola scandals.

His own had a sweet taste as he reflected on his present state of being out of target range after having first struggled to convince stations and clients of his good intentions and then being attacked in the press and by fiction writers who prototyped him as a devilish god of the tv screen during the years when his sponsors were paying CBS record sums for his services.

It took a death scare for Godfrey to be embraced by the press. "Now everybody is so nice," Godfrey said. "But I haven't changed."

Godfrey considered his detractors and said, "It became the thing to do. It seems to be a human trait—people are fascinated by the explosion of a legend. And I

(Continued on page 158)

Mystery of the Empty Tin Box in Canada TV's South Africa Coverage

Toronto, April 19

A tin box, supposed to contain 100 feet of film, arrived empty from South Africa at Toronto headquarters of the Canadian Broadcasting Corp.; and an on-the-spot CBC cameraman complained by cable to his Toronto office that South African censors would not allow him to send notes explaining the scene and action of his films. In the newest censoring of CBC news by the South African government, the empty tin box was to include film showing the release from Durban's jail of Norman Phillips, foreign news editor of The Toronto Star.

Said Laurence Duffy of the CBC news department here: "We are trying to find out why the film is missing. It could be the cameraman's error and we are trying to trace it." But the cameraman, Phil Pendry, later cabled the CBC, Toronto: "Due censors no dope sheet." (Dope sheet is a written guide of

(Continued on page 158)

Samovar Tea-Leaves Says:

Best guess for next big cultural exchange deal between U.S.A. and USSR:

Metropolitan Opera to Russia.

Bolshoi Ballet to repeat in States.

No Biz Like Art Biz When Tied With Show Biz

Show biz has entered the art field in a big way, not only in the number of entertainment industry people who have become art collectors, but also in the technique of staging art auctions.

On April 27, for example, art collectors in Chicago, Dallas and Los Angeles will join New York competitors through the medium of closed-circuit television to bid on important paintings and sculpture in the first national art auction ever held.

The N.Y. Museum of Modern Art will benefit from the auction. The telecast will originate at the Parke-Bernet Galleries in N.Y. (Continued on page 158)

67,581,000 VIEWERS FOR OSCAR TV SHOW

An estimated 67,581,000 people watched the televised Oscar presentations on April 4, according to Sindlinger Reports. A year earlier, Sindlinger tallied about 80,000,000 viewers for the same NBC-TV special program.

About 80,000,000 of the total Oscarcast viewership were at home to see it, and another 7,218,000, Sindlinger says, saw it in "public places." It's quite possible there were a few million more people in the U.S. who saw Hollywood laid itself on television this year, but Sindlinger did not count institutionalized, (hospitals, old folks homes, etc.) elsewhere. Report is based on some 1,600 interviews done the day following the telecast.

INTERNATIONAL FILM ANNUAL

[Pages 24 to 121]

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Mystery of the Empty Tin Box in Canada TV's South Africa Coverage

Toronto, April 19.

A tin box, supposed to contain 100 feet of film, arrived empty from South Africa at Toronto headquarters of the Canadian Broadcasting Corp. and an on-the-spot CBC cameraman complained by cable to his Toronto office that South African censors would not allow him to send notes explaining the scene and action of his films. In the newest censuring of CBC news by the South African government, the empty tin box was to include film showing the release from Durban's jail of Norman Phillips, foreign news editor of The Toronto Star.

Said Laurence Duffy of the CBC news department here: "We are trying to find out why the film is missing. It could be the cameraman's error and we are trying to trace it." But the cameraman, Phil Pendry, later cabled the CBC, Toronto: "Due censors no dope sheet." (Dope sheet is a written guide of

(Continued on page 158)

No Biz Like Art Biz When Tied With Show Biz

Show biz has entered the art field in a big way, not only in the number of entertainment industry people who have become art collectors, but also in the technique of staging art auctions.

On April 27, for example, art collectors in Chicago, Dallas and Los Angeles will join New York competitors through the medium of closed-circuit television to bid on important paintings and sculpture in the first national art auction ever held.

The N.Y. Museum of Modern Art will benefit from the auction. The telecast will originate at the Parke-Bernet Galleries in N. Y.

(Continued on page 158)

67,581,000 VIEWERS FOR OSCAR TV SHOW

An estimated 67,581,000 people watched the televised Oscar presentations on April 4, according to Sindlinger Reports. A year earlier, Sindlinger tallied about 80,000,000 viewers for the same NBC-TV special program.

About 60,000,000 of the total Oscarcast viewership were at home to see it, and another 7,218,000, Sindlinger says, saw it in "public places." It's quite possible there were a few million more people in the U.S. who saw Hollywood land itself on television this year, but Sindlinger did not count institutionalized (hospitals, old folks homes, etc.) onlookers. Report is based on some 1,600 interviews done the day following the telecast.

INTERNATIONAL FILM ANNUAL

[Pages 24 to 121]

Western Stars Get Lotsa Coin, VIP Handling in E. Berlin Deluxe Vaudeur

By HANS MOHR

Berlin, April 19. The old Friedrichstadt-Palast, a 3,000-seat theater, is still one of Europe's biggest variety theaters. Its managers try hard to continue Berlin's vaude tradition, established by such houses as Scala, Wintergarten and Follies, which once hosted world-wide fame. All were destroyed in Allied air raids during the war.

Friedrichstadt-Palast even attempts big-name bills only to run up against a lack of top talent and names. The money angle is also a handicap since the German East Mark means little in the Western market. However, money isn't the biggest barrier as Friedrichstadt-Palast isn't like nearly all the East German theaters—a private enterprise. Moreover, Western artists receive at least part of their salary here in West German marks.

The prime handicap stems from political reasons. Western headliners generally aren't keen on appearing in a country behind the Iron Curtain. Some fear that an appearance in a Communist land could hurt their prestige or reputation. While West Berlin sees such international stars as Mario Collas, Marcel Marceau, Jacqueline Baker, Maurice Chevalier or Marlene Dietrich, the other part of the city is a poor relation in this respect.

Talent Scarce in Satellite States

Theater managers are compelled to look for talent in the satellite countries. This isn't too easy a task as name artists are scarce there. For most performers who

(Continued on page 158)

That Offscreen Touch On 'Untouchables' Gets Winchell Lotsa Action

Syndicated columnist Walter Winchell, as result of his narration in "The Untouchables" is slated for a lot of offscreen gabbing. He would up the narration for the Jerry Lewis film "Rebel Without a Cause" which was twice postponed. Originally slated to do the speaking in Miami Beach where the film was made, Winchell had to jet back to New York because of a heart attack suffered by his wife. The second time the show was postponed by the recent film actors' strike. Lewis made the point to Winchell that he wants it done "the way you do the 'Untouchables' narration."

The columnist is also set to do disk narration in a novelty series for Louis Prima & Keely Smith on Decca Records. Winchell is also set to resume newscasting for his last employer, Bankers Life & Casualty Insurance Co. of Chicago, headed by John MacArthur, brother of the late playwright, Charles MacArthur and brother-in-law of

(Continued on page 158)

Indians' Leased Mud

Palm Springs, April 19.

Chicago syndicate which has built a clinic surrounding the old Indian Reservation mud baths here is planning an elaborate hotel-rest cure type of sanatorium to go with it. The Indians, who own the land, have leased the former, rather shabby natural mud-bath pool for 90 years at \$33,000 per annum.

The clinic has started to attract wide attention, hence the hotel annex which should be ready next year.

'Semi-Retirement' For Jack Benny After Two Seasons of Wkly. Shows

Tokyo, April 19.

Jack Benny doesn't agree with most of his colleagues that a weekly comedy show is suicidal.

Here with his wife on the first leg of a Southeast Asian swing, Benny confirmed that starting next season and probably continuing in the following season, his show will assume a weekly schedule.

He told VARIETY, "Don't and I won't go on every week. Red Skelton does it. You can get into a groove. It's easier to build up an audience. It becomes a habit. If you're on every week, you don't have to be great, they just have to like it. Otherwise, each show becomes too important. And it becomes difficult to remember when the show is on. I don't even remember half the time."

Although looking fit and tanned, Benny said that after the two seasons of a weekly schedule he would probably go into a kind of semi-retirement and just do "specials," guest shows and concert dates. "It all depends on how I feel," he

(Continued on page 158)

'CIRCUS KINGS' AN OK BIOG OF THE RINGLINGS

"The Circus Kings" by Henry Ringling North and Alden Hatch (Doubleday, \$4.95) is published, appropriately to coincide with the annual appearance of The Greatest Show on Earth at Madison Sq. Garden N. Y., signalling the beginning of another Ringling Bros.-Barnum & Bailey season.

This splendid biography of America's top circus family, the Ringlings and the Norths, may not have the immediate impact of an old-time lurid circus litho, but no better permanent publicity for the Big Show has been produced. True is, as it should be, the definitive account of the seven bumptious Ringling Bros. and their offspring, who moved childhood dreams of circus glory from McGregor (Iowa) in 1871 and Barnum

(Continued on page 146)



MEYER DAVIS' MUSIC

Has been chosen to play for the grandiose TOWN AND COUNTRY BALL, celebrating the formal opening of the fabulous SMITH TAKEN CLUB, N.Y.C. MEYER DAVIS will personally conduct his orchestra on this gala occasion.

Marlene's German Concerts, \$24 Top

Berlin, April 19.

Hamburg concert impresario Kurt Gollmer, who is promoting Marlene Dietrich's upcoming German tour, which starts April 30, has cut down the schedule from six to three appearances in the 2,000-seat Titania Pallast. Reason is the unusually high ticket prices which—since Maria Callas here last fall—are 100 D-Marks, about \$24 tops. How much Miss Dietrich gets hasn't been revealed but it's understood to be at least 25,000 D-Marks (near \$5,000) per show. Maria Callas got 42,000 D-Marks or \$10,000 for her four arias at same place last year.

After Berlin, Miss Dietrich will play Hamburg, State Opera. Munich (Deutsches Theater, Cologne (UFA-Palast) and Düsseldorf. Frankfurt has been skipped. It's reported, originally, she was to give at least 14 concerts in Germany. As it stands now, it's only seven.

DESPITE RACE TENSION, ROYAL BALLET CLICKS

Johannesburg, April 19.

Despite the political tension, the South African tour of the Royal Ballet from Covent Garden has proved both financially and artistically to be one of African Consolidated Theatres' most successful entertainment ventures.

The 60-strong company—many of whom will be dancing in America later this year—with conductors John Lanchberry and Ralph Macfie ballerinas, a full complement of principal dancers and a magnificent corps de ballet enchanted Johannesburg audiences during a six-week season and produced a record crop of newly initiated balletomanes. A brief visit to Pietermaritzburg and longer seasons in Durban and Cape Town complete the three-month tour.

This outpost has had visits from many fine ballet companies before, but never has public response been warmer, nor booking offices inundated with a greater demand for seats.

(This in spite of the fact

(Continued on page 158)

Royal Calypso

Nassau, April 19.

Forthcoming marriage of Princess Margaret to Anthony Armstrong-Jones has brought forth a new calypso song tagged "Princess Margaret Jones." Tune was composed by Mrs. Napier Moore, under her professional name of K. Marjorie Bain, who was assistant press officer for the Princess's visit to the Bahamas in 1955.

George Symonette, pianist-vocalist at the Blackbeard Tavern here, recorded the song for Bahamian Rhythms Ltd., "Love, Love, Love," which chronicles another royal romance, that of the Duke & Duchess of Windsor, is on the flip side.

Screen Realism—Egypt-Style

From the Jerusalem Post a NANA dispatch from Cairo, bylined Charles P. Arnot, recounts on "Sweet and Tender—Egyptian Version." "Let's make it more realistic," ordered the Egyptian movie director during rehearsal of a scene calling for the hero to slap the heroine during a love spat. So the hero, Momo Ramess, clouted the heroine, Nagwa Fouad, with a blow that broke her million-dollar nose and left her lying unconscious on the set.

When the producer and director realized what had happened to their high-salaried female star, who also is one of Egypt's leading belly-dancers, they turned in fury on the film hero and fractured Ramess' skull with a pair of studio chairs.

Shooting has been suspended pending recovery of the two top stars.

Title of the film "Sweet and Tender."

East-German Red Puts on Quite A Show for West-G Viewers

Frankfurt, April 19.

Tennis as Show Biz

Minneapolis, April 19.

Pro tennis players now can be listed among "performers" appearing in public whose annual earnings are nearing well into the five figures, according to information made public here by Miron M. Manus, advance man for the Jack Kramer troupe which appeared at the Auditorium here.

He told interviewers their \$1,200 a stake each night, the match winner receiving \$800 and the loser \$400. For the tour the four players' total purse is \$241,000 for 65 "performances," spaced over a 100-day period. In only two months so far this year, Pancho Gonzales, leading the "troupe" in earnings already has picked up \$15,000, Manus revealed.

Heston: 'My Gratitude To Fry Requires No Leave From the Writers' Guild'

Hollywood, April 19.

Charlton Heston's Academy Award acceptance speech, in which he thanked writer Christopher Fry for his contribution to "Ben-Hur," has drawn a protest from Writers Guild of America. Letter termed Heston's remarks "reprehensible and damaging."

In a letter to Heston from Paul Gangelin, secretary of the Screen Board of WGA, the Guild stated that the actor's speech was an implied attack on its credit arbitration method. WGA gave sole writing credit on "Ben-Hur" to Karl Tunberg, much to the displeasure of both Heston and director William Wyler who maintained Fry's contribution warranted him co-scripting credit.

Heston declared that the letter, a copy of which was sent to each of the Guild's 1,800 members, was an ill-considered move. He said he is drafting a letter of response to Gangelin but explained, "I don't believe I will ask Screen Actors Guild to mimeograph a copy for

(Continued on page 158)

Probably the most vicious and clever television show ever to darken the channels in Europe is a new anti-West propaganda show that hits the West Germans where they are weakest—attacking some of the Nazis and Hitlerites who have climbed back to power.

West German televisioners who can pick up the program are turning to a television shortwave show from East Germany, called "Der Schwarze Kanal" (The Black Channel), implying that the listeners are watching a forbidden show, which of course it isn't, and see it's an open rebuff to the West Berlin show "Die rote Optik" (The Red Eye), in which Thilo Koch, a Communist television program.

Commentator of the East German show is Karl Eduard von Schützler, who attacks "the untruth and dirt that cross the channels in the West German homes," and claims he is bringing the Communist-inspired truth.

Von Schützler considered the Red star journalist, presents his show every Monday night, and has

(Continued on page 158)

Jules C. Stein Sparking New Nat'l Foundation For Blindness Research

Jules C. Stein, chairman of the board of Minute Corp. of America and, himself, a former ophthalmologist, is sparking formation of a new national organization, Research To Prevent Blindness Inc. Stein stated that the objectives of the new society are "to foster and underwrite increased research into the causes which may result in blindness or in substantially impaired vision so that they may be prevented or cured before blindness occurs."

Associated with Dr. Stein in new project are Mrs. Albert D. Lasker, president of the Albert & Mary Lasker Foundation; James R. Adams, general partner in the investment banking firm of Leard, Freese, and Robert R. McCormick.

(Continued on page 159)

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COL'S FRANKOVICH TO STUDIO

Columbia Makes With the Strategy

Series of "summit" meetings got underway at Columbia in New York Monday (19) with the participants including all top brass having to do with production and distribution both in the United States and abroad. Sessions, which will last several days, will dwell upon production in detail, productions in prospect and the advisability of closing new deals, and releasing plans. Such confabs at the top take place at the rate of about once every six months.

Among matters to be discussed may be the reported shift of M. J. Mike Frankovich to the Hollywood studio. Samuel J. Briskin is the present studio head.

Sitting in at the homeoffice meetings are Schneider, exec. v.p. Also Montague, first v.p. Leo Jaffe, Briskin, Arthur Kramer, assistant to Briskin, Frankovich, v.p. Paul N. Lazarus Jr. and Mo Rothman, European distribution chief. Rothman got in from Europe Monday in time for the meetings.

Chief exec. Schneider is scheduled to leave today (Wed.) for a swing of European capitals. It's a combination business and vacation trip.

Bronston Re 'King of Kings' Risks

Spanish-Made Feature Based on 12 Distributors
Sharing Budget—Other Angles

Samuel Bronston has his own concept of how a major production should be financed and it makes for a revolutionary departure from standard practice. The financial participants in his upcoming "King of Kings" are scattered around the world and they include 12 distributors abroad who came upon the releasing rights in their respective areas by posting part of the budget.

Bronston said in New York last week he thinks it an economic wrongo for a distributor to be given a picture without having shared in the risk. The distributor who gets his feature is the one who steps in advance for the franchise.

Producer said his budget is now over \$4,000,000 and likely will hit \$7,000,000. This figure does not sound exaggerated in view of the enormity of his project, as it's blueprinted.

Money sources in addition to the distributers include individuals such as Yank millionaire Pierre S. DuPont III, American industrialists who have money tied up abroad and are channeling it into "Kings," and better deals.

Six Months Ahead
Shooting schedule for this new screen version of the life of Christ runs six months. It's to be done in Super-Technirama and filmed in Spain, Italy and the Holy

(Continued on page 13)

Par Equals \$2.62; Video Sales Still Part of Audit

Paramount board last week declared the regular dividend of 30¢ per share on the common stock. It's payable June 10 to stockholders of record on May 23.

Paramount had consolidated net earnings from ordinary operations of \$4,410,000, or \$2.62 per share based on 1,693,598 shares outstanding. For 1959, total consolidated earnings were \$7,519,000, or \$4.47 per share, and include \$3,100,000, or \$1.85 per share, representing special income in the form of profit on sale of pictures in television and investments.

Ordinary operations in 1958 brought a consolidated net of \$4,587, or \$2.89 per share. Total consolidated earnings for 1958 were \$12,534,000, or \$7.15 per share, including \$7,987,000, or \$4.55 per share, in special income.

Consolidated net from ordinary operations in the fourth quarter of last year (Par operates on a calendar year basis) was \$766,000, or 45¢ per share, compared with \$769,000, or 45¢ per share, for the corresponding period of 1958.

Thus, Par's operating income in the third year showed a slight gain in the per-share basis but the overall profit was off due to the decline in extra income.

PAR RETIRES 72,290 OF OWN SECURITIES

Continuing with its policy of reducing capitalization, Paramount last year bought in 72,290 shares of its own common stock on the open market. As of last Jan. 2 the company had 1,693,598 shares outstanding, compared with 1,755,000 at the end of 1958.

Par has been acquiring the stock from time to time when the trading price is suitable. It's figured that about \$3,250,000 was laid out in the buyup operation last year.

Jeff Hunter Set To Play Christ

Samuel Bronston, independent producer, took the wraps off some provocative casting news for his upcoming "King of Kings" in a private conversation with a reporter last week. Deal has been set for Jeff Hunter to portray Christ. The assignment is particularly surprising since Hunter's work in past has been limited for the most part to inexpensive features.

Bronston said he's interested only in acting ability, believes Hunter qualifies in this regard and, further, has sensitive facial features fitting the part.

Christ in "Kings" will be shown in full view, unlike in "Ben-Hur" where the face was not focused upon. Bronston explained that Christ was incidental in "Hur," whereas He is the focal image in "Kings" and will be "depicted as a human being."

Negotiations are underway but unset as yet for James Mason to enact Pontius Pilate. Centurian's role already has been assigned to Richard Burton.

Bronston said he's also casting English, French, Italian, Spanish and American players in the many other important roles. "I'm not going for names; I'm going for outstanding actors," he underlines.

SEE 60-DAY WAIT IN P.A. CENSOR LAW TEST

Harrisburg, April 19. No ruling in the court challenge of Pennsylvania's controversial motion picture censorship law will be forthcoming for at least two months it has been learned from Dauphin County Judge Walter R. Sohn, in whose hands rest the initial decision.

As of now, Judge Sohn is just beginning to study the testimony transcripts of the recently concluded hearings and, according to Judge Sohn, "there are 15 or 20 questions to be answered in the case including whether the constitutional guarantee of due process of the motion picture industry has been served."

In addition to reaching a decision on the actual case brought

(Continued on page 13b)

HEALTH QUESTION AS TO BRISKIN

By GENE ARNEEL

M. J. (Mike) Frankovich, head of European operations for Columbia, headquartered in London, is in line as next head of the Hollywood studio. He has been "groomed in that area" also Schneider, Col president, stated in New York this week.

Samuel J. Briskin, present head man in Hollywood, may not be in position, health-wise, to continue the pace. Briskin suffered a heart attack six months ago. Nonetheless he has been doing an effective job in moving Col with its most ambitious production program in its history.

There are no specifics as to time. But that Frankovich will take over the filmmaking helm seems for sure—if a deal can be worked out eventually.

Schneider further commented: "It's like comedy Leo Jaffe may be taking over my position."

This marked the first disclosure that Col is set with ready successors to the most important jobs in the company. It marks the first time, too, that any major film corporation should be so situated. For years there has been criticism both within and beyond the trade that the top outfits have been shortighted as concerning the readying of exec manpower to fill in when called upon.

There's not the slightest hint that Schneider is about to relinquish the presidency or any part of his responsibility. He'll be 55 next Monday (25) and as such is young for a film company chief exec. Further, he's apparently in fit condition.

So appearing some time off is the elevation of Jaffe, who's first v.p.-treasurer. Jaffe will be 51 Saturday (23).

Part of the grooming for Frankovich has been his being relieved of responsibility for Col distribution in Europe. Mo Rothman took this over while Frankovich kept the reins on European production.

Before joining Col a couple of years ago, Briskin was a major factor in indie production. He had been linked with Frank Capra, William Wyler and George Stevens in operation of Liberty Films and went to Paramount as part of the deal whereby Par bought out the Liberty stock. His last personally-produced film, at Par, was "Strategic Air Command."

Rothman Sees 40%-50% Of Columbia Production In '60 European-Based

London, April 19. About 40% to 50% of Columbia's total production for the current year will come from Europe, according to Mo Rothman, newly appointed veepee of Columbia International, on his first visit to London since taking up his new post.

Already skidded are 12 British feature pics, including the output from Hammer Productions, plus two to three in Italy and two from France. Additionally, German deals are being negotiated. Rothman commented that it was part of a consistent Columbia policy to make film in the most suitable locations and that was the guiding principle in its offshore activities.

Rothman returned to N.Y. last week and shortly will take off on a round-the-world tour. Mike J. Frankovich, chairman of Columbia in Britain and a veepee of the parent corporation, left for Hollywood over the weekend for confabs with studio toppers.

United Artists Pays 40c

Board of directors of United Artists last week declared a regular quarterly dividend of 40¢ per common share.

It's payable June 24 to stockholders of record June 10.

1960 Looks Like Another Big Year For Italian-Based Yank Film Prod.

Zeckendorf & 20th

Hollywood, April 19.

William Zeckendorf has 11 more days to come up with the \$4,500,000 balance on the \$7,000,000 first payment to 20th Fox for the land to become Century City.

The real estate developer is on a 90-day extension to May 1, for which he is paying additionally \$1,000 a day. Unless he makes payment by May 1 he forfeits the previously paid \$2,500,000 down payment.

Rome, April 19. Nineteen hundred and sixty looks like another big year for Italy-based Yank productions and for local-made using American talent and deliberately slanted at English-language markets. While several U.S. majors have still to decide whether or not to go ahead on long-mooted projects (the strike has delayed decisions), Universal has three feature pics planned to roll here this year, mostly at Cinecittà Studios. These are "Romanoff and Juliet" with Peter Ustinov; "Bark Street" to star Susan Hayward, and "Come September," a probable Gina Lollobrigida item.

Twentieth-Fox is currently active talking about a series of pics to be made here in combo with Italian companies. Galatea is just about set for three, namely "Cenci," with Rouben Mamoulian helming, followed by "Story of Esther," directed by Raul Walsh; and "The King Must Die." 20th-Fox also is reportedly parted with Giorgio Venturini's Vanguard Films for a June starter, "Battle of Thermopylae," to be directed in Italy and Greece by Rudy Mate.

United Artists has dusted off last year's delayed "Short Weekend" and is calling it "Long Shadow." David Miller still is set to direct, with Gary Cooper bruited as topliner. Samuel Bronston is currently talking shop with Dear Films Robert Haggis, who will join forces with Bronston to produce "King of Kings" (Spain and Italy), and may proceed with such items as "Carmen," "El Cid," directed by Anthony Mann, "Don Quixote," directed by Hugo Fregonese and "Captain Kidd." Most of these likely will headquarter in Spain, but some may shift to Italy.

Paramount Still Active
Paramount the most active Yank major in local production last season (via deals with Dino De Laurentiis for "Seven Branded Women" and "Under 10 Flags" as well as separately produced items such as "Bay of Naples" and others) looks to continue its profitable link with De Laurentiis, whose production slate includes several Yank.

(Continued on page 21)

FREED TALKING BIOPIC OF JOSEPHINE BAKER

"The Fabulous Josephine Baker," from the just-released RCA Victor album of the same name, may be parlayed via the Huntington Hartford Theatre engagement in Hollywood, commencing April 29, into a possible biopic. The singer's personal manager, William L. Taub, has been discussing the film potential with Arthur Freed at Metro. Her Coast theatre revue will include the Gimme Bros., Elia & Wanda, Don Dellar, Tommy Wonder, The Boulevardiers (4) and Steven Papich.

After 3½ weeks in Hollywood, on an eight-shows-per-week basis (\$4.60 top) Miss Baker shifts to the Alcazar, San Francisco, May 23 for three weeks then back to Hollywood. She will attempt to remain on the Coast until mid-September when RKO Theatres proxy Sol A. Schwartz and Taub might finalize a deal for Miss Baker to come into the RKO Palace, on Broadway, for a run.

N.Y. Daily News' Paris correspondent Bernard Valery has been working on "The Josephine Baker Story," as a screenplay.

NEW AA PRODUCER DUO

Ronald Lubin, Millard Kaufman Have Three In The Works

Hollywood, April 19. A Ronald Lubin, former veepee of Music Corp. of America, and writer Millard Kaufman have formed Kaufman-Lubin Productions and set up headquarters at Allied Artists here.

Three properties have been acquired for production. First will be a screen adaptation of Herman Melville's "Billy Budd," to be followed by "Reptile," based on the autobiography of John Renko who spent 19 years fighting a death sentence, and "The Pied Piper of Cairo, Ky.," an original story by Stanford Whitmore.

20th's So. African Theatres Not Yet Hit by Racism

20th-Fox extensive interests in the Union of South Africa do not appear to be suffering from the current racial tensions there, a company exec reported in New York Friday (16). Exec said that receipts just in on the seven-week "live" tour of the Royal Ballet (formerly Sadler's Wells) in principal houses of the company's South African theatre chain, indicate that the troubles in Cape Town, Johannesburg and Sharpeville had apparently had no effect on the box.

20th's South African interests, acquired from the Schlesinger organization about four years ago, include approximately 150 theatres and other business enterprises. Execally reported film business generally very good, reflecting South Africa's extremely favorable balance of trade position and, as yet, nothing of current problems. Exec declined to predict what the future might hold, other than saying that "there must be a change" in present South African government policies "before it's too late."

Live talent being booked into company's South African theatres now comes almost exclusively from Britain, though more and more British acts, like those from the U.S. are refusing to play the union on moral grounds. U.S. acts, of course, also can demand (and get) prices in other fields (tv, films, etc.) which cannot be met by the South African theatre promoters.

Big-Dance Numbers, Little Plot: That's What Ails Filmusicals Avers Yip ('Finian's Rainbow') Harburg

Veteran lyricist & Y. Yip Harburg attributes the decline of the American film musical to the complexity of the plots and the manner of execution. The public, Harburg maintained, is fed up with "big dance numbers and thin content." He believes that just as audiences are accepting the so-called adult and minor films, so will they go for tune pictures that are "about something" and contain what Harburg calls the "guts of life."

As a result, Harburg feels that the time is propitious for a film version of "Finian's Rainbow," the successful Broadway musical which he wrote in collaboration with Fred Sauter and Burton Lane. The musical, originally presented on Broadway in 1947, is being revived at the New York City Center. Its second time around at the municipal auditorium and its third Broadway outing.

The property, which has been on the verge of becoming a picture on several occasions, appears to be approaching consummation. Deal is in the works for an independent-made film, with Marvin Rothberg, head of MPO, a business film firm serving at the production helm. Negotiations are taking place with United Artists for a financing-releasing arrangement.

ICA Didn't Sell It

The property recently reverted to the authors after it had been held by Fred Schwartz's Distributors Corp. of America which had planned to make it into a feature-length cartoon. A soundtrack costing about \$400,000 is being completely scrapped. It featured the voices of Frank Sinatra, Ella Fitzgerald, Ella Logan, David Wayne, Barry Fitzgerald and Jim Backus. The new version will be all live action, with Debbie Reynolds slated to play Sharon, the Irish heroine, and Michael Gordon ("Pillbox Talk") set to direct.

The play, which reached up 725 performances in its original Broadway exposure, has been playing somewhere ever since and has registered a theatre gross of \$11,000-000, according to Harburg.

The story combines fantasy and

AIMING AT BROADWAY

Stage Version of Beagle Novel Precedes Screening

Hollywood, April 19. Joseph L. Mankiewicz, who bought both stage and screen rights to Peter S. Beagle's new novel, "A Fine and Private Place," which Viking brings out this month, will first dramatize property for Broadway next season. Filming later will follow.

Mankiewicz' next immediate assignment will be to write and direct "John Brown's Body" for 20th-Fox.

File for Okay On Hartford Feevee

Washington, April 19. RKO General Inc. has asked Federal Communications Commission approval for the purchase of WHCT (Channel 18) Hartford, Conn., which it plans to use for a three-year \$10,000,000 test of Zenith's Phonovision pay tv system.

Hartford Phonovision Co., RKO General subsidiary, will buy the station from Capital Broadcasting Co. Purchase terms listed in the FCC application included: \$100,000 for non-fixed assets, assumption of liabilities totaling \$299,000; 10-year rental of studio and other facilities for a \$244,000 total; and option of 10 percent of Hartford Phonovision stock for \$3,000. Capital also gets rights of first refusal if Phonovision decides to relinquish its ownership any time after four years.

RKO General must file a separate application, asking for FCC approval of the pay tv experiment. According to the RKO-Zenith plan, WHCT will continue to operate as a regular tv outlet but with certain hours set aside for the television operation.

Hersey War Novel Part Of Hornblower-for-Col

Hollywood, April 19. Arthur Hornblow Jr. will produce "The War Lover," adapted from World War II aviation novel by John Hersey for the second entry on his four-part deal with Columbia Pictures. Film carries an English-shooting schedule.

Initiator will be "The Captive."

U. S. to Europe

Irene Palasty Bartach
Ed Begley
Joan Benney
Robert S. Fields
George F. Fawley
James J. Frawley
Robert Gerdert
Ted Patrick
William Perlberg
Charles Schlaifer
Abe Schneider
David Schneider
Philip Schwedel
George Swaton
Harriet Lorraine Sans
Joe Seng
Liane Stern

Europe to U. S.

Josephine Baker
J. Jay Frankel
M. J. Frankovich
Jimmy Gardner
Greta Keller
Michael Loughlin
Rosal Levy
Henry M. Margolis
David Merrick
Mr. Mortenson
Rex Stark
Pete Siskel
Yuri Zuyevski

N. Y. to L. A.

Frederick Bronson
Miguelan Draper
Samuel Goldwyn
Warwick Keir
Joel Spector

Our 'Princess Margaret'

Hollywood, April 19. Twentieth-Fox is first studio to go on a royalty binge. Company has registered short subject title, "Princess Margaret: This Is Your Life."

Ralph Edwards hasn't yet been heard from.

Future Toll Angles Bother Dickerers On Talent Pacts

As a result of Paramount's launching of the Telemeter television system in West Toronto, the issue of pay-per-view has suddenly emerged as a significant bargaining issue between independent producers and the distribution companies that provide the financing. The producers and others involved in participation arrangements, be they actors, writers or directors, are beginning to demand a share of the revenue if a picture is eventually shown via pay-tv.

A number of deals currently in negotiation are being delayed in reaching the signing stage because of the factors involving television, both advertiser-or-viewer-pay variety. According to one agent presently involved in the sale of a stage property, three principal areas are now being weighed by those controlling literary works—a Hollywood film, free television, and pay television. In many cases, a potential deal may involve all three outlets.

At the same time, indie producers are finding it more difficult to hold on to the tv rights. Previously, a number of companies bankrolling the indies showed a willingness to relinquish the tv rights to a film after a seven-year period. There are indications now, however, that the film companies are becoming more and more reluctant to allow these rights to revert to the producers.

It's believed that the emergence of pay-tv in Canada, despite the absence of conclusive evidence as to its full boxoffice value, is intruding all those connected with the making of motion pictures. It's evident that the possibilities of television are not being overlooked. And if it clicks on a widespread basis, those associated with the production of a film want to make sure that they'll be in line to receive a portion of the proceeds.

Similarly, those shut out from sharing in the revenues from films that eventually are sold to free video are making certain that new contracts provide contingencies covering this area. As a result, the issue of television has become one of the most important and discussed factors in bargaining talks involving representatives of creative talent and the film companies.

L. A. to N. Y.

Norman Blackburn
Bert Bernin
Samuel J. Briskin
May Britt
Don Burnett
Richard Carter
Alexander H. Cohen
Nat King Cole
Gary Cooper
James Dabson
William Denver
Don DeFoe
John Farrow
John Frankenheimer
Anthony George
Phil Gerard
Lennard H. Goldenson
Laurence Harvey
Fred Henry
Cy Howard
Mae Howard
Felix Jackson
Arthur Krimmer
James Mason
Norman Maurer
Joseph Mili
Abe Melzer
Tony Owens
Janice Penne
Hildy Parks
Donna Reed
Janice Rule
Jeri Southern
Jo Stafford
John Strauss
Oliver Treya
Hal Wallis

New York Sound Track

Different colored badges will serve to identify the various classes of registrants at the Variety Club International convention in Toronto starting May 31. For example, the present and former international chief bankers will wear red badges, executive officers, royal blue; ordinary bankers, white, etc. Guess what color has been assigned to the press? Yellow.

Hollywood agent Ben Pearson points out that the "best" film version of George M. Cohan's "7 Keys to Baldpate" (which George Jemel is remaking with Jack Paar in the original Cohan role) was done by old silent comedian Douglas McLean, now reportedly in retirement in Paris. Richard Dix and Lee Tracy made two talker versions. McLean was married to actress-interior decorator Barbara Barondien.

"International Film Service" is the name of an outfit currently starting a fullscale operation in Rome to aid Yank producers bent on Europe-based projects and needing a service combining local knowhow with American requirements and standards. Company is headed by Guy Luongo, who has long experience with Europe-based Yank productions, and who promises a complete servicing job for location or studio work, including crews, equipment, and the rapid by-passing of all red tape. Most recent item "serviced" by I.F.S. is W.G. Sebaste's "Our Last Spring," directed by Michael Cacoyannis, with several other commitments coming up. HQ is in Rome.

United Artists veepee Herb Goldstein and ex-Nash will be a crew member on Firebird in the Bermuda yacht race which starts from Newport, R.I. President and Mrs. Eisenhower stared up late last Saturday night to watch "Ben-Hur" at the White House. Film was furnished by Metro at Mrs. Eisenhower's request. It was strictly a private affair, with the President and the First Lady the only viewers in the Executive Mansion's screening room. Beginning at 8:30, they sat through it all without an intermission. Reportedly they liked it.

Universal has acquired Fred Rinaldo's "The Chalk Garden" and has assigned it to producer Sam Hunter. United Artists distribution chief William J. Heinemann reports that Stanley Kramer's "On the Beach" grossed \$552,000 in its 17-week engagement at the Astor, N.Y.

"My Father Walter Disney," authored by Diane Disney Miller, was put on sale in Vienna simultaneously with Disney's arrival there to be present at the start of a Ludwig van Beethoven biopic, "The Magnificent Rebel."

Peter Lawford purchased screen rights to Guy Fawkes novel, "All in a Day," which he'll produce personally and star in next year under his independent Kenilworth banner. . . 20th-Fox hosted Stephen Boyd's option prior to actor leaving for Ireland to star in Darryl F. Zanuck's "The Big Gamble." . . Carol Wilde, prepping "Caves of Night" for Columbia Pictures release, will launch film on location in Alabama in about four weeks.

Universal proxy Milton E. Rackmil and foreign chief America Abouf leave from Hollywood on April 27 for Tokyo and the Far East for the third of a series of global conferences devoted mainly to the selling of "Spartacus."

William Wyler leaves for Europe on April 25 and will attend the Cannes Film Festival where "Ben-Hur," for which Wyler won an Oscar, will be the opening event. . . Monahan Books issuing a special paperback, "The Bridges of Madison," by Dean Owen in connection with Universal's release of a Hammer Production with the same title. . . Light heavyweight champ Archie Moore, who makes his film debut in Metro's "The Adventures of Huckleberry Finn," will attend special pre-release preview of the film. . . Lawrence Harvey signed by Annette Liskov to costar with Ingrid Bergman in "Time on My Hands."

Kal Ross reveals that the Conference of Personal Managers has taken out life insurance policies for each of its 45 members on the east coast.

Constructive has closed on Charles B. Moss' new theatre in Paramus, N.Y. The theatre, part of the Bergen Mall Shopping Center, will be known as the Mall Theatre. The 800-seat house will open in June.

Noel Holloman is jockeying press trips to Albany, April 25 for the opening of the new Hellman Theatre. Transportation is being provided on Eastern Airlines. . . Louis's State so far has run 49 extra morning performances of "Ben-Hur" for students at a special 50c price. Total student attendance so far has reached 62,000, with additional shows booked through May. Ruth Warr and Ann Sontag handle the school promotion. . . Director Arthur Penn, playwright William Gibson and producer Fred Coe forming a producing company to film "The Miracle Worker." Penn directed both the television and legit versions and will also helm the picture.

Tom, Curtis lines Indian Ira Hares in St. Bartolome's screen version of William Bradford Huie's story, "The Horn of Two Jims," to be filmed under title "The Sixth Man." . . George Moscone ran Jack Nicholson to ingrain in "The Three Hunders in His Life," which he'll indie produce from own screenplay. . . United Artists will finance-distribute "Cracked Man," starring Norman Wisdom, slated to be filmed in England. . . Stephen Boyd goes into Darryl F. Zanuck's "The Big Gamble," rolling May 16.

Quoting vox pop letter to the N.Y. Daily News: "Is there no way to stop the Times Sq. movie houses that show lascivious suggestive pictures and posters? Our children should be protected from these predators of filth and degeneracy. A potential mauling pervert could be triggered into horrible action by seeing the type of pictures shown here."

James Gould Coomer's novel, "By Love Possessed," scheduled for 1961 filming by the Mirisch Co. for United Artists, capped the William Dean Howells Medal of the American Academy of Arts and Letters. The award is presented once every five years for "the most distinguished work of American fiction published during that period."

Louis's Theatres proxy Eugene Ficker and pub-and-veepee Ernie Finkelstein outlined policy matters and a promotion campaign for the chain's spring "movie fair" at a meeting last week of N.Y. managers, chairman chiefs and home-office execs. . . Norman De Costa, who was scheduled to direct the film version of "Freaky Finger Exercise" for Frederick Bronson, late this fall, has withdrawn from the assignment because of a previous commitment to direct the film version of "Mud Man" for Warner Bros. The "Music Man" shooting shed has been advanced. Bronson is considering Jack Clayton, director of "Room at the Top," for "The Freaky Finger Exercise," which Columbia will release.

Abe Dickstein, 20th-Fox N.Y. branch manager, will be inducted as incoming president of Cinema Lodge 8441 B'nai B'rith at a Hotel Astor luncheon tomorrow (Thurs.). . . Charlton Heston will attend the Syd

"Ben-Hur" in Denver, Milwaukee, and Ottawa last week upped the hardticket engagements to 23. . . Frank Donatone will head Impact Photos new office in Rome.

Now that his son George England, is directing "The Ugly American" in Thailand and environs, Screen Writers Guild proxy Ken England checks he's writing a sequel, "Rabes in Thailand."

Jack Ellis, head of Ene Films, is chairman of the committee which already is setting plans for a dinner to celebrate the first birthday in September of the Independent Film Importers & Distributors of America.

Continental Distributing's "The Big Cheat," Fernando Lopez based on O. Henry's "The Ransom of Red Chief," opens at the Barnet April 26, following "Dog of Flanders." . . Jan on a Summer's Day" is to be released nationally by Union Film Distributors. . . British movie Peter Sellers is here for promotion in connection with "The Battle of the Sexes," which opened Monday (18) at the Murray Hill.

(Continued on page 23)

Rebane Latest Of Chi's 'New Wavers' In Production

Chicago, April 19. Indie production here gets an other hype on.

William Rebane, young promoter who's been unable so far to peddle a German-invented peculiar screen process, is formulating the project, pro tem, to produce a feature-length sci-fi fantasy based on an unpublished short story, lending it to be done here on tape, and scheduled to commence in June, with early fall as release target. So as yet untitled, will be budgeted slightly over \$100,000.

Rebane, under his Rotascope Corp. banner, that being the circular screen process he's been peddling, has become the third Chi indie in the meagre-mechanized budget ranks. Others are Mid-Century, which has "Prime Time" in release and a second set for shooting in May, and ad-man Allan David getting ready to shoot his "The Magic Power" fantasy. Later, however, will be shot in Germany with foreign themes, whereas Rebane and Mid-Century are grandiose players from the local Athens Equity rolls.

Rebane is Rebane's second attempt to sell 360-degree excursions. He failed to get backing earlier with another genre, also of German origin, called Cinemascope, which he demonstrated to trade and press here for several months. Associated with Rebane in the production venture is Morris L. Roth, a Chi producer and fund-raiser.

Though it's well known, it's not so much as the adult side of cinema's "Twilight Zone" series.

NEW VIEW OF WELFARE FUNDS

Warners Well-Stocked on Scripts

Actors Guild Permits Go-Ahead, Though Writers Guild Not Yet Settled

Hollywood, April 19.

Warner Bros. apparently has enough scripts to keep it in production during the balance of 1960, despite the more than three-month-old Writers Guild of America strike. With settlement of the Screen Actors Guild walkout and a new contract, studio has activated a 10-pix slush which roughly will take company through current calendar year, with four films slated to get under way almost immediately.

Dore Schary puts his "Sunrise at Campobello" before cameras today, and Delmar Daves, now in Hartford, Conn., is doing pre-production shooting on "Farrish." Elia Kazan's "Splendor in the Grass" has a May 9 starting date in N. Y., and Joshua Logan's "Fanny" is pencilled in for a mid-May get-away.

Paramount is another studio which apparently doesn't need the immediate services of striking writers. This studio has set three film projects to roll within the next three weeks, including "All in a Night's Work," "G.I. Blues" and "Counterfeit Trail."

Twentieth-Fox has tentative starting dates in May for "The Alaskans" and "Marriage Go Round," and in June for "O Mistress Mine," "Return to Peyton Place," "The Instant Prince" and "Flaming Lance." In all cases, screenplays have been completed, but casting is still underway, and it's conceivable that script changes may become necessary in some cases.

Columbia has tentative starts on five pix—"Caves of Night," "Underworld U.S.A.," "Cry For Happiness," "The Image Makers" and "Mysterious Island." However, the only ready script is on "Cry For Happiness." Glenn Ford star which William Goetz will produce.

Metro doesn't expect to start any new pictures before mid-June or (Continued on page 13)

DENY INJUNCTION

Won't Stop 'Can-Can' Contract With Midtown, Philly

Philadelphia, April 19.

Judge C. William Kraft Jr. of U. S. District Court Thursday (14) denied D. W. H. Corp. petition for a temporary injunction to halt showing of 20th-Fox's "Can-Can" at William Goldman Theatres' Midtown here starting May 4.

Hearing on the petition took place April 8 and included testimony by 20th execs Alex Harrison, general sales manager, and Glenn Norris, assistant general sales manager. D. W. H. sought the picture for its Fox Theatre.

McCarthy Jabs At 'Daily News'

New York's Daily News, circulation kingpin of the dailies of the United States, this week was given the back of the hand by a film industry public (and press) relations professional—and right in the open. It came in the form of a rebuttal to the News' editorial criticizing salaries being paid to film stars.

Charles E. McCarthy, exec director of the Council of Motion Picture Organizations, this week said the News, in attacking compensation for the more prominent performers, bitterly ignored the fact that they have the mass audience, just as do the syndicated writers on newspapers.

McCarthy, in a letter to the News, suggested that the public itself chooses its favorites and the News is hardly qualified to complain. He put it this way: "Why do you think Ed Sullivan gets the television salary he draws. For his acting ability?"

COMPO's man got on some lightning. He said theatre prices have not gone up so much as prices for other commodities, the newstand price of the News is up, along with its advertising rates, "although I understand that your circulation is less than it was a few years ago."

McCarthy's final blast in a final paragraph: "Just because your own television station is a flop you should be taking cracks at the movies. Remember, movies were Capt. Patterson's greatest recreation. Were he alive today he'd probably say you were nuts."

News owns and operates tv station WFIX, which carries McCarthy. Its trade press says is among the top independents and the other reference is to Joseph Patterson, longtime publisher of the News.

News printed McCarthy's letter in its regular vox pop space Monday (18) but deleted all references to the paper's circulation, ad rates, Ed Sullivan, etc. All that remained was McCarthy's statement that stars draw big money because they have big audiences.

Martin Charges Injury To 'Paris by Night'

Los Angeles, April 19.

Producer Leo Martin has slapped \$3,000,000 plus damage suit against Columbia Pictures Corp. in Superior Court, charging unlawful competition and plagiarism of title "Paris by Night."

Martin alleges studio advertised and promoted a picture under this title to be produced with Brigitte Bardot and Frank Sinatra as costars. Action, according to complaint, thus halted negotiations by Martin for his stage shows of same title throughout the world.

WEINER (JERSEY) RULING CRUCIAL

Projectionist Joseph Weiner's defense of the Motion Picture Operators Union, Local 244, in Newark, N.J. has had widespread interest in exhibitor circles. Weiner's fight against the union, which suspended him for not taking his vacation at a time designated by the union, resulted in a significant National Labor Relations Board decision several months ago.

Since the ruling was handed down, the legal representatives of exhibitor organizations have been issuing interpretations of the decision. Allied States general counsel Abram Myers was first to offer an explanation. And now Herman M. Levy, general counsel of Theatre Owners of America, presents a detailed analysis in one of his periodic industry case digests.

Levy concludes that the decision is an "important and clear cut one in that it establishes that the NLRB has jurisdiction, for the purposes of the Taft-Hartley law, over a local segment of a national theatre chain if the gross annual volume is in excess of \$500,000. Weiner's case involved the Stanley Warner Theatres in Essex County, N. J.

The decision, Levy maintains, also deals a devastating blow to those union health and welfare funds under which the benefits are only available to members in good standing. An order, under the decision, required the union to reimburse all employees who had been deprived of health and welfare benefits because they were not members of the union in good standing.

The NLRB ruled, Levy pointed out, that the union operated under a closed shop system and that therefore it was illegal under the Taft-Hartley Act. He notes that a union shop, that is one requiring men to join the union after 30 days employment, is permitted by the T-H law. But a closed shop, where only union men in good standing may be employed, has been outlawed.

The NLRB decision, which may have some effect in the practices of other show biz unions, ordered the projectionists' union, to cease and desist:

(1) From requiring membership, or clearance by the union, as a condition of employment.

(Continued on page 13B)

Dixie Proud of, Not Mad at Tennessee; 'No Beef on Williams' View of South'

OZONERS BRAVE IT

Rush Season Though Temp At 30—Three Book 'Shobs'

Minneapolis, April 19.

Six of the Twin Cities' area 12 drive-in theatres rushing the season, opened "cold." First ads were in newspaper on the day of opening. Temperature was around 30.

Three of the six teed off with UA's "Solomon and Sheba" (135m print), playing it day and date. The big Biblical picture previously only had played locally (nine weeks) at the neighborhood St. Louis Park, where it had its first run here, and subsequently at four other earliest uptown houses day and date.

There's "a unanimity of feeling and acceptance" of Tennessee Williams below the Mason-Dixon line despite the writer's sharp fictional commentaries on Southern life. That's the impression Martin Jurow, coproducer with Richard Shepherd of Williams' "The Fugitive Kind," came away with after a tour of the south, where he conferred with theatre officials.

The recent success of Columbia's "Suddenly, Last Summer" as well as previous Williams' entries, such as Metro's "Cat On A Hot Tin Roof," has made the playwright an important boxoffice factor. Jurow noted He said exhibitors throughout the country are buying "The Fugitive Kind" because of the click of "Suddenly."

"Fugitive Kind," being released by United Artists opened on Broadway last week and is set for 150 theatres in the south over a five-week period. Additional "waves" of releases are set for late this month and early May.

The total \$2,500,000 cost, Jurow revealed, includes an extra \$40,000 required to re-record certain scenes because Anna Magnani and Marlon Brando could not be heard. It necessitated a trip to Rome to get Miss Magnani to dub in her lines. In addition, other scenes were re-recorded in the U. S. requiring the services of performers who appeared in these scenes, including Joanne Woodward, the third star.

According to Jurow, approximately \$1,800,000 represents above-line costs. Williams, Brando and Miss Magnani have a participation in the production.

Commenting on N. Y. shooting—the entire film was made in Gotham—Jurow noted that it represented a plus factor so long as the people involved were familiar with the complexities of production in N. Y. He pointed out that director Sidney Lumet and associate producer George Justin were the foremost experts on Gotham production and that no difficulties were encountered since they were able to line up the proper facilities and crew.

AB-PT's Salt Lake Drive-In Plea

Washington, April 19.

American Broadcasting - Paramount Theatres has notified the Justice Dept. it will petition U.S. District Court for Southern N.Y. for permission to acquire a Salt Lake City drive-in.

ABPT proposes acquisition of Romantic Motor View, about one mile southeast of city limits, from Erick Peterson. It has a 900 car capacity.

Court hearing will probably be in mid-May.

PASTERNAK CRITICIZES LANCASTER'S DIRECTION

St. Paul, April 19.

Continuing his disparagement of actors as producers to which he has given voice on several past occasions—most recently in the other twin city, Minneapolis, before moving over here—M-G-M's Joe Pasternak, beating the drum for his "Please Don't Eat the Daisies," took a potshot at Burt Lancaster, one of the top actor-producers.

Pasternak voiced his beef to Dispatch-Pioneer Press, film editor-in-chief Bill Diehl. The latter fears he might be stirring up a feud between the veteran producer and Lancaster as a result of having told them somewhat uncomplimentary references they made to him about each other.

References had to do with their views on the actor producing subject and what the two think about each other and which Diehl quoted in his Dispatch column.

In New York a few weeks ago (Continued on page 6)

Stepped-Up Talks With Coast Guilds

Hollywood, April 19.

Following settlement of the Screen Actors Guild strike against the majors, discussions by the Assn. of Motion Picture Producers, repping the majors, with other guilds have started.

First negotiations started Thurs. (14) with the Directors Guild of America for a new basic agreement which would take effect May 1 and replace current DGA pact which expires April 30. An introductory session, too, with the Writers Guild of America, first met in three months, was held yesterday. Writers have been on strike against majors since Jan. 16.

DGA session lasted two hours with date of second meeting not yet set. Attendance was unusually large, with 22 negotiators present to discuss demands with the 16-member AMPP team and the six-member team from Alliance of Television Film Producers. Also present as observers were reps from CBS and NBC.

Session, it's reported, was typical of opening negotiating meetings, with Guild explaining each of its demands in detail. Key issues are directors' request for 3 1/2% of producers' revenue on (Continued on page 8)

National Boxoffice Survey

Easter Week Booms; 'Daisies' New Champ, 'Hur' 2d, 'Unforgiven' 3d, 'Can-Can' 4th, 'Wake Me' 5th

Easter Week, with the usual holiday crowds and vacationing students, is proving a big stanza at the wickets this year, according to VARIETY correspondents in some 24 key cities. Favorable weather in many sections of country was a plus factor.

"Please Don't Eat Daisies" (M-G) is proving so strong in current round that it is grabbing first place away from another Metro pic, "Ben-Hur." "Hur," of course, is winding up a so-so season. "Unforgiven" (UA) is finishing third.

"Can-Can" (20th) is moving up to fourth position, even though this is only the second stanza it has figured in weekly ratings. "Wake Me When It's Over," also from 20th-Fox, is capturing fifth spot.

"Visit To Small Planet" (Par) will take sixth money. "Man In Hatavana" (Col) is landing in seventh place. "Who Was That Lady" (Col) long high on the list, is winding in eighth position.

Tell Story (WB), comparatively new, is taking ninth place. "Windjammer" (NT) will finish 10th. "Kidnapped" (BV), a newbie, is finishing 11th while "Snow Queen" (U) rounds out the Top 12 pic.

"Home From Hill" (M-G), "Once More With Feeling" (Col), "Black Orpheus" (Lopert) and "Room At Top" (Con) are the runner-up pics in about that order.

"Fugitive Kind" (UA) shapes as standout newcomer, being great on initial stanza in two New York houses. "Because They're Young" (Col), also new, is okay in Cincy, neat in K. C. and mild in Denver. "Sapphire" (U) looks nifty in Minneapolis.

"Mouse That Roared" (Col), big in Chi and N.Y., still is playing well in two or three other keys covered by VARIETY. "Room At Top" (Con) continues to cash in on the Oscar for its leading femme, but mainly is playing only arty theatres currently.

"Rosemary" (Ufa) films Around World, strong in N.Y. on longrun, shapes neat in L.A. "Sink Bismarck" (20th) is rated trim in Chi and Pitt. "South Seas Adventure" (Cinerama), giant in Minneapolis, looks fine in Boston.

"Chance Meeting" (Par) looks good in Chi. "Suddenly Last Summer" (Col), sock in L.A. and brisk in Washington, is rated slow in Providence.

"Rent of Mystery" (Todd) is doing better both in Chi and N.Y. on lowered scale and continuous run. "Toby Tyler" (BV), okay in L.A., looks now in Detroit.

"Dog of Flanders" (20th) is rated fairly good in two N.Y. spots. "When Comedy Was King" also being distributed by 20th-Fox, still is big on longrun in N.Y.

(Complete Boxoffice Reports on Page 12 13.)

Powered Amplifier For Circuit-Toll

International Telemeter engineers have made substantial progress in the development of an amplifier that's powerful enough to service 3,000 homes within the company's home toll closed-circuit television system.

Single amplifier as of now has been sufficient to service only 70 home installations.

SEADLER SITS ON NEWS OF MPAA PUBLICISTS

Suspensions aroused by recent leaks of the discussions of the advertising-publicity committee of the Motion Picture Assn. of America on the subject of newspaper censorship of film advertising has resulted in the tightening of the lid on committee reports.

A subcommittee, such as the advertising practices committee, does not submit a detailed report to a full meeting of the ad-pub group. Moreover, in the larger meeting, the discussions are not as revealing as in the committees directly involved with particular subjects. Decisions and recommendations of the individual committees are submitted now only to a conclave of the pub-ad department heads of each company. The sessions attended by lesser members of the pub-ad departments and other industry pub-ad representatives receive only general information.

The control of the info was instituted after Si Seadler, chairman of the pub-ad committee, charged one or more of his colleagues with treachery for divulging news to VARIETY.

THE SCREEN'S NEXT GIANT...

THE OF



TO BE LAUNCHED BY
GIANT
TELEVISION
AND
NEWSPAPER
CAMPAIGN!

**A GIANT AMONG
MEN IN A
GIGANTIC SPECTACLE!**

GIANT THRILLS! Beautiful girl, a living battle-ram! Scythe-wheeled chariots against naked heroism! The Olympic hero and the fiery girl he tamed! Hordes of brute invaders by land and sea! Pagan revels, dervish dancers, mighty athletes in savage combat! Underwater attack on enemy craft by fearless swimmers and **MANY MORE!**

GIANT MARATHON

STEVE REEVES' LATEST AND GREATEST!

You haven't seen anything yet! Storming across the Giant Screen with massive eye-filling wonders, M-G-M brings you this Giant Spectacle, greatest of its kind! It has everything to thrill, amaze and enthrall movie audiences. Everything is in GIANT size, including the promotion!

METRO-GOLDWYN-MAYER
Presents

STEVE REEVES

Star of "Hercules" and "Goliath" as

THE GIANT OF MARATHON

IN DAZZLING COLOR

with
MYLENE DEMONGEOT

DANIELA ROCCA • RO GARRANI • PHILIPPE HERSENT
Produced by BRUNO VAILATI • Directed by JACQUES TOURNEUR
WESTMANCOLOR • DOLBYSCOPE • A TriStar Calmar Ltd Production

GIANT ACTION! In a land of sinful pleasures he rallies his Gallant Hundred to defy the cruel invaders. Men trembled before the fury of his naked strength, women hungered for the embrace of his powerful arms.

Inside Stuff—Pictures

Roman Catholic Legion of Decency and Frank Sinatra do not necessarily "stand together," despite all those Sinatra trade ads in the actor-singer's hiring of Albert Maltz. Legion has been more than a little upset by Sinatra's use. In his defense of the Maltz deal of a statement to the effect that the Legion evaluates films on the basis of "the art, not the artist."

J. D. Nicola, assistant editor of Information, Catholic monthly published by the Paulist Fathers, and author of the original article which contained the much-quoted quote, issued a press statement "strongly" objecting to Sinatra's interpretation of his interpretation of the Legion stand.

"Sinatra has placed my words in a new context, from which can be drawn an inference which is unwarranted," said Nicola. "Namely, that the Legion of Decency finds nothing improper in his hiring of Maltz."

By referring to me as J. D. Nicola of the Catholic Legion of Decency, Sinatra creates the erroneous impression that I am an official spokesman for the Legion. Rather, I am of Information magazine, a Catholic journalist who happens to be a lay member of the Legion's Board of Consultants. My writings may be accepted as informed, but not official. Sinatra's raising of this journalist's mere observation to the level of official pronouncement could result in some misleading conclusions.

Nicola's statement also brings VARIETY into the act. He concludes: "Show business winks VARIETY. In its account of my item, asked in the headline: 'Slap At Blacklisting.' No, it most definitely is not. The Legion does not oppose the activity of those fighting the Hollywood employment of Communists. It would oppose anyone attempting to infer that it does."

The Legion obviously plans to take a very close look at all films on which "suspect" talent has worked. What bothered the Catholic group most about the Sinatra ads was that it implied that Legion had taken a stand on what is a political issue, which, of course, is outside its jurisdiction. It may be unlikely, that if this hiring-of-blacklisted-talent question goes much further, some other department of the church might take a stand firmly opposing the practice. This could come on a national level or on a diocesan level.

It's no archaeological accident that the oldest record of man's creative impulse (25,000 B.C. in the Pyrenees) in his effort to capture motion," says Robert Genner, professor of motion pictures at New York University, in a detailed article on the evolution and refinement of motion pictures as an art in April issue of American Heritage.

Prof. Genner, who also is a novelist, screenwriter and poet, traces the development of films principally through the contributions of three dedicated Americans: Thomas A. Edison, Edwin S. Porter and D. W. Griffith. While Edison furnished the basic inventions, Genner says, Porter evolved the technique of cutting and piecing together "shots"—in other words, editing—to tell a dramatic story.

Of Griffith, he writes: "To the task of making films, he brought the temperament of an actor and a poet. He used the devices of lighting and camera manipulation to suggest emotions, set moods and convey abstract ideas—thus enabling the movie language to become more subtle and expressive." Griffith had a sentimental streak... but ultimately lost him his popularity with the public. He made and spent several fortunes, never took his own film work seriously, and thought that the movies would not last. 'I give them a few years,' he said.

Samuel Goldwyn and his partner-wife, Frances, just back on the Coast from Munich where "Porgy and Bess" kicked off, will holiday in Bad Gastein, Germany, with the William Wyler in June. The Goldwyns will supervise other European projects of "Porgy," which is the second film to have been secured an okay in West Berlin for patronage from East Berlin film fans. Only one before—a German picture—got that special dispensation. Incidentally, it privileges the East Berliners Communist zone to enjoy an admission price considerably less than the West Berliners.

Since the Goldwyns return to the U.S. the film has opened in Stuttgart, also to heartening results, says the producer.

Goldwyn adds: "I noticed that from the critics and other newspapermen throughout Europe—nearly 200 of them came to Munich for the premiere—almost all follow, read and are guided by VARIETY, and frequently borrow much of their news from VARIETY although I noted that in the translations many do give VARIETY full credit."

Trade insiders long knew of Louis B. Mayer's partiality to the late Frank Orsatti's agency on any Metro studio deals but, according to Bosley Crowther's "Hollywood Rajah," the Mayer hang, other talent agencies had to split commission with Orsatti. The strong tie between the latter and the MGM studio tapper was long noteworthy. There were instances, reportedly, of Metro letouts and rehiring, later—at even higher terms—through Orsatti.

The Crowther book is getting snowballing attention within the trade and, presumably, with book buyers, having made its first appearance as No. 3 on the national bestseller list. Intra-Metro studio, some of the old guard loyal to the memory of L. B. have expressed regret at the author's slant on Mayer, some feeling that Crowther aimed for "sensationalism" in his analysis of the film tycoon's personal peccadillo.

Minneapolis Sunday Tribune sent staff writer Ed Magnuson to Deadwood, S.D., population 3,000, to learn what effect the permanent closings of the houses of prostitution there last October is having.

Among other things that Magnuson discovered and told about in his yarn was that because of what happened, Verling Geith, who operates the town's only theatre, will shutter it. Since the houses have been closed, says Geith, business has gotten progressively worse. And he blames his boxoffice troubles on the closings. It hasn't been the departure and consequent loss of patronage of the 20 or more girls, "although they were good theatre customers" that has hurt so much. But, he says, the houses brought a lot of people and money into town from the surrounding area.

Consistency demands that "5th amendment" writers objectionable to film producers in 1947 should be equally objectionable at the present time, states an editorial in the New Orleans States-Item. The daily notes that those on the hands-off list included Dalton Trumbo, Albert Maltz, Nedrick Young, Millard Lampell, Michael Wilson and Ben Barzman, these being names "again in Hollywood news as writers."

And if these individuals are getting back on the producer payroll, says the paper, "people are going to think it's just a case of 1947 box-office appeal now showing up for what it was."

A Hearst spokesman asserts that their stories on Albert Maltz-Frank Sinatra were not a "campaign" in the strict sense of the term but seemingly done independently since some of the Hearst sheets were "stronger" than the others. It was not aimed either (1) at Sinatra and (2) any liberals, but specifically at Reds because they consider any avowed Communist "outside the pale."

NSS Trailers Columbia Despite Latter's Own Dept.

Hollywood, April 19.

Despite Columbia's plan to set up its own studio trailer department, National Screen Service will continue to make Col trailers until its contract to distribute the trailers expires Sept. 1.

Official word at Columbia has it that there is apparently no copyright infringement involved so company cannot prevent NSS from advertising the studio's films if it chooses to do so. Col will activate its own trailer dept. when Jack Atlas swings over from Metro to head up new branch.

TOA Details Reade Meeting-of-Minds With Ad Censors

The relationship of the picture business to the nation's newspapers has come in for considerable soul-searching in recent months, the primary concern being the tendency of some dailies to blue-pencil film advertising. Now comes a case history from Theatre Owners of America detailing how one theatre circuit broke down the antipathy of a local newspaper to the film industry in general.

For obvious reasons, the city and the newspaper are not mentioned. However, it is disclosed that the situation involved two Walter Reade theatres in a suburban New Jersey community of 30,000 population. The newspaper, it is noted, is a member of a chain, but operates with complete local autonomy.

The problem faced by the Reade circuit was that the newspaper offered no cooperation editorially, promotional or otherwise. It took the advertising money of all the theatres and drive-ins in the area, but otherwise treated the theatres with disdain. In recent months the paper often capriciously, from the theatre's point of view, rejected some advertising as suggestive. As the only media of mass coverage, the newspaper was the prime advertising source for all the theatres.

As a result of the efforts of the Walter Reade circuit, stemming from a carefully planned presentation, the newspaper today is running an amusement page, carries a daily syndicated film column, uses scene mats from pictures and prints stories about the activities of theatres and the industry. In addition, it has drawn up a new rate card, granting theatre rebates based on cumulative lineage.

The Reade campaign started last October when the newspaper refused to accept an ad for "The Blue Angel" showing May Britt in a (Continued on page 19)

Rugoff & Becker Book New Yorker, Waverly In General Expansion

Augmenting its activities as a booking agent for art house films, Rugoff & Becker, the N.Y. art circuit, will represent two Manhattan houses not part of its chain.

It will serve as buyer and booker for the New Yorker Theatre, a new art situation on upper Broadway, and the Waverly Theatre, a Greenwich Village house. Sol Ravitz, owner of the Waverly, has joined the R&B organization and will serve as a buyer and booker as part of the unit headed by Leonard Lightstone.

R&B, which operates five Manhattan first-runs as well as several intine neighborhood theatres, has enlarged its booking activities to include theatres around the country. It presently represents two theatres in Minneapolis (the Uptown and St. Louis Park), the Apollo in St. Louis, the World in Philadelphia, and the Scotia Theatre in Seattle, N.Y.

Bill Perlberg in N.Y.

William Perlberg is from Hollywood Monday (18) en route to Europe and pre-filming work on his upcoming production of "Counterfeit Trailor."

During a brief stay in town he'll huddle with Paramount execs on the July release of "Hat Race," which he coproduced with George Seaton.

Albany Times-Union (Hearst) Asking Theatres to Edit 'Offensive' Mats

Albany, April 19.

Lights of Other Businesses Spoil Drive-In Sharpness

Washington, April 19.

A drive-in in nearby Fairfax County, Va., is fighting a losing legal battle to force neighborhood businesses to dim their lights.

Sunset Drive-In argued that the bright lights prevent its patrons from seeing a clear image, and sought preliminary injunctions requiring a nearby gas station and bowling alley to dim their lights.

Fairfax County Circuit Judge Harry Carver denied the injunction and upheld the contention of the gas station that its lights did not constitute a nuisance under the law.

Study of Pic Ads By MPAA Group

Subcommittee of the adpub committee of the Motion Picture Assn. of America, this being the unit that deals with advertising practices, has decided to undertake a study of all film advertising in the press. It's to be conducted in collaboration with the Council of Motion Picture Organizations.

The study, said MPAA unit chairman Jonas Rosenfield, is designed to "develop a quantitative and qualitative analysis of newspaper motion picture advertising practices on a national basis."

Conclusion already drawn is that the film companies more than ever before are adhering to the standards of the industry's Production Code. At least, this is the conviction of virtually all adpub committee directors, although there persists some of the calling the kettle black intra-trade sentiment.

It's understood that one of the main objectives of Rosenfield's subcommittee is to show that film ads are harmless when compared with the ads of other industries and the news stories published in many dailies.

JESUIT PANS 'BEN-HUR': NOT TRULY RELIGIOUS

Buffalo, April 19.

"Ben-Hur" was described by a Canisius College sociologist this week as a fraud against children, history, the public and Christian teaching. Rev. Joseph F. Cantillon, S.J., while admitting that the Legion of Decency had given the picture a "top rating" stated that it is "without any semblance of true religious feeling or even common humanity." Speaking at a Communion breakfast in a community parish hall, he enumerated the fraud on "a glibbie America" as "four-fold."

As to school-age children: "they are faced to witness senseless brutality, cruelty for the sake of cruelty. The morally disturbing effect of this pornographic masochism and sadism is incalculable."

As to history: All the Romans are both stupid and ignoble, all Arabs and Jews are noble characters. Real life is never that simple, yet this masterpiece possesses the subtlety of a third-class Western quickie, with "good guys and bad boys."

As to the American Public—the characters are "unbelievable human beings" although picture goes, in view of the Oscar salutes, might expect "good taste and good acting." When exhibited abroad, Father Cantillon said "some of us feel that foreigners will be confirmed in their prejudices that all Americans are loud, boring and ostentatious."

When his attention was called to the fact that his position was opposed to that of the Legion of Decency and Catholic School teachers, Father Cantillon said "One of the least appreciated advantages of Catholicism is the true freedom of opinion and expression within the Church, through which freedom we disagree on the non-essentials of life and art."

Bob Nick, producer of "Wyatt Earp," hospitalized in N.Y. following a mild heart seizure.

Hearst's Times-Union has notified all Albany Area theatre operators that it would "prefer" to have them "edit" the stock mats and art work placed with the paper, that "when in the slightest doubt," they should "make changes and cut out whatever matter seems objectionable."

Originally, the intention was to give the spelled-out policy no publicity, but a development changed this plan.

The seven-day-a-week publication (the only one of the kind in this section) mailed all theatres advertising in its columns a lengthy and politically-worded letter bespeaking "the thoughtful and non-egotistic cooperation of you who represent our movie theatre advertising."

The Times-Union requested voluntary cooperation, believing it "in our mutual interest to achieve substantially the same results" as those papers which have adapted an amusement advertising code, without formally adopting or publishing any specific code or standards. The phrase "without formally adopting" was underlined in the letter, written by Roger C. Corpell, advertising director.

He recently assumed that post, but the thinking behind the communication is generally believed to reflect that of Publisher Gene Roth, who is friendly to the motion picture business.

Accompanying the mimeographed letter was a copy of the "standards" which the Cincinnati Enquirer described as that city's "leading newspaper" adopted Jan. 1. Recipients were asked to "read them, please." Comments on Corpell's letter also were "welcomed."

"Now we stand with you in the face of a rising tide of criticism that has been levelled against some movie advertising," Corpell's epistle declared.

It continued: "Appreciating that much of this criticism expressed is not valid, and that other kinds of advertising, publications, broadcast programs, etc., also have much to answer for, we still hope we may have your help and understanding in an effort we wish to make with you on behalf of good movie advertising."

Observers waited to see whether other area papers might follow suit on the matter of motion picture theatre advertising acceptability. The Troy Record Papers have enforced a strict code since 1947.

MGM 28-Wk. Net Down, Related To Strike Cloud

Metro's net earnings for the 28-week period ended March 17 dipped to \$3,739,000, equal to \$1.47 per share, as compared with \$4,799,000, equal to \$1.80 per share, for the corresponding period of a year ago. However the most recent quarter which showed earnings of 76c per share, was the sixth consecutive profitable stanza for the company since its recent turnaround. A dividend check of 30c per share accompanied the 28-week report to stockholders. It was paid April 13 to stockholders of record March 14.

M-G topper Joseph R. Vogel attributed the decrease in the company's film earnings to the recent Hollywood strike. He said the production shutdown forced the company to slow down the release of new pictures from two to one picture a month, starting in January. "Naturally," he pointed out, "our film rentals on the deaccelerated release schedule have been lower." He stressed that the company "took

(Continued on page 19)

Wallis Gets Two Rolling

Hollywood, April 19.

A Night's Work" today with Shirley MacLaine, Dean Martin and Carolyn Jones costarred, also gets going on principal photography for "G.I. Blues." Elvia Preley-Juliet Proulx star, April 28.


Joe Anthony directs "Work," Norman Taurog "Blues."

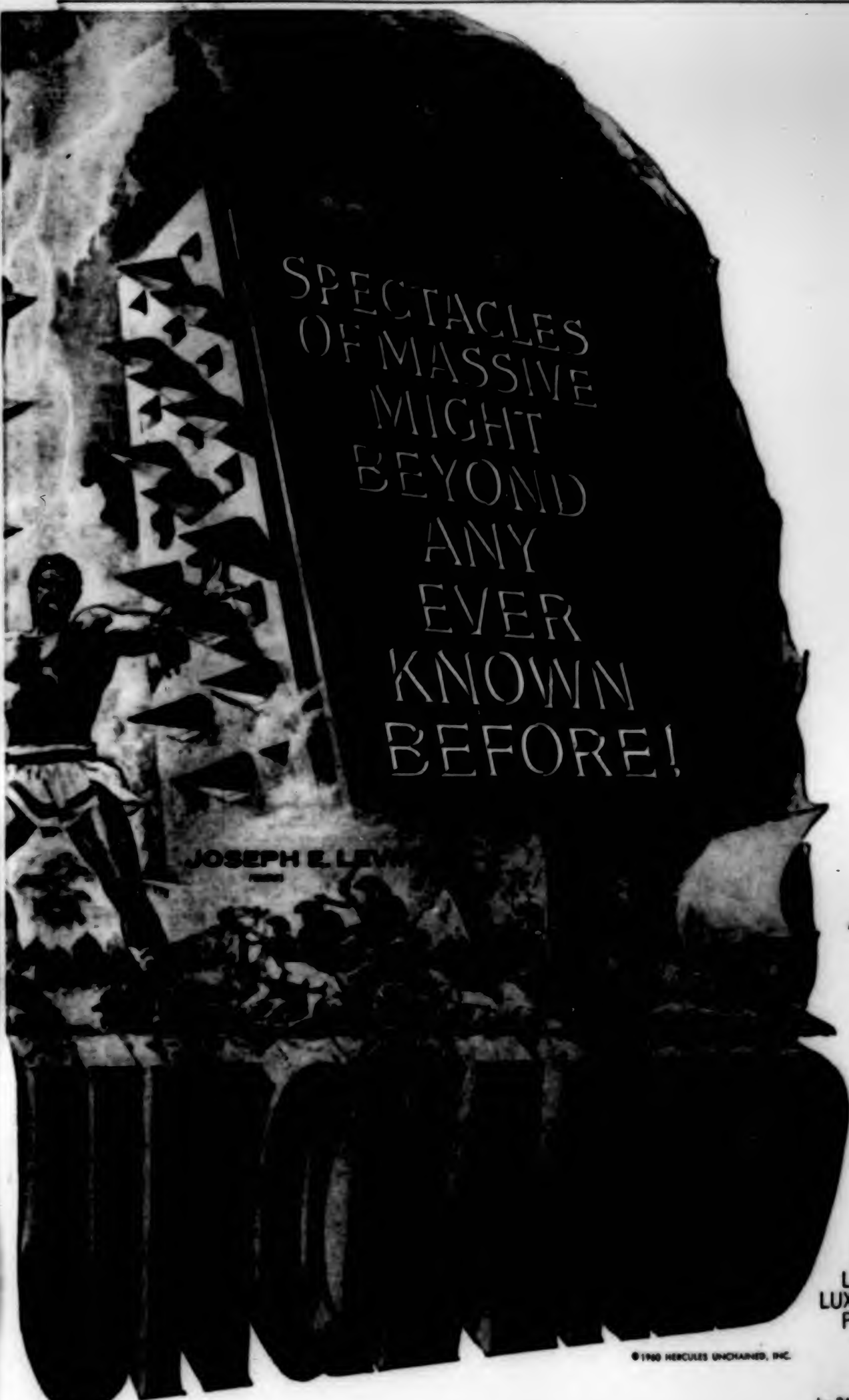
**IN JULY
THE DOORS
OPEN
ON THE
MIGHTIEST
OF THEM
ALL
!
UNFOLDING
WONDERS
NEVER
BEFORE
ON THE
SCREEN
!**

*FABULOUS
FEATS
OF HUMAN
POWER
THE SCREEN
HAS NEVER
SHOWN
BEFORE!*

*SEE THE
MAMMOTH
WAR OF THE
CHARIOTS!*

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**WARNER
BROS.** 



SPECTACLES
OF MASSIVE
MIGHT
BEYOND
ANY
EVER
KNOWN
BEFORE!

JOSEPH E. LEVIN

STARRING
**STEVE
REEVES**
AS **HERCULES**

WITH
**SYLVA
KOSCINA
PRIMO
CARNERA
SYLVIA
LOPEZ**

DIRECTED BY
**BRUNO
VAILATI**

PRODUCED BY
**PIETRO
FRANCISCI**

**LUX-GALATEA
LUX DE FRANCE
PRODUCTION**

IN **EASTMAN
COLOR**

by **PATHE-DYALISCOPE**

© 1960 HERCULES UNCHAINED, INC.

D.C. Biz Soars; 'Hur' Wham \$35,000, 'Daisies' Boff 30G, 'Visit' Fast 16G, 'Kidnapped' 15G, 'Unforgiven' 16G, 2

Washington, April 19.

That chaotic race is the most exciting thing that has happened to mainstream trade here in many years. "Ben-Hur" playing total capacity in certain drive-in's at Warner's. Seats are being sold through June.

"Please Don't Eat the Daisies" is in a snail's pace in the Capitol. "Visit to a Small Planet" looks better in two spots. "Kidnapped" shapes good at Palace. "Suddenly Last Summer" remains standard in its 13th round. "Unforgiven" looks likely in second at Capitol.

Estimates for This Week

Ambassador (Metropolitan) (SW) 1,400. Last week \$14,000. Visit to Small Planet (Par) Hefty \$16,000. Last week. "Nun's Story" (WB) (reissue). \$13,000.

Capital (Lear) 3,420. \$10-\$14.40. "Don't Eat Daisies" (M-G) Socha \$35,000. Last week. "Room at Top" (Cont) and "Anatomy of Murder" (Col) (reissues). \$13,000.

Kelley's RKO 1,800. \$10-\$14.40. "Unforgiven" (UA) 2d wk. Last week \$15,000 after \$20,000 opener. Reissue.

MacArthur (K-R) 900. \$11.00. "Magician" (Janus) 3d wk. Good \$5,500. Last week. \$4,500.

Ontario (K-R) 1,240. \$10-\$14.40. "Our Man in Havana" (Col) 5th wk. Nine \$7,000 following \$7,000 last round.

Palace (Lear) 2,300. \$10-\$14.40. "Kidnapped" (BV) Good \$15,000. Last week. "Home From Hill" (M-G) 4th wk. \$11,000.

Playhouse (T-L) 450. \$11.00. "Swan Lake" (Col) 2d wk. Mild \$3,000 after initial week's \$3,500.

Pizza (T-L) 276. \$11.00. "Nude in White Car" (T-L) 6th wk. Good \$2,500 following \$7,000 last frame.

Town King 600. \$11.00. "Around World in 80 Days" (Todd) (reissue) Next \$3,500. Last week. "Rape" (M-G) (Lepert) and "Rebel Breed" (Lepert) \$2,500.

Trans-Lux (T-L) 600. \$11.00. "Suddenly Last Summer" (Col) 13th wk. Brisk \$7,500 after \$7,500 last week.

Warner (SW) 1,440. \$14.40-\$27.50. "Ben-Hur" (M-G) 5th wk. Wow \$35,000 with 13 shows. Last week. \$11,000 in 11 performances.

'Daisies' Robust \$16,000, Mpls.; 'Wake Me' Big 7G, 'Ben-Hur' Huge 19G, 8th

Minneapolis, April 19.

Current rash of comedies with hefty box potential are bringing smiles to faces of mainstream exhibitors. The laugh variables this season, all are doing well. "Please Don't Eat Daisies" shapes smash in inaugural at State while another fresh comedy entry, "Wake Me When It's Over" (Janus) has at Lyric. "Our Man in Havana" continues strong in third round at World as does "Visit to Small Planet" in repeat stanza at Gopher.

"Rebel Breed" is dull at fairish at RKO Ptn. "Home From Hill" is winding up a neat four-week stint at Orpheum. "Ben-Hur" is huge in eighth round after coming close to breaking house records at Academy in previous chapter. "South Seas Adventure" is rounding in 43d round at Center. "Nude in White Car" is the rerun. "Room at Top" looking great in second week at Suburban World.

Estimates for This Week

Academy (Mann) 947. \$11.75. \$2.65. "Ben-Hur" (M-G) 8th wk. Look smash \$19,000. Last week. \$21,500.

Century (Cineplex, Inc.) 1,150. \$11.75-\$22.00. "South Seas Adventure" (Cineplex) 43d wk. House. \$12,500. Last week. \$13,500.

Gopher (Berger) 1,100. \$11.00. "Visit to Small Planet" (Par) 2d wk. Flaming \$5,000. Last week. \$7,500.

Lyric (Par) 1,000. \$11.00. "Wake Me When It's Over" (Janus) 2d wk. \$7,000 or close. Last week. "Because They're Young" (Col). \$8,500 in 9 days.

RKO Orpheum (RKO) 2,000. \$11.25. "Home From Hill" (M-G) 4th wk. Healthy \$9,000. Last week. \$9,500.

RKO Ptn (RKO) 1,800. \$11.00. "Rebel Breed" (WB) and "Threat" (WB) Night \$4,500. Last week. "Boy and Pirates" (UA) and "Gun-

(Continued on page 17)

Key City Grosses

Estimated Total Gross

This Week \$3,171,000

Based on 23 cities and 243 theaters, chiefly first runs, including N. Y.

Last Year \$2,441,800

Based on 22 cities and 229 theaters.

'Visit' Fancy 21G, Toronto; 'Hur' 25G

Toronto, April 19.

With Holy Week and Passover observances out of way, big has picked up for Easter week, with extra performances in many spots. Newcomers include "Visit to a Small Planet," "Touch of Larceny" and "Snow Queen," all off to big weekend starts.

Holdovers include "Once More With Feeling," still big in third stanza; "Home From Hill," fine in fourth, and "I'm All Right, Jack," good in fourth frame. Such hard-ticket films as "Ben-Hur" and "Can-Can" have gone to daily matinees, both being smash.

Estimates for This Week

Carlton (Rank) 2,310. \$11-\$15.00. "Once More With Feeling" (Col) 3d wk. Hefty \$18,000. Last week. \$20,000.

Hollywood (FPI) 1,080. \$11-\$15.00. "Touch of Larceny" (Par) Big \$16,000. Last week. "Summer Place" (WB) 13th wk. \$5,000.

Hyland (Rank) 1,037. \$11.00. "I'm All Right, Jack" (Rank) 4th wk. Steady \$7,000. Last week. \$8,000.

Imperial (FPI) 3,343. \$11-\$15.00. "Visit to Small Planet" (Par) Wow \$21,000. Last week. "Who Was That Lady" (Col) 4th wk. \$7,000 in 4 days.

International (Taylor) 537. \$11.25. "Chaplin Revue" (UA) Big \$4,500. Last week. "Pather Panchali" (Indie) 4th wk. \$3,000.

Loew's (Loew) 2,073. \$11-\$15.00. "Home From Hill" (M-G) 4th wk. Fine \$10,000. Last week. \$9,000.

Tivoli (FPI) 835. \$11.00-\$22.50. "Can-Can" (20th) 3d wk. Sock \$12,000. Last week. \$12,000.

Yewna (Taylor) 600. \$11-\$15.00. "Behind Great Wall" (Cont) 2d wk. Modest \$4,000. Last week. \$5,000.

University (FPI) 1,362. \$11.50-\$27.50. "Ben-Hur" (M-G) 10th wk. Sock with daily mat., capacity \$25,000. Last week. \$20,000.

Uptown (Loew) 2,545. \$11-\$15.00. "Snow Queen" (U) Big \$12,500 or over. Last week. "Last Voyage" (M-G) 4th wk. \$6,000.

Det. Big; 'Daisies' Wow \$20,000, 'Queen' 15G, 'Unforgiven' Hep 18G; 'Wake' 19G

Detroit, April 19.

Downtown deluxers are jumping currently, with renewed life as strong, new product and the end of Lent provides a lift in already good biz here. "Please Don't Eat Daisies" shapes wham at the Adams. "Unforgiven" is solid at Palma. "Wake Me When It's Over" is lively at the Fox.

"Toby Tyler" looks great at the Madison while "Snow Queen" is hotly at Broadway-Capitol. "Our Man in Havana" looks rich at Trans-Lux Krim.

Meanwhile, "Ben-Hur" continues to set the pace for ninth straight round at United Artists. "Windjammer" also stays smash in fourth week at Music Hall to top third "Visit to a Small Planet" is boffo in second frame at the Michigan.

Estimates for This Week

Fox (Fox-Muh) 3,000. \$11.25. \$1.40. "Wake Me When It's Over" (Janus) 2d wk. "Monster of Piedras Blancas" (Indie) Lively \$19,000 or near. Last week. "Woman Like Satan" (UA) and "Josette of New Orleans" (UA) \$10,500 in second week.

Michigan (United Detroit) 4,000. \$11.25-\$14.40. "Visit to Small Planet" (Par) and "In Wake of

'Daisies' Lusty \$8,000, Port.; 'Wake Me' Ditto

Portland, Ore., April 19.

Main stem biz is perking slightly this round with few exceptions. "Ben-Hur" looks capacity in 13th session at the Music Box. "Once More With Feeling" is holding nicely in second frame at the Fox. "Please Don't Eat The Daisies" looks fast as newcomer at the Broadway.

Estimates for This Week

Broadway (Parker) 1,800. \$11.50. "Please Don't Eat The Daisies" (M-G) Fast \$8,000 or close. Last week. "Public Pigeon No. 1" (RKO) and "Conqueror" (RKO) (reissues). \$3,300.

Fox (Evergreen) 1,000. \$11-\$14.40. "Once More With Feeling" (Col) and "Murder Reported" (Col) 2d wk. \$6,500. Last week. \$8,000.

Music Box (Hamrick) 650. \$11.50. "Ben-Hur" (M-G) 13th wk. Capacity \$13,000. Last week. \$12,000.

Orpheum (Evergreen) 1,530. \$11.40. "Wake Me When It's Over" (20th) and "13 Fighting Men" (20th). Good \$7,000. Last week. "Nun's Story" (WB) and "Anatomy of Murder" (Col). (reissues). \$7,500.

Paramount (Par) 3,400. \$11.50. "Visit to Small Planet" (Par) and "Circus Stars" (Par) 3d wk. Passable \$5,500. Last week. \$6,000.

San Francisco, April 19.

First-run biz is improving here this stanza, with "Please Don't Eat Daisies" smash at Warfield. "Tall Story" shapes good at St. Francis while "Wake Me When It's Over" is only okay at the Fox. "Ben-Hur" and "Windjammer" still are spectacular on extended runs. "Unforgiven" looks fine in second round at United Artists.

Estimates for This Week

Golden Gate (RKO) 2,850. \$11.25. "Visit to Small Planet" (Par) and "Wake of Stranger" (Par) 3d wk. Lively \$12,000. Last week. \$11,000.

Fox (FPI) 4,431. \$11.25-\$15.00. "Wake Me When It's Over" (20th) and "Valley of Redwoods" (20th). Last week. "Anatomy of Murder" (Col) and "Room at Top" (Cont) (reissues) 2 days and "Murder" (Col) with "Nun's Story" (WB) (reissues) 5 days. \$10,500.

Warfield (Loew) 2,636. \$11.25. \$1.50. "Please Don't Eat Daisies" (M-G) Mighty \$22,000. Last week. "Home From Hill" (M-G) 4th wk. \$7,500.

Paramount (Par) 2,448. \$11.25. \$1.50. "Who Was That Lady" (Col) 3th wk. Good \$9,000. Last week. \$10,000.

St. Francis (Par) 4,400. \$11-\$15.00. "Tall Story" (WB) Good \$11,000. Last week. "Masters of Deceit" (20th) and "Rookie" (20th). \$9,000.

Orpheum (Cineplex, Inc.) 1,456. (Continued on page 17)

'Visit' Stalwart \$13,000, Philly Ace; 'Story' Stout 17G, 'Hearts' Good 10G

Philadelphia, April 19.

Broadway Grosses

Estimated Total Gross

This Week \$866,900

(Based on 27 theatres)

Last Year \$529,480

(Based on 21 theatres)

'Can-Can' Big 13G, Denver; 'Lady' 11G

Denver, April 19.

"Please Don't Eat Daisies" is a way take at Orpheum, in p. and the Easter parade at first-run in this mile-high city. "Ben-Hur" at facilitated Denham shapes capacity opening round. "Can-Can" looks great at Aladdin. Both pits are getting \$2.50 tops. "Who Was That Lady" looks big in second at Centre. "The Unforgiven" shapes trim in second Paramount session.

Estimates for This Week

Aladdin (Fox) 900. \$11.50-\$25.00. "Can-Can" (20th). Great \$13,000. Last week. "Pillow Talk" (U) and "Room at Top" (Cont) (both reruns) 3d wk. \$5,000 at \$1.25 tops.

Centre (Fox) 1,270. \$11.45. "Who Was That Lady" (Col) 3d wk. Big \$11,000. Last week. \$13,500.

Denham (Indie) 800. \$11.25-\$25.00. "Ben-Hur" (M-G) Capacity \$21,000 with extra matinee. Last week. closed for remodeling.

Denver (Fox) 2,432. \$11.45. "Because They're Young" (Col). Mild \$9,000. Last week. "Kidnapped" (BV) and "Dumbo" (BV) (reissues) \$9,000.

Esquire (Fox) 900. \$11.00. "Masters of Deceit" (Col) Lively \$5,000. Last week. "Devil Strikes at Night" (Indie). \$1,000.

Orpheum (RKO) 2,000. \$11-\$15.00. "Don't Eat Daisies" (M-G) and "Virgin Island" (Indie). Wow \$21,000 or a bit over. Last week. "Home From Hill" (M-G) and "Oklahoma Territory" (Col) 4th wk. \$5,500.

Paramount (Indie) 2,100. \$10.125. "Unforgiven" (UA) 2d wk. Trim \$12,000. Last week. \$15,000.

Yewna (Indie) 600. \$11.45. "Babette Goes to Town" (Col) Good \$3,000. Last week. "Man in Havana" (Col) 7th wk. \$2,000.

'WAKE ME' BRIGHT 18G, ST. L.; 'DAISIES' 15G, 2

St. Louis, April 19.

Top new lures at first-runs here this stanza are "Tall Story" at Ambassador, "Unforgiven" at Loew's. "Wake Me When It's Over" at Fox. "Kidnapped" at the Orpheum looks only fair. "Please Don't Eat Daisies" continues great in second week at the Esquire. "Visit to Small Planet" on moveover to the St. Louis is fairish.

Estimates for This Week

Ambassador (Arthur) 2,970. \$10.90. "Tall Story" (WB) Fine \$15,000. Last week. "Visit to Small Planet" (Par). same.

Apollon (Black) (Grace) 700. \$11.25. "Black Orpheum" (Lepert) 3d wk. Good \$2,000. Last week. \$2,500.

Esquire (Schuchart-Levin) 1,800. \$10.25. "Please Don't Eat Daisies" (M-G) 2d wk. Great \$15,000. Last week. \$18,000.

Fox (Arthur) 5,000. 60-90. "Wake Me When It's Over" (20th) and "13 Fighting Men" (20th). Neat \$18,000. Last week. "Snow Queen" (U). \$15,000.

Loew's (Loew) 3,600. 60-90. "Unforgiven" (UA) Good \$13,000. Last week. "Last Voyage" (M-G) and "Affair in Havana" (20th). \$8,000.

Orpheum (Loew) 1,900. 60-90. "Kidnapped" (BV). Fair \$4,000. Last week. "Boy and Pirates" (UA) and "Oklahoma Territory" (Col). \$3,000.

Pageant (Arthur) 1,800. 60-90. "Room at Top" (Cont) 2d wk. Good \$2,000. Last week. \$4,000.

St. Louis (Arthur) 3,800. 60-90. "Visit to Small Planet" (Par). Fairish \$10,000. Last week. "Who Was That Lady" (Col) and "Glen Miller Story" (U) (reissue). 2d wk. \$9,000.

Shady Oak (Arthur) 700. 60-90. "Lesson in Love" (Indie) One \$3,000. Last week. "Sapphire" (Indie). \$2,000.

Philadelphia, April 19.

With big crowds downtown for Easter Sunday, biz here currently is perking up strongly. "Visit to Small Planet," with a big total at the Midtown, looks top newcomer. "Tall Story" is rated hefty on first round at Stanley. "Ben-Hur" is registering a smash stage in current (21st) session at Boyd.

"Conspiracy of Hearts" is just good opening week at Aradria but "Unforgiven" looks brisk in around round at Goldman. "Because They're Young" shapes very disappointing opening stanza at Viking.

Estimates for This Week

Aradria (SAS) 350. \$10.00. "Conspiracy of Hearts" (Par) Good \$10,000 or near. Last week. "Man in Havana" (Col) 6th wk. \$9,500.

Boyd (SW) 1,500. \$11.40-\$27.50. "Ben-Hur" (M-G) 21st wk. Smash \$32,000. Last week. \$20,000.

Fox (Millgram) 2,200. \$9-\$11.80. "Home From Hill" (M-G) 4th wk. Okay \$12,000. Last week. \$13,000.

Goldman (Goldman) 1,200. \$9. \$1.80. "Unforgiven" (UA) 2d wk. Brisk \$14,000. Last week. \$12,000.

Midtown (Goldman) 1,000. \$9. \$1.80. "Visit to Small Planet" (Par) Big \$13,000 or near. Last week. "Once More With Feeling" (Col) 4th wk. \$7,500.

Randolph (Goldman) 1,250. \$4. \$1.80. "Kidnapped" (BV) 2d wk. Fair \$5,000. Last week. \$5,500.

Stanley (SW) 2,250. \$9-\$11.80. "Tall Story" (WB) Lively \$17,000. Last week. "Sink Bismarck" (20th) 3d wk. \$10,000.

Stanton (SW) 1,480. \$9-\$11.80. "Wake Me When It's Over" (20th) 2d wk. Okay \$9,000. Last week. \$12,000.

Studio (Goldberg) 480. \$9-\$11.80. "Room at Top" (Cont) (reissue) 3d wk. Steady \$5,000. Last week. \$7,500.

Trans-Lux (T-L) 500. \$9-\$11.80. "Babette Goes to War" (Col) 2d wk. Fair \$3,500. Last week. \$4,000.

Viking (Sley) 1,500. \$9-\$11.80. "Because They're Young" (Col). NSG \$9,000. Last week. "Heller in Pink Tights" (Par). same.

World (RAB-Pathe) 450. \$9. \$1.80. "Lesson in Love" (Janus) 2d wk. So-so \$2,500. Last week. \$2,500.

'Daisies' Mighty \$28,000, Hub; 'Visit' Potent 18G, 'Kidnapped' Hotsy 17G

Boston, April 19.

Big Easter Sunday outpour which the police estimated as biggest crowd in city in history, will freshen the wickets for new entries and hard-ticket shows, but holdovers continue mild. Biz winner is "Please Don't Eat Daisies" at the Memorial with a wow take. "Visit to Small Planet" is packing the Paramount for big returns. "Kidnapped," day-dating Beacon Hill and Capitol, is potent.

"Unforgiven" is fancy in second week at Astor. "Home From Hill" is just okay in fourth at the Orpheum. Hard ticket shows are selling out with "Can-Can" hot at the Gary in fifth round and "Ben-Hur" capacity at Saxon in 22d week.

Estimates for This Week

Astor (R&Q) 1,270. \$11-\$15.00. "Unforgiven" (UA) 2d wk. Fancy \$15,000. Last week. \$17,000.

Beacon Hill (Sack) 678. \$11-\$15.00. "Kidnapped" (BV). Hotsy \$9,000. Last week. "Black Orpheum" (Lepert) 3d wk. \$7,000.

Boston (Cineplex, Inc.) 1,354. \$11.25-\$22.50. "South Seas Adventure" (Cineplex) 53d wk.-final. Fine \$16,000. Last week. ditto.

Capitol (Sack) 1,324. \$11.50-\$22.50. "Kidnapped" (BV). Fair \$8,000 or near. Last week. "Swan Lake Ballet" (Col) 9th wk. \$3,500.

Everett (Indie) 1,376. \$11.25. "Magician" (Janus) 8th wk. Seventh week ended Friday (15), good \$4,000. Last week. \$5,000.

Gary (Sack) 1,277. \$11.50-\$22.50. "Can-Can" (20th) 5th wk. Fourth week ended Friday (14) hit smash \$24,000 capacity for 10 shows. Last week. ditto.

Kennedy (Indie) 700. \$11.25. \$1.80. "Man in Havana" (Col) 10th wk. Bubbling \$5,500. Last week. \$10,000.

Metropolitan (NET) 4,357. \$11.25. "Last Voyage" (M-G) and "Fighting Men" (Indie) 3d wk. Drab \$3,000. Last week. \$8,000.

Mutual (RKO) 1,000. 60-\$1.10. "Please Don't Eat Daisies" (M-G) and "Hill Best for Leather" (U) Whopping \$22,000 or over. Last week. \$22,000.

(Continued on page 17)

EASTER BUNNY: LOTSA LETTUCE

Chi Trade Up; 'Daisies' Giant \$62,000, 'Queen' Socko 14G, 'Windjammer' 13G, 'Unforgiven' Loud 22G, 'Visit' \$17,500

Chicago, April 19. With some notable exceptions, warmish weather and religious observances are slowing trade at many spots this stanza. Delusors are biding time as only one news of significance is bowing. That is "Please Don't Eat Daisies," which looks due \$62,000 at the Chicago. Monday's "Four Last Guns," a "Hottentot for Leather" looks brisk. "Unforgiven" in first holdover round at State-Lake is rated dandy. Roosevelt's "Visit to Small Planet" shapes hop in third round. "Snow Queen," in second session at the Loop looks huffy. "Kidnapped" looms good in ditto Garrick term. Third week of "Home From Hill" looks fancy at Woods. Oriental's "Sink Bismarck" is figured fast in fourth. "Our Man in Havana" shapes stout in United Artists fourth, with Oscar winner "Black Orpheus" snoring lusty third round con at the Surf. On hardticket, "Ben-Hur" continues at capacity 16th round at the Tude while "Windjammer" is rated nice for same session at McVickers. **Estimates for This Week** "Carnegie" (Telefilm) 495; \$1.50. \$1.50. "Moose That Roared" (Col) 10th wk. \$6,000. Last week, \$4,200. "Chicago" (RKO) 3,200; 90-91-25. "Don't Eat Daisies" (M-G) 10th wk. \$62,000. Last week, "Gambler" (M-G) 4th wk. \$18,500. "Cinecitta" (Todd) 1,019; 90-91-25. "Scout of Mystery" (Todd) 15th wk. \$11,000. Last week, \$11,000. "Empire" (H&E) (Robison) 1,350; \$1.25-90-91-25. "Chance Meeting" (Par) 15th wk. Good \$6,200. Last week, \$2,000. "Garrick" (RKO) 850; 90-91-25. "Kidnapped" (BV) 2d wk. Good \$5,000. Last week, \$5,000. "Loop" (Telefilm) 600; 90-91-25. "Snow Queen" (U) 2d wk. Socks (Continued on page 17)

'Daisies' Dandy \$15,000, Cincy, 'Visit' Sock 11G, 'Story' 12G, 'Young' 7G

Cincinnati, April 19. Cincy's cinema front to Easter happy. Fresh entries decorating most spots find "Don't Eat Daisies" very attractive. Looming nifty at the flagship Albee. "Tail Story" bids for a better session at the Palace, while "Visit to Small Planet" even more sock at the Greater Grand. Warmer weather is boosting trade at Twin Drive-in as "Ben-Hur" and "The Young" shapes o'at. Holdovers "Who Was That Lady" at Keith's and "Our Man in Havana" at the Valley bid for fourth finales. "Ben-Hur" is hitting new high in 15th frame at the Capital with the lift from extra shows. **Estimates for This Week** Albee (RKO) 3,100; \$1-91-25. "Don't Eat Daisies" (M-G) Nifty \$15,000. Last week, "Home From Hill" (M-G) 4th wk. at 90-91-25 sock, \$6,500. "Capital" (SW) 1,400; \$1.25-92-75. "Ben-Hur" (M-G) 15th wk. Smash \$28,000 and new high helped by two extra shows. Last week, \$26,500. "Grand" (RKO) 1,400; 90-91-25. "Visit to Small Planet" (Par) Socks \$11,000. Last week, "Nun's Story" (WB) (re-run) and "Japan" (BV) \$4,000 at \$1 top. "Keith's" (Short) 1,500; 90-91-25. "Who Was That Lady" (Col) 3d wk. Fair \$5,000. Last week, \$7,500. "Palace" (RKO) 2,600; 90-91-25. "Tail Story" (WB) Nifty \$12,000. Last week, "Last Voyage" (M-G) \$7,500 at 90-91-10 scale. "Twin Drive-In" (Short) 1,200 rare; 90-91-25. "Because They're Young" (Col) Okay \$7,000. Last week, "Anatomy of Murder" (Indie) and "Last Angry Man" (Indie) split with "Gangster Story" (Indie) and "Virgin Sacrifice" (Indie) \$3,300. "Valley" (Wierthe) 1,200; \$1-91-25. "Our Man in Havana" (Col) 6th wk. Okay \$3,500. Last week, \$4,000.

'VISIT' BRISK \$11,000, INDPLS; 'DAISIES' 12G

Indianapolis, April 19. Easter holiday and mild spring weather are giving first-runners a good break here this stanza. "Ben-Hur" is climbing to a new high in eighth week at the Lyric. "Please Don't Eat Daisies" shapes great at Loew's to lead new pits. "Snow Queen" looks good at the Indiana. "Visit to Small Planet" at Circle also is potent. **Estimates for This Week** Circle (Corkill/Deller) 2,800; 90-91-25. "Visit to Small Planet" (Par) Nifty \$11,000. Last week, "Because They're Young" (Col) \$9,000. "Indiana" (C.D.) 3,200; 75-91. "Snow Queen" (U) and "Circus Stars" (Par) Good \$8,000. Last week, "Kidnapped" (BV) \$6,500. "Keith's" (C.D.) 1,350; 90-91-25. "Wake Me When It's Over" (20th) Okay \$7,000. Last week, "Our Man in Havana" (Col) \$6,000. "Loew's" (Loew) 2,427; 90-91-25. "Don't Eat Daisies" (M-G) Great \$12,000. Last week, "Room at Top" (Col) and "Anatomy of Murder" (Col) (re-run) \$7,000. "Lyric" (C.D.) 850; \$1.25-92-50. "Ben-Hur" (M-G) Striking \$20,000. Last week, \$18,000.

'Bismarck' Boffo \$15,000, Pitt Ace

Pittsburgh, April 19. Two strong new entries are giving Pitt first-runners a generally nice take this round. "Tail Story" at the Stanley got off strongly. "Sink the Bismarck" at Harris shapes smash. "Our Man in Havana" continued to outgross most of downtown houses. "Ben-Hur" at the Warner still is great in 13th round. "Visit to Small Planet" is soft in second frame at the Penn. "Snow Queen" at Fulton is only okay in second. **Estimates for This Week** Fulton (Shaw) 1,850; \$1-91-50. "Snow Queen" (U) 2d wk. Okay \$5,000 or near. Last week, \$6,000. "Harris" (Harris) 2,100; \$1-91-50. "Sink Bismarck" (20th) Huffy \$15,000. Last week, "Because They're Young" (Col) \$5,100. "Penn" (ATC) 3,300; \$1-91-50. "Visit to Small Planet" (Par) 2d wk. Soft \$7,000. Last week, \$10,000. "Superman" (SW) 824; \$1.25. "Our Man in Havana" (Col) 2d wk. Tremendous \$7,500. Last week, ditto with one-day house record set on Saturday (P). "Stanley" (SW) 3,700; \$1-91-50. "Tail Story" (WB) Nice \$15,000, with Jane Fonda p.a. Last week, "Anatomy of Murder" (Col) and "Nun's Story" (WB) (re-run), \$8,500. "Warner" (SW) 1,513; \$1.75-92-75. "Ben-Hur" (M-G) 13th wk. Tremendous \$27,000 or better. Last week, \$26,000.

'Hur' Whopping \$27,000, Cleve; 'Daisies' Big 16G

Cleveland, April 19. Easter weekend found big slipping at some Cleveland first-runners. However, "Ben-Hur" soared to a mighty high in 13th session at the Ohio. "Please Don't Eat Daisies" also was a great favorite hitting a very strong pace in second State stanza. "Because They're Young" just okay at the Hipp while "Tail Story" is in a like category on opener at Allen. "Visit to Small Planet" is rated fine in second at Palace. **Estimates for This Week** Allen (SW) 3,800; \$5-91-50. "Tail Story" (WB) Okay \$14,000. Last week, "Nun's Story" (WB) and "Anatomy of Murder" (Col) (re-run) \$9,000. "Highgate Art" (Art Theatre Guild) 950; \$1.25. "Black Orpheus" (Lo-peru) 4d wk. and "Golden Fish" (Continued on page 17)

NEW RECORDS, CAPACITY BIZ

With one of strongest Easter Sundays in recent years, Broadway first-run biz is booming in current session. Favorable weather (even rain on Monday did not seem to hurt) and some fresh product are contributing to the upbeat, with the Music Hall soaring to a new alltime peak for an Easter week, with a likely \$223,000. Best new entrant looks to be "Who Was That Lady" with a great \$50,000 likely in first session at the Criterion. Also sock is "Fugitive Kind," with \$45,000 probable opening round at the Astor. Easter stage show with "Don't Eat Daisies" is expected to get the record \$223,000 in current 3d stanza at the Hall. Saturday was the best non-holiday Saturday while Friday's trade was the tops for a Good Friday. Combo also hit a new mark for Easter Sunday with \$33,900. "Wake Me When It's Over" looks good \$35,000 in second session at Paramount. "The Unforgiven" hit a big \$50,000 in second week at the Capitol. "Conspiracy of Hearts" looks just okay day-dating the Victoria and Normandie. "Tail Story" looks big \$27,000 in second round at the Palace. "Man in Havana" (improved to lofty \$22,000 at the Forum and Trans-Lux 33d Street. Both hard-ticket pictures are climbing this session. "Ben-Hur" being headed for a mighty \$45,500 in current 22d round at the State while "Can-Can" pushed to a near-capacity \$41,500 in sixth week at the Rivoli. "Scout of Mystery" went on pop-scale, continuous run starting last Thursday (14) and looks to hit a fine \$22,000 in current 9th session at the Warner. **Estimates for This Week** Astor (City Inv.) 1,094; 75-92. "Fugitive Kind" (UA) First week winding up today (Wed.) looks to hit sock \$45,000. In ahead, "On Beach" (UA) 17th wk-6 days, \$11,000. "Capitol" (Loew) 4,820; \$1-92-50. "Unforgiven" (UA) 3d wk. First holdover stanza ended last night (Tues.) was a big \$50,000 after \$55,000 for opening week. "Criterion" (Moss) 1,671; 90-92-40. "Who Was That Lady" (Col) Initial session, ending tomorrow (Thurs.) looks like great \$50,000 or near. Last week, "Suddenly Last Summer" (Col) 10th wk-9 days, \$23,000. "Palace" (RKO) 1,642; 90-92. "Tail Story" (WB) 3d wk. Second round finished last night (Tues.) was big \$27,000. First was \$23,500. "Forum" (Moss) 813; 90-91-80. "Man in Havana" (Col) 13th wk. The 12th week ended last night (Tues.) was way up to hit \$12,600. Last week, \$9,500. "DeMille" (Reade) 1,659; 90-91-80. "Dog of Flanders" (20th) 4th wk. Third frame concluding today (Wed.) looks to hit good \$8,000, after \$9,000 for second. "Paramount" (ABPT) 3,063; \$1-92. "Wake Me When It's Over" (20th) 2d wk. This stanza winding up tomorrow (Thurs.) looks like good \$35,000. Opener was \$38,000. Stay a third. "Radio City Music Hall" (Rinkoff) 4,200; 90-92-75. "Please Don't Eat Daisies" (M-G) with annual Easter stage show (3d wk. With extra shows added for current week, weekend ending tonight (Wed.) looks like \$223,000 record for an Easter week at Hall. Second \$180,000. Stays on, natl'l Saturday, with \$181,111, biggest non-holiday Saturday while Friday hit a new high for Good Friday. Sunday (17) was a new record for Easter day. "Rivoli" (UAT) 1,545; \$1.50; \$3.50. "Can-Can" (20th) 7th wk. Sixth (Continued on page 17)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income. The parenthetical admission prices, however, as indicated, include the U. S. amusement tax.

L.A. Perking; 'Daisies' Boff \$40,000, 'Summer' Smash 25G, 'Hill' Big 18G, 'Beach' 17G, 'Orpheus' Sock \$12,000

'UNFORGIVEN' DIM 7G, PROV.; 'KIDNAPPED' 6G

Providence, April 19. Slow is the word herabouts with the State's second of "The Unforgiven" tops but sluggish. Other mild ones are Majestic's "Visit to Small Planet" and Strand's "Kidnapped". **Estimates for This Week** Albee (RKO) 2,200; 90-91-25. "Suddenly Last Summer" (Col) and "Battle Flame" (Col) 5th wk. Slow \$3,000. Fourth was \$4,700. "Majestic" (SW) 2,200; 70-90. "Visit to Small Planet" (Par) and "In Wake of Stranger" (Indie) Mid \$4,000. Last week, "Summer Place" (WB) and "Young Philadelphians" (WB) (re-run), good \$7,000. "State" (Loew) 3,200; 70-90. "The Unforgiven" (UA) 2d wk. Slow \$7,000. First was \$9,000. "Strand" (National Realty) 2,300; 70-90. "Kidnapped" (BV) and "Dumbo" (BV) Mid \$6,000. Last week, "Guns Timberland" (WB) and "Ship Was Loaded" (Ruff) \$4,000.

'Story' Sockeroo \$12,000, L'ville

Louisville, April 19. Summer temperatures over weekend brought crowds to downtown area, but bulk of these failed to flock to the film houses. One exception is "Tail Story," at the Mary Anderson, which shapes smash. "Kidnapped" had a big campaign of radio and tv spots, but the Brown is looking for only fair biz. At the Kentucky, "Visit to Small Planet" is just okay. "Dog of Flanders" is very slow at Rialto. "Room at Top" is trim in second at United Artists. **Estimates for This Week** Brown (Fourth Avenue) 1,200; 60-90. "Kidnapped" (BV) Fair \$4,500 or possibly better. Last week, "When Comedy Was King" (20th) and "Third Voice" (20th), \$3,500. "Kentucky" (Swift) 900; 60-91. "Visit to Small Planet" (Par) Okay \$6,000. Last week, "Operation Petticoat" (U) 10th wk. \$3,000. "Mary Anderson" (People's) 900; 75-91. "Tail Story" (WB) When \$12,000 or near. Last week, "Nun's Story" (WB) (re-run), \$4,000. "Rialto" (Fourth Avenue) 3,000; 75-91. "Dog of Flanders" (20th) Slow \$5,000 or close. Last week, "Who Was That Lady" (Col) 3d wk. \$8,000. "United Artists" (UA) 3,000; 60-91. "Room at Top" (Cont) and "Anatomy of Murder" (Col) 3d wk. Trim \$6,500 in five days after \$8,000 opener.

'Unforgiven' Hotsy 10G, Seattle; 'Ben-Hur' 16G

Seattle, April 19. "Ben-Hur" continues great in 16th week at the Blue Mouse. "Unforgiven" looms big at Coliseum. "Please Don't Eat Daisies" is sock in second round at Music Hall. **Estimates for This Week** Blue Mouse (Hamrick) 739; \$1.50-93. "Ben-Hur" (M-G) 10th wk. Soaring to new \$16,000 or over. Last week, \$14,300. "Coliseum" (Fox-Evergreen) 1,187; \$1-91-50. "Unforgiven" (UA) and "Dog's Best Friend" (UA) Big \$16,000 or close. Last week, "Wake Me When It's Over" (20th) and "Touch of Larceny" (Par) 2d wk. \$7,000 in 9 days. "Fifth Avenue" (Fox-Evergreen) 2,500; \$1-91-50. "Who's That Lady" (Col) Swell \$11,000 or near. Last week, "Because They're Young" (Continued on page 17)

Los Angeles, April 19. Flock of new bills plus the holiday will give local first-run a torrid session currently. "Please Don't Eat Daisies" is pacing the field by a goodly margin with a buff \$40,000 in sight opening round at Hollywood Paramount. Three films out in general release shape for fine returns. "Suddenly Last Summer" looks sock \$25,000 in three theatres as best of trio. "Home From Hill" looks big \$18,000 in four houses. "On Beach," also on first general release, shapes lush \$17,000 for two spots. Reissue bill of "One Summer of Happiness" and "Devil in Flesh" looks flashy \$18,000 at Downtown Par and Hawaii, stage show being used Sunday at latter. Of regular holdovers, "Who Was That Lady" shapes good \$13,000 in fourth Chinese round. "Black Orpheus" is smash \$12,000 in third at Four Star. "Wake Me When It's Over" shapes fine \$12,000 or near in second at Pantages. All hard-ticket pix are doing nice trade. **Estimates for This Week** Hollywood Paramount (Electric) \$1,488; \$1-92. "Don't Eat Daisies" (M-G) Boff \$30,000. Last week, "Home From Hill" (M-G) 5th wk. \$9,500. "Warner Beverly" (SW) 1,612; \$2-40. "Once More, With Feeling" (Col) Hot \$14,000. Last week, "Suddenly Last Summer" (Col) 10th wk. \$7,500. "Orpheus" (Hollywood) (Metro-politan/PWC) 2,213; 750; 90-91-50. "On Beach" (UA) 1st general release and "Nose for Gunman" (UA) Lush \$17,000. Last week, Orpheus with Fox Beverly, "Room at Top" (Cont) (m.o.), "Diary Anne" (Continued on page 17)

'Hur' Whopping 25G, Balto; 'Daisies' Bright 15G, 'Unforgiven' 6G

Baltimore, April 19. Still champ currently is "Ben-Hur" which is tall in third week at the Town. Another strong one is "Don't Eat Daisies," is opener at Hipp. "Unforgiven" looms just good in first at Century. "Windjammer" is holding nicely in ninth frame at the Mayfair. "Visit to Small Planet" is mild in second at the New. "Room at Top" is nice in second week at Cinema on rerun. "Moose That Roared" departs the Little after 17 weeks, a record for the house. **Estimates for This Week** Century (Fruchtman) 3,200; 50-91-50. "Unforgiven" (UA) Good \$6,000 opener. Last week, "Babele Goes to War" (Col) 2d wk. \$3,000. "Charles" (Fruchtman) 550; 50-91-50. "Once More With Feeling" (Col) 5th wk. Fair \$2,000 after \$3,000 in fourth frame. "Cinema" (Schwaber) 460; 90-91-50. "Room at Top" (Cont) 3d wk. (re-run). Nice \$2,500 after \$3,000 in first. "Five West" (Schwaber) 460; 90-91-50. "Lemon in Love" (Janus) 2d wk. Trim \$3,000 after same in first. "Hippodrome" (Nappoport) 2,200; 50-91-50. "Don't Eat Daisies" (M-G) Boff \$13,000. Last week, "Who Was That Lady" (Col) 9th wk. \$5,000. "Little" (Nappoport) 300; 50-91-50. "Moose That Roared" (Col) 17th wk. Down to \$1,500 after \$1,800 in previous week. Quits after 17 weeks, a record for house. "Mayfair" (Fruchtman) 900; \$1-92-50. "Windjammer" (NT) 9th wk. Hup \$3,000 after same in eighth. "New" (Fruchtman) 1,600; 50-91-50. "Visit to Small Planet" (Par) 2d wk. Sock \$7,000 after \$9,000 opener. "Playhouse" (Schwaber) 460; 90-91-50. "Black Orpheus" (Loport) 6th wk. Nice \$2,800 after \$3,000 for fifth. "Hippodrome" (Fruchtman) 2,900; 50-91-50. "Home From Hill" (M-G) 4th wk. Slow \$4,000 after \$5,000 in third. "Town" (Nappoport) 1,120; \$1-92-50. "Ben-Hur" (M-G) 3d wk. Giant \$25,000 after \$20,500 in second, added shows helping.

UA

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STUDS LONIGAN

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Irving Lerner · Produced by Philip Yordan
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**SUMMER OF THE
17th DOLL**

Starring Ernest Borgnine · Anne Baxter
John Mills · Angela Lansbury · Produced
and Directed by Leslie Norman

TAKE A GIANT STEP

Starring Johnny Nash and Estelle Hemsley
Directed by Philip Leacock · Produced by
Julius J. Epstein · A Sheila Productions, Inc.
Picture · A Hecht-Hill-Lancaster Presentation

THE ALAMO

Technicolor · Todd-AO · Starring John
Wayne · Richard Widmark · Laurence
Harvey · Richard Boone · Frankie Avalon
Produced and Directed by John Wayne
A Batjac Production

THE APARTMENT

Starring Jack Lemmon · Shirley MacLaine
Fred MacMurray · Directed by Billy Wilder
A Billy Wilder Production
A Mirisch Company Picture

**THE BOY AND THE
PIRATES**

Perceptivision · Eastman Color · Starring
Charles Herbert · Susan Gordon · Murvyn Vye
Produced and Directed by Bert I. Gordon · A
Bert I. Gordon Productions, Inc. Presentation

THE FUGITIVE KIND

Starring Marlon Brando · Anna Magnani
Joanne Woodward · Based on Pulitzer
Prize-winner Tennessee Williams' Broadway
play "Orpheus Descending" · Directed by
Sidney Lumet · Produced by Martin Jurov
and Richard A. Shepherd · A Jurov-
Shepherd-Pennebaker Production

**THE GALLANT
HOURS** (The Admiral Halsey Story)

Starring James Cagney · Produced and
Directed by Robert Montgomery · A Cagney-
Montgomery Productions, Inc. Picture

**THE MAGNIFICENT
SEVEN**

Color · Panavision · Starring Yul Brynner
Eli Wallach · Horst Buchholz · Steve McQueen
Produced and Directed by John Sturges
A Mirisch Company-Alpha Production

THE MISFITS

Starring Clark Gable · Marilyn Monroe
Montgomery Clift · Eli Wallach · Thelma
Ritter · Directed by John Huston · Screenplay
by Pulitzer Prize-winner Arthur Miller
Produced by Frank E. Taylor
A Seven Arts Production

**THE
NIGHT FIGHTERS**

Starring Robert Mitchum · Anne Heywood
Dan O'Herlihy · Cyril Cusack · Directed by
Tay Garnett · Produced by Raymond Stross
A D.R.M. · Raymond Stross Production

THE UNFORGIVEN

Technicolor · Panavision · Starring Burt
Lancaster · Audrey Hepburn · Audie Murphy
John Saxon · Charles Bickford · Directed by
John Huston · Produced by James Hill
A James Productions, Inc. Picture
A Hecht-Hill-Lancaster Presentation

1960

UA

Digest of Actors' Pact; SAG Voting

Hollywood, April 19

Following is a digest of the major provisions of the new three-year Screen Actors Guild agreement with the major studios, in addition to previously-granted pension, health and welfare funds, retroactive payments and payment for television release. These three matters include:

(1) Producers will pay into pension, health and welfare funds, to be jointly administered by Guild and producers, on work done after Jan. 31, 1960, amount equal to five percent on actors' earnings, over and above actors' salaries, with limitation of \$100,000 per actor per picture.

(2) On retroactive payments, seven majors will pay as post service credits a total of \$2,825,000 to pension, health and welfare fund.

(3) On payment for TV release, relating to theatrical pic started after Jan. 31, 1960, producer on any pic released to free TV will pay six percent of producer's gross after 40% deduction for distribution, print and advertising expenses. In case of outright sale to TV, deduction is reduced to 10%.

Further provisions in agreement are as follows:

(1) Pay-TV reopening: In event pay-TV is established on a commercial basis, and producers' income is materially affected, Guild may reopen contract as to minimums after two years.

(2) Salary increases: Following increases in salary minimums, retroactive to Feb. 1, 1960, include:

	Old Rate	New Rate	Percentage Increase
Day players	\$ 90	\$100	11
Freelance players	300	350	16.6
Singers (Daily rates)			
Soloists, duets	90	140	55
Groups of three or four	90	120	33
Groups of five or more	90	100	11
Mouthpiece to playback			
One to 16 singers	55	100	81
17 or more	55	75	36
Singers (Weekly rates)			
Soloists, duets	300	425	41
Groups of three or more	300	395	31.6
Groups of five or more	300	350	16.6
Stunt Men			
Daily rate	90	100	11
Weekly rate	345	400	15.9
Term Contract (Weekly rates)			
10 out of 13 weeks	255	300	17.6
20 out of 26 weeks	185	250	35

(3) Contract runs from Feb. 1, 1960, to Jan. 31, 1963.

(4) Correction of Abuses: Producer to give SAG copies of actors' time records; separate itemization on pay checks of compensation for overtime, filmings, penalties, etc.; new penalties for meal period violations increasing each one-half hour; recovery of damages if producer consistently makes late payments.

(5) "Money Break" or Overtime: "Money break" figure is now \$1,500 per week for all players including those under term contracts.

(6) Re-use of Film: No part of photography or soundtrack of an actor may be used in any picture other than the one for which he was employed, without separate bargaining and agreement before such re-use is made. Bargaining to take place when re-use desired, not at time of original employment; violation of this provision entitles actor to damages of triple amount originally paid for material re-used.

(7) Trailers: Full Day Player rates to be paid actors, with additional compensation for "lags."

(8) Accident Insurance: Producer to provide at least \$30,000 insurance for actors living at producer's request.

(9) Five Day Week in all areas where Guild has branches, if picture substantially photographed in branch area.

(10) Preference of employment for day players in all areas where Guild has branches.

(11) Script Stunts: No extra hired as such may be employed for script stunts on location, except for bona fide emergencies, and no extra hired as such may be employed for script funds at studio if on that day or preceding day he was employed as an extra in same production. Non-script stunt is defined as a stunt not pre-planned or contemplated by script and which is not deliberately omitted from script for purpose of evasion.

(12) Tours and personal appearances: Shall be work time for all purposes while actor is working in picture, term contract players not working in picture will be paid at straight time for every day including travel days, with first-class transportation and reasonable expenses to be paid to all actors on tours and personal appearances; reasonable test periods guaranteed.

(13) Singers: Among many improvements for singers is a tightening-up of the definition of "professional singing," singers called out of chorus group to sing two bars or more will be adjusted upward.

(14) Script Lines: No extra hired as such may be employed for script lines on location, no extra hired as such may be employed for script lines at studio on same day on which he was employed as an extra. Definition of script lines is clarified.

(15) Rest Period: Reduction of 12-hour rest period to 10 hours severely limited.

(16) Make-Up Time: Not more than one hour allowed at straight time, unless "extraordinary make-up" is required by role—all additional time to be paid for as work time.

(17) Many other improvements: Including coverage for work abroad if employed in U.S., puppeteers included in contract, broadening of arbitration provisions.

'Mouse' and 'Hulot' Big In Outlying Areas

San Paul, April 19

"The Mouse That Roared" (Columbia) is setting up the second longest run of any picture in a neighborhood house here. Although it previously had played Stratton downtown for two weeks, it's now in its fifth week at the Grandview where the engagement is exclusive for uptown.

At the same theatre "Mr. Hulot's Holiday" racked up eight weeks, a record for any neighborhood house here. Even though it did well Stratton downtown no other neighborhood house here played it.

In the other twin, Minneapolis, "The Mouse" played Stratton in a neighborhood theatre, the Uptown, which won it on competitive bids. The run there was for nine weeks to big grosses at advanced \$1.25 admission.

Need Top Pix Product To Win in Europe

Mexico City, April 19

Salvador Amello, Cines head, back from a tour of European markets, said the area can only be developed through careful selection of the best Mexican product. Even this exercising of prudence will not diminish the unfavorable export-import balance to any marked extent. But Amello asserted that a "possible form" of breaking into foreign markets is via the coproduction door. Executive said he found interest in Europe on possible coproducing with Mexico.

As a means of stepping up distribution overseas, Amello named Jules Kerosio head of Cines-France; Francisco Romero for Deutsche-Cinex; Jules Cesar Perrone, sales manager for Germany and Scandinavia; and Alfonso Viorrio confirmed as head of Cines Italia.

Bronston

Continued from page 3

land. Phillip Yordan did the script and Nicholas Ray is directing.

Bronston railed out from the start any possible deal with an American major outfit for the worldwide rights. He feels the United States distributers in their emotionally equipped in their international organizations to handle the production from one headquarters. The major companies can't control their agencies abroad, can't make them feel like the producer does. They don't feel the heart, the soul and the suffering that goes into the picture.

In contrast, he went on, the local franchise holders will have personal fiscal stakes in "Kings" and each of them, in addition, will have representatives on the scene throughout the production. They'll work with Robert S. Taplinger, Bronston's top ad-pub exec, and their job will be to keep the home companies in constant touch for purposes of publicity without letup.

Western Hemisphere

A major American company will be given Western Hemisphere rights. Negotiations are now going on with three of them and here again, Bronston stressed, the one winding up with the deal will be the one making with the guarantee. Bronston's previous entry, "John Paul Jones," went through Warners and proved commercially dismal. Filmaker was displaced with the WB troops, noting, for example, that while France figured importantly in the "Jones" production, WB has yet to license it in this area. And this, he adds, despite the fact that the feature was ready in the spring of 1959 and many other WB films were sold in France since that time.

"Kings" is envisioned by Bronston as a 70m epic that will run three and a half hours and will be roadshow. He acknowledges that exhibitors may be unhappy with the marathon length but insists all this rethoric is needed for the story of Christ, from Nativity to age 12, and then at age 33 and the Crucifixion.

"Hundreds of millions of people are sensitive to this kind of story," commented Bronston, "and I have had enormous enthusiasm among all faiths around the world." Couple of months ago in the course of a personal visit at the Vatican, Bronston was given a personal endorsement of the film by Pope John XXIII. Producer is scheduled to call on the Pontiff again next week.

Warners Stocked

Continued from page 3

early July. Company does have two pics—"Butterfield 8" and "Go Naked in the World"—slated to resume after being halted mid-stream by the SAG walkout.

Ready to go at Allied Artists is "The Plunderers," which prexy Steve Brody last week said would roll immediately after the SAG strike end. Screenplays have been completed on "The George Raft Story" and "The Big Bankroll," but neither pic is cast.

The six films which will follow the initial four on Warner Bros. schedule are "A Fever in the Blood," Pearl Buck's "Letter From Peking," "Act One" (which Logan will produce and direct after "Fanny"), "Gown of Glory," "A Majority of One" (which Mervyn LeRoy will produce and direct) and "The Music Man" (to be produced and directed by Morton DaCosta). WB's next 10 releases, although not necessarily in order include "Ocean's Eleven," "Sergeant Rutledge," "Tall Story," "Rachel Cade," "The Crowded Sky," "Ivy Palace," "The Sundowners," "Hannibal," "The Dark At The Top of the Stairs" and "Hercules Unchained."

Jack L. Warner, in setting the schedule, predicted "a future of substantial progress for motion pictures." He said, "Warner Bros. looks forward with extreme enthusiasm and confidence to the months and years ahead. Production activities at Warner Bros. have continued at a high level due to filming for television. Now major picture production also is being accelerated." Warner explained other story properties will be added to the WB schedule "as they become available."

Famous Players-Canadian Circuit

1959 Net \$1.30, Down From \$1.54

Toronto, April 19

2 NEW CH SUBURBANITES

Hardtopp Rise In, The Baby-Sitter Previews

Chicago, April 19. Stay-put suburbia (with crab grass and baby-sitter woes) is inducing the first hardtopp theatre construction hereabouts in years.

First to blueprint is 1,800-seater in Niles, Ill., slated to open early next year as part of a new \$20,000,000 shopping centre. Now comes another, via M&R Amusement (Raymond J. Marks and Martin G. Rosenfeld), which has three drive-ins skirting Chi., with word of a 1,700-seat situation in adjoining Skokie. Latter will be known as Old Orchard, taking name from nearby mammoth shopping layout. Construction starts in a few weeks, with completion anticipated for Labor Day.

MENACING SMALL BOYS TERMINATE MATINEES

Hartford, April 19

Strand Theatre in nearby Mystic has temporarily abandoned matinees. Only theatre in the town, Strand dropped afternoons because two small boys had thrown objects at the screen during a filming. Screen was pierced in four places.

And in nearby Willimantic a boiler blew up in the Capitol Theatre Bldg., shattering plate-glass windows in the building, inside patrons unaware of what had transpired watched the film. Cause and damage not ascertainable. Explosion also blew off furnace door, damaged ceiling, and snapped boiler room door from its hinges. Capital reported a capacity house at the time.

Mankowitz in Pre-Prod. Deal With Continental

London, April 19

Wolf Mankowitz has returned from N.Y. and, following confabs with Irving Werners, Continental Distributing Inc. prevy, announces that he's made a pre-production deal with Continental with the newly formed Mankowitz-Sellers production company.

Mankowitz told VARIETY that he has negotiated financial arrangements for production in this country of two pics. "We shall have complete independence in production and the deal with Continental is for the States only," he explained.

Selected subjects will be from three possibles, "Memoirs Of A Cross-Eyed Man," "My Old Man's A Dushman" and a new work by Mankowitz called, "The Man Who Corrupted America."

Finish Prelim Work On Masters' 'Bengal'

London, April 19

Betty Box and Ralph Thomas have returned from India where they went on an extensive reconnaissance in connection with "Night Runners of Bengal," for which they are producer and director respectively.

The pic, which is to be in color and Todd-AO, is based on a novel by John Masters. It is being scripted by Robert Frensholt Jr. Film will be released through the Rank Organization. During their stay in India, the producer and director made plans to use 10,000 extras as well as 2,000 cavalry troops.

Sign Arg., Mexico Pix Pact

Mexico City, April 19

First phase of what may ultimately become a Spanish film industry combine is the Argentine-Mexican reciprocal film pact, now ratified by both governments. The Department of Foreign Relations revealed that the Mexican Film Bureau and the Argentine National Film Institute have signed a three-year agreement. This calls for interchange of 75 feature films between the two governments, and an unlimited number of shorts.

But apart from the reciprocal exchange pact makes provisions for coproduction activity. Hope is that this phase will build up.

Common share earnings were \$1.30 in 1959 as compared with \$1.54 the previous year, plus the discontinuance of nine houses in 1959, according to the 40th annual report of Famous Players-Canadian, currently operating 315 theatres and 37 drive-ins across the Dominion. Operational earnings were \$9,090,884 in 1959 as compared with \$9,774,942 for the previous 12-month period, this based on the constantly declining number of English-language films and lack of 1959 h.o. quality, according to financial report submitted to shareholders by R. W. Holstad, FPC treasurer.

On profit before income taxes, consolidated balance sheet as at the end of Jan. 2, 1960, showed \$1,630,019 in 1959 as against \$4,278,348 the previous year, with income tax provision \$1,370,961 last year as compared with \$1,595,440 in '58.

Net profit for 1959, including sale of fixed assets, was \$2,250,038 as compared with \$2,682,908 in '58. The FPC balance on Jan. 2, 1960 was \$19,583,845 as against \$19,920,395 on Jan. 3, 1959.

As of Feb. 24, 1960, the number of shareholders in the company totals 8,448, of which 8,301 are residents in Canada.

Of the nine theatres shuttered in 1959, these properties were disposed of for \$790,301, though carried on the books at a net cost of \$461,802. An important investment was the purchase of Class B shares of Consolidated Theatres, Montreal, at a cost of \$358,351.

Another important investment—of which no financial details are given in the report—is the inauguration of Telemeter in a suburb of metropolitan Toronto, ultimately to cover 40,000 homes in the district, without any additional expenditure for studio facilities, but future costs for the extension of cable facilities and Telemeter units installed in would-be subscribers' homes.

Hits Tax

The "unfair and discriminatory" aspect of the amusement tax was referred to by Holstad. During the past year, this has been eliminated in Alberta and reduced substantially in Manitoba. With Ontario having approximately one-third of Canada's population concentration, the Provincial government has announced the elimination of the amusement tax on admissions up to 65¢ in municipalities with a population of 10,000 and under.

Complained Holstad; "The amusement tax still takes almost nine cents of each dollar of box-office revenue. Except in a few isolated instances, there has been no new theatre construction in the past year (in Canada). It might well be that a more reasonable policy of taxation would lead to the construction of new theatres, the building and operation of which would result in a greater benefit to the community than the community now receives from the excessive taxation imposed on existing theatres."

On motion picture production, shareholders were told that one of the greatest problems faced by the industry is the continuously declining number of films produced in the English language. This has made it extremely difficult to find an adequate supply, particularly in the larger first-run centres; but offsetting the situation are such road-show calibre films as "Ben-Hur" and "Cao-Cao."

With FPC also in the tv and Telemeter business, reference was made to CKCO-TV, Kitchener, Ontario, where a \$15-hour per week program schedule is maintained, including 35 hours of live programs originating in FPC's own studios. Mention was also made of "their most successful year" in the operating of CKMI-TV, Quebec City, in the English language; CFQM-TV, Quebec City, in the French language.

In the community antenna systems whereby tv programs are picked up from long distances and relayed to the homes of subscribers otherwise unable to secure such programs, FPC has completed deals with London, Ontario, and Port Arthur, Ontario. FPC will have the London system operating in May and will bring in programs from Detroit, Cleveland and Erie.

THE WORLD-FAMED
NOVEL IS ON THE SCREEN...

*every
page...
every
passion...
every
pulsebeat...*



20th

JERRY WALD'S production of

sons & lovers

starring TREVOR

DEAN

WENDY

MARY

HEATHER

HOWARD · STOCKWELL · HILLER · URE · SEARS

Directed by JACK CARDIFF · Screenplay by GAVIN LAMBERT and T. E. B. CLARKE

CINEMASCOPE

Available
soon...
from 20th!



Picture Grosses

'Wake Me' Lively \$8,000 in Omaha

Omaha, April 19.
Big pickup over the holiday weekend, also trade in far from sensational. "Tall Story," thanks to local Jane Fonda's name, is okay at the Omaha. "Wake Me When It's Over" shapes big at Orpheum. "Kidnapped" is lagging in its second go-round at State. Hard-ticket "Ben-Hur" remains weak in ninth session at the Cooper.
Estimates for This Week
Cooper (Cooper) 400; \$155-\$220. Ben-Hur (M-G) 9th wk. Nice \$10,000. Last week, \$12,500. Thanks to two extra performances.
Omaha (TriStar) 2,000; 75-\$1. Tall Story (WB) 10th wk. \$9,000. Last week, \$10,000. "Nun's Story" (WB) 2,200.
Orpheum (TriStar) 2,877; 75-\$1. Wake Me When It's Over (20th) \$18,000. Last week, \$18,000. Because They're Young (Col) \$4,000.
State (Cooper) 743; \$1. Kidnapped (BV) and "Tall Story" (WB) 2d wk. Fair \$1,000. Last week \$7,000.

LOS ANGELES

(Continued from page 13)
Frank (20th) reissue, \$13,800. Hollywood with Downtown, Lovers, "Visit to Small Planet" (Par) 2d wk. \$14,200.
Hillstreet, Piz. Wilkins (Metropolitan-Film-Six) 2,752; 75-\$1.50. "Suddenly Last Summer" (Col) 1st general release and "Kiss for a Killer" (Val) \$25,000 or near last week. Reissue "They're Young" (Col) "Comanche Station" (Col) \$10,000.
Downtown Paramount, Hawaii (ABPT-GAS) 3,200; 1,100; 90-\$1.50. "One Summer of Happiness" (Rog) and "Devil in Flesh" (Rog) reissues. Flashy \$10,000. Last week, Downtown Paramount with "The E. R. R. Anatomy of Murder" (Col) "Nun's Story" (WB) reissues. \$15,300. Hawaii with "Loy Angelenos" (Loy) Taylor (BV) "Boy and Laughing Dots" (WB) reissue, \$7,100.
State, Piz. Lovers, El Rey (UAT-FWC) 2,400; 825; 1,200; 90-\$1.50. Home From Hill (M-G) 1st general release and "State of Grace" (Par) \$18,000 or near last week. State "Tall Story" (WB) 2d wk. \$10,000. "Nun's Story" (WB) reissue, \$2,800.
Los Angeles (FWC) 2,017; 90-\$1.50. "Toby Tyler" (BV) and "Boy and Laughing Dots" (WB) reissue. 2d wk. Okay \$5,000.
Pantages RKO 2,815; \$1.25-\$2. Wake Me When It's Over (20th) 2d wk. Nice \$12,000. Last week, \$14,800.
Fox Beverly (FWC) 1,150; 90-\$2. Room at the Top (Cont) and "Diary Anne Frank" (20th) reissue. 2d wk. Pretty \$4,000.
Four Star (UATC) 988; 90-\$1.50. Black Orpheus (Lor) 3d wk. Scratch \$12,600. Last week, \$12,400.
Downtown SW 1,757; 90-\$1.50. "Visit to Small Planet" (Par) and "Touch of Larceny" (Par) 2d wk. Scratch \$4,500.
Cinema FWC 1,400; \$2-\$2.40. "Who Was That Lady" (Col) 6th wk. Good \$13,000. Last week, \$14,700.
Fine Arts (FWC) 651; 90-\$1.50. Rosemary (Film Around World) 4th wk. Nifty \$3,500. Last week, \$4,200.
Vogue (FWC) 810; \$1.49-\$1.75. "Kidnapped" (BV) 4th wk. Fair \$2,000. Last week, \$2,000.
Carthay (FWC) 1,138; \$1.75-\$2.50. "Can-Can" (20th) 6th wk. Tall \$20,500. Last week, \$18,700.
Crest (FWC) 750; \$1.25-\$2. "Cary on Nurse" (Gow) 6th wk. Best \$6,000. Last week, \$6,500.
Fox Wilshire (FWC) 1,990; \$2-\$2.40. Man in Havana (Col) 10th wk. Nice \$7,500. Last week, \$8,100.
Warner Hollywood (Cinema) 1,138; \$1.50-\$2.40. "Carnegie" (Par) 1st general release. Started 10th week. Sunday (17) after big \$24,000 last week.
RKO (FWC) 1,188; \$1.75-\$3.50. "Secret of Mystery" (Todd) started 10th week. Sunday (17) after big \$24,000 last week.
Music Hall (Rog) 750; \$1.80-\$2.75. "Monsieur That Rained" (Col) 17th wk. Happy \$2,700. Last week, \$1,600.
Egyptian (UATC) 1,392; \$2-\$2.50. Ben-Hur (M-G) 21st wk. Near capacity \$34,400. Last week, \$24,200.

CLEVELAND

(Continued from page 13)
Col. Okay \$3,200. Last week, \$4,100.
Hippodrome (Eastern Hipp) 3,700; \$5-\$1.50. "Because They're Young" (Col) Okay \$10,000. Last week, \$10,000. "Snow Queen" (U) \$10,500.
Ohio (Lor) 1,020; \$1-\$2.75. "Ben-Hur" (M-G) 13th wk. Boosted by 11 Academy awards to nearly \$27,000. Last week \$15,500.
Palace (Sisk & Haipert) 2,337; \$1-\$1.25. "Visit to Small Planet" (Par) 2d wk. Nice \$12,000 after \$15,000 in first.
State (Lor) 2,700; 85-\$1.25. "Don't Eat Daisies" (M-G) 2d wk. Sturdy \$16,000. Last week, \$23,000.
Stillman (Lor) 2,700; \$1-\$1.25. "Unforgiven" (UA), Nice \$11,000. Last week, "Kidnapped" (BV) 2d wk. \$3,500.

'Story' Lofly \$10,000 in K.C.; 'Unforgiven' Same, 'Daisies' Socks 11G, 2d

Kansas City, April 19.
Array of films here is brightened by five newcomers, all doing good to strong box. "Unforgiven" at the Missouri is bringing that house up sharply and will stay over. "Tall Story" at the Paramount looks loffy. "Because They're Young" at Plaza is nice. "Kidnapped" in three houses is just okay. "Ben-Hur" at Capri remains weak. "Please Don't Eat Daisies" at the Ritz is great in second week.
Estimates for This Week
Brookside (NT&T) 800; \$1. "Room at the Top" (Cont) 2d wk. Okay \$2,200. Last week, in combo with the 11G, \$300 and with "Anatomy of Murder" (Col) reissue, \$3,000.
Capri (Dorham) 1,200; \$1.50-\$2.50. Ben-Hur (M-G) 12th wk. Stays near capacity. \$22,000, helped by Academy Awards. Last week, same.
Kimo (Dickinson) 504; 90-\$1.25. "Touch of Larceny" (Par) Okay \$2,000. Last week, "Monsieur That Rained" (Col) 16th wk. \$1,300.
Midland (Lor) 1,500; 90-\$1.25. Home From Hill (M-G) 4th wk. Mild \$3,500. Last week, \$4,500.
Missouri RKO 2,585; \$1-\$1.25. "Unforgiven" (UA) and "Virgin Island" (Indie) Good \$10,000, as house filled admission to \$1.25 top. Holds. Last week, "Boy and Pirates" (UA) and "Oklahoma Territory" (UA), \$2,500.
Paramount U.P. 1,900; 75-\$1. "Tall Story" (WB) Riding high at \$16,000, state last week. "Nun's Story" (WB) reissue, \$3,000.
Plaza (NT&T) 1,900; 85-\$1. "Because They're Young" (Col) Nice \$9,000 or near. Holds on Last week, "Solomon and Sheba" (UA) 3th wk. \$4,000.
Rox (Dorham) 850; \$1-\$1.50. "Don't Eat Daisies" (M-G) 2d wk. Wow \$11,000. Last week, \$12,000.
Uptown, Fairway, Granada NT&T 2,443; 700; 1,217; 85-\$1. "Kidnapped" (BV) and "Dumbie" (BV) reissue. Fairly okay \$11,000. Last week, Uptown and Granada, "Sink the Bismarck" (20th) 2d wk. \$6,500.

BROADWAY

(Continued from page 13)
frame ended last night (Tues) spurring to near-capacity \$41,000 for 12 performances. Last week, \$36,000.
State (Lor) 1,900; \$1.50-\$3.50. "Ben-Hur" (M-G) 22d wk. Current session ending today (Wed) looks to reach capacity \$43,500 for 14 performances. The 21st week, \$48,000 on 12 shows. Stays on indef.
Victoria (Cliv Inv.) 1,000; 50-\$2. "Conspiracy of Hearts" (Par) 2d wk. This round ending today (Wed) looks to reach okay \$15,000 after \$16,000 for opening week. Holds again.
Warner (SW) 1,410; 90-\$2. "Secret of Mystery" (Todd) 9th wk. Current stanza ending today (Wed) is heading for line \$22,000. The eighth was \$15,500. House went on continuous run and popular starting last Thursday and upheld receipts this new policy.
First-Run Articles
Baronet (Rog) 430; \$1.25-\$2. "Dag of Flanders" (20th) 4d wk. Current week winding up today (Wed) is heading for mid \$6,000 after \$6,000 for second. "Big Chief" (Cont) opens April 28.
Fine Arts (Davis) 408; 90-\$1.80. "Flying Colours" (WB) 5th wk. Fourth frame concluded Monday (18) was okay \$9,000. Third, \$10,300.
Berkman (G&H) 500; \$1.20-\$1.75.

— "Rosemary" (Film Around World) 14th wk. The 13th week finished Sunday (17) was fancy \$7,000 after \$4,700 for 12th week.
16th St. Playhouse (Moss) 253; \$1.25-\$2. "Jazz on Summer Day" (Indie) 4th wk. Third round finished Sunday (17) was fast \$4,200. Second was \$3,000.
Fifth Ave. Cinema (R&B) 250; \$1.25-\$1.80. "Jazz Summer Day" (Indie) 4th wk. Third week ended Sunday (17) was okay \$3,600. Second was \$4,100.
Normandie (T-L) 1902; \$1.25-\$1.80. "Conspiracy of Hearts" (Par) 2d wk. This week winding today (Wed) is heading for fair \$8,000 after \$7,000 for opener. Stays.
Little Carnegie (L. Carnegie) 930; \$1.25-\$2. "Jazz" (Brandon) 14th wk. The 13th session finished Monday (18) held at very good \$4,500 after \$7,100 in the 12th week.
Guild (Guild) 450; \$1-\$1.75. "Monsieur That Rained" (Col) 20th-final wk. The 25th round ended Sunday (17) was big \$7,000 after \$6,500 for 24th week. "I'm All Right, Jack" (BL) opens April 25.
Murray Hill (R&B) 545; 95-\$1.50. "Battle of Sexes" (Cont). Opened Monday (18) in ahead, "Lesson in Love" (Janus) 5th wk. fair \$4,500. Previous week, \$5,000.
Paris (Pathe Cinema) 568; 90-\$1.80. "Would Be Gentleman" (Indie) 3th wk. The fourth round ended Sunday (17) was okay \$6,000 after \$6,000 in third round.
Piazza (Lor) 325; \$1.50-\$2. "Fugitive Kind" (UA) Initial session ending today (Wed) is heading for sock \$22,000, one of peak figures for house. Holds, naturally. In ahead, "Black Orpheus" (Lor) 16th wk. 10 days, \$14,000.
Sixty-Eighth St. Playhouse (Lor) 379; 90-\$1.65. "When Comedy Was King" (20th) 4th wk. Third stanza ended Monday (18) held with big \$6,000 after \$6,900 for second week.
Sutton (R&B) 561; 95-\$1.80. "Espresso Bongo" (Cont) 2d wk. First round ended Monday (18) was mighty \$22,000, one of high figures for house. In ahead, "Suddenly Last Summer" (Col) 10th wk. 6 days, \$6,800.
Trans-Lux 52d St. (T-L) 540; \$1-\$1.50. "Man in Havana" (Col) 13th wk. The 12th round ended last night (Tues) was robust \$10,000. The 11th week, \$9,500.
World Perfecto 530; 90-\$1.80. "Adulterers" (Times) and "Female and Flesh" (Indie) reissues. 2d wk. Opening stanza ended last Thursday night (14) was excellent \$9,500. Second week will exceed this.

SAN FRANCISCO

(Continued from page 12)
\$1.75-\$2.65. "Windjammer" (Cinemas) 22d wk. Big \$25,000 or over. Last week, \$19,500.
United Artists (No. Coast) 1,151; \$1.25-\$1.50. "Unforgiven" (UA) 2d wk. Fine \$9,000. Last week, \$16,000.
Stagedoor (A-R) 440; \$1.25-\$1.50. "Our Man in Havana" (Col) 6th wk. Fancy \$9,000. Last week, \$9,500.
Vogue (S.F. Theatres) 364; \$1.50. "Magician" (Janus) 3d wk. Trim \$3,800. Last week, \$4,900.
Coronet (United Calima) 1,250; \$1.80-\$3.50. "Ben-Hur" (M-G) 17th wk. Giant \$25,000. Last week, \$24,000.

MINNEAPOLIS

(Continued from page 12)
fighters of Abilene" (UA), \$5,000.
St. Louis Park (Field) 1,000; \$1.25. "Sapphire" (UA) 4th wk. Shapes nifty \$3,300. Last week, \$4,000.
State (Par) 1,200; \$1-\$1.25. "Don't Eat Daisies" (M-G) \$16,000. Last week, "Who Was That Lady" (Col) 4th wk. \$8,000.
Schubert World (Mann) 800; \$1. "Room at the Top" (Cont) 2d wk. This award-winning reissue shapes great \$4,000. Last week, \$5,000.
Uptown (Field) 1,000; \$1.25. "Black Orpheus" (Lor) 12d wk. Good \$5,000. Last week, \$6,000.
World (Mann) 400; 85-\$1.45. "Man in Havana" (Col) 3d wk. Holding up well despite uptick admish. Robust \$6,000. Last week, \$7,000.

CHICAGO

(Continued from page 13)
\$14,000 or near. Last week, \$13,000.
McVickers (JLAS) 1,580; \$1.25-\$3. "Windjammer" (NT) 17th wk. Good \$13,000. Last week, \$1,500.
Marine (Javan) 1,000; 65-\$1. "Hillbilly" (Lor) 1st wk. \$5,300.
Four Last Guns (U.A.) 1,475 wk. Last week, "Comanche Station" (Col) and "Cell 2435" (Col) \$4,400.
Oriental (Indie) 3,400; 90-\$1.80. "Sink Bismarck" (20th) 4th wk. Trim \$17,500. Last week, \$23,000.
Roosevelt (R&K) 1,400; 90-\$1.80. "Visit to Small Planet" (Par) 3d

'Capone' Director Sez Screenlighting Of Mafia 'Socially Useful Function'

Hollywood, April 19.
Theatrical and to producers who picture the Mafia—and necessarily its Sicilian members—as high operators of crime in this country, actually are performing a "useful and legitimate public function," according to Dick Wilson, director of Allied Artists' "Al Capone" and producer-director of "Pay or Die." In answering blasts at industry tossed by Italian-American groups.
One such org. the Italian-American League Against Discrimination, claims there is "unjust degradation of Italians in motion pictures and tv." Groups' topster, Flavius N. Costerella, N. Y. assistant state attorney general, has asserted his org is taking steps to combat this "poisonous prejudice" on the screen.
Wilson, in urging Hollywood not to back down in its stand on what the IALAD and other interested parties call the "Mafia myth," said it was "unfair" for such groups to base their campaign on the contention there is no Mafia in this country. Both the Kefauver and McClelland Committees, he pointed out, have gone on record that the Mafia exists and operates in the U. S.
Crusade against Italians being depicted as gangsters and criminals was touched off by Desilu's "The Untouchables" teleseries, in which the FBI takes on the Capone and other Italian criminal elements. Desilu already has received a number of protests from Italian-American bodies, but apparently intends to do nothing about it.
As one Desilu spokesman noted yesterday, "How are you going to do a picture on Capone and other Chicago gangsters without picturing them as Italians?"
Wilson stressed that while there had been no objections raised over release of "Al Capone," when "Pay or Die" dealing with Lient Joe Petrosino of N. Y. Police Dept., and his fight against the Mafia, was announced, there had been protests. Petrosino was murdered in Sicily in 1909 while investigating activities of the Mafia there, relevant to secret society expanding its operations to the U. S.
It's a "worthy cause," according to Wilson, who stressed that the story shows "for once, an Italian-American who was a real fighter against crime, and recognized there was crime in his community and tried to stamp it out."
Project, in Wilson's opinion, is historical, since it posed the same question about the Mafia 50 years ago in this country as exists today. Wilson declared he exists considerable pressure to be brought against pic when it is released, due to the fact that letters have promised "to see what we can do about boycotting." Such organizations as the IALAD, Wilson said, are organizing on the basis there is no such thing as the Mafia here.

BOSTON

(Continued from page 12)
week, "On Beach" (UA) and "Pier 5 Havana" (UA) 6th wk. \$7,500.
Orpheum (Lor) 2,900; 90-\$1.50. "Home From Hill" (M-G) 4th wk. Okay \$10,000. Last week, \$12,000.
Paramount (NET) 2,357; 70-\$1.10. "Visit to Small Planet" (Par) and "Touch of Larceny" (Par) Smash \$18,000 or near. Last week, "Masters Congo Jungle" (20th) and "Boy and Laughing Dots" (WB) reissue, \$14,000.
Filmm (ATC) 1,000; 60-\$1.10. "Third Voice" (20th) and "Enemy Below" (Indie) 2d wk. Second week began today (Tues). First week, slick \$8,500.
Saxon (Sack) 1,100; \$1.50-\$3. "Ben-Hur" (22d wk. The 21st week was another capacity \$25,000 for 10 shows.
Trans-Lux (T-L) 730; 75-\$1.25. "Morals Squad" (Indie) and "Juke Box Racket" (Indie) Good \$3,200. Last week, "Flame" (Indie) and "Carnival Girl" (Indie), \$4,700.

SEATTLE

(Continued from page 13)
Young (Col) and "Breakout" (Indie) \$6,100.
Music Box (Hamrick) 850; \$1-\$1.50. "Tall Story" (WB) good \$6,000. Last week, "On Beach" (UA) 9th wk. \$3,300.
Music Hall (Hamrick) 2,200; \$1-\$1.50. "Don't Eat Daisies" (M-G) 2d wk. Great \$8,000 or close. Last week, \$10,500.
Orpheum (Hamrick) 850; \$1-\$1.50. "Kidnapped" (BV) 2d wk. Slow \$4,000 in 5 days. Last week, \$5,300.
Paramount (Fox-Evergreen) 3,107; \$1-\$1.50. "Wake Me When It's Over" (20th) and "Touch of Larceny" (Par) 2d wk. Slow \$5,000. Last week, \$7,400.

PROGRESS IN HARTFORD SACRIFICES NOSTALGIA

Hartford, April 19.
Four downtown theatres and a onetime leading hostelry are scheduled for the scrap heap if Hartford redevelopment have their way. Definitely on the way out of existence are the State and Parsons Theatres. Former a vaudeville, in path of a housing project north of the center of town. Latter, a legit and art house, in way of an east-west highway.
Near the heart of the city, city planners have projected the elimination of the first run Loew's Poli Theatre and the second run Loew's Palace Theatre. Both are in operation and healthy at h.c. Latter at one time acted as holdover house for Poli.
Same planning that would eliminate Poli and Palace would eradicate the Heubien Hotel nearby. Hostelry was a one time aristocratic spot and catered only to the well heeled. Famous as a stopover spot for topflight showpeople the early part of this century. For many years had one of the top rated dining rooms of the east coast.
Apartment houses, business offices and parking lots would replace the three. Also slated to come up again is voter action on a multi million dollar auditorium in the downtown area. Project was defeated at the polls last year but being kept alive by its proponents.

Fabian Staff Transfers

Albany April 19.
In a series of shifts made by Fabian Theatres, Dick Murphy moved from the management of Proctor's in Troy to the Bellevue in Upper Montclair, N.J. Lou Rapp went from the Plaza in Schenectady to Proctor's in Troy, Gene Gannott transferred from the State in the Plaza in Schenectady, and Bob Dawsey advanced from assistant manager of Proctor's, Schenectady, to manager of the State.
Jack Day who had been in charge of the Bellevue—a theatre presenting Todd-AO and Cinemascope productions nights and three weekly—switched to a Fabian house in Pennsylvania.
Murphy, associated with that circuit in Schenectady and Troy for 25 years and a veteran of Marine Corps service during World War II, was honored at a testimonial dinner in Germania Hall, attended by 150 local and area industry friends. Edward L. Fabian, of New York, and Elmer Schlenger, division manager in Albany, spoke.
Guy Williams, the "Zorro" of tv, now of theatre films, left Dallas in June to kick off the feature film, "Mark of Zorro" (Buena Vista).

"... COULD EASILY
EQUAL OR EXCEED
'GOLIATH and BARBARIAN'
GROSSES!"

Tefex

WESTERN UNION

Tefex

M MWD368 LONG PD-WH MILWAUKEE WIS 14 450PM 14 PM 3 21
LEON P BLENDER, AMERICAN INTERNATIONAL PICTURES=
NORTH LA BREA AVE HOLLYWOOD CALIF=

'DEAR LEON JUST FINISHED SCREENING CIRCUS OF HORRORS
AND IT LOOKS LIKE ANOTHER BIG BOX OFFICE ATTRACTION
FROM AMERICAN INTERNATIONAL THAT COULD EASILY EQUAL OR
EXCEED GOLIATH AND BARBARIAN GROSSES. CIRCUS OF HORRORS
IS A MOST BREATHTAKING, EXCITING THRILLER FROM ITS VERY
BEGINNING AND DOWN THRU TO THE VERY LAST SCENE. MY VERY
BEST WISHES AND WARMEST PERSONAL REGARDS=
DAVE GOLDMAN STANLEY WARNER MANAGEMENT CORP.

THIS COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING OUR SERVICE

JAMES H. NICHOLSON and SAMUEL Z. ARKOFF
present

CIRCUS OF HORRORS

STARRING

ANTON DIFFRING • ERIKA REMBERG • YVONNE MONLAUR
A JULIAN HINTLE LESLIE PARRY Production - and starring 200 WORLD FAMOUS CIRCUS ACTS

AN AMERICAN INTERNATIONAL PICTURE
SPECTA-COLOR

FROM

American International



Amusement Stock Quotations

Week Ended Tues. (19)

N. Y. Stock Exchange

1935-'36	High	Low	*Weekly Vol. in 1936	Weekly High	Weekly Low	Weekly Close	Tues. Close	Net Change for wk.
204 1/2	18 1/2	ABC Vending	208	20 1/2	20 1/2	20 1/2	20 1/2	+3 1/2
34 1/2	30 1/2	Am. Re-Fax	262	34 1/2	32 1/2	32 1/2	32 1/2	+1 1/2
42 1/2	32 1/2	Amper	335	35 1/2	31 1/2	31 1/2	31 1/2	+1 1/2
40 1/2	35	CBS	175	40 1/2	37 1/2	37 1/2	37 1/2	+2 1/2
24 1/2	15 1/2	Col. Pils	44	18	17 1/2	17 1/2	17 1/2	+1 1/2
20 1/2	17	Decca	948	20 1/2	27 1/2	28 1/2	28 1/2	+1
50 1/2	32 1/2	Disney	68	38 1/2	35	25 1/2	25 1/2	+3 1/2
115 1/2	75	Eastman Kdk.	283	115 1/2	111 1/2	113 1/2	113 1/2	+2 1/2
8 1/2	6 1/2	EMI	489	7 1/2	7 1/2	7 1/2	7 1/2	..
20 1/2	13 1/2	Glen Alden	440	17 1/2	14 1/2	14 1/2	14 1/2	-1 1/2
17 1/2	10 1/2	Loew's Thea.	79	15 1/2	13 1/2	13 1/2	13 1/2	..
38	22 1/2	McA Inc.	52	29 1/2	27 1/2	28 1/2	28 1/2	+1 1/2
37	25 1/2	Metro GM	42	28	27 1/2	27 1/2	27 1/2	+1 1/2
14 1/2	8 1/2	Nat. Thea.	71	8 1/2	8 1/2	8 1/2	8 1/2	-1 1/2
50 1/2	41	Paramount	31	44 1/2	40 1/2	43 1/2	43 1/2	+2 1/2
38 1/2	21	Philco	493	35 1/2	32 1/2	33	33	+1 1/2
228 1/2	90 1/2	Polaroid	268	224 1/2	210 1/2	217 1/2	217 1/2	-6
78 1/2	43 1/2	RCA	1467	78 1/2	73 1/2	75 1/2	75 1/2	+2 1/2
11 1/2	7 1/2	Republic	67	9 1/2	9 1/2	9 1/2	9 1/2	-1 1/2
14 1/2	12 1/2	Rep. pfd.	9	14 1/2	13 1/2	13 1/2	13 1/2	-1 1/2
41 1/2	18	Stanley War.	93	37 1/2	30 1/2	33 1/2	33 1/2	+2 1/2
20 1/2	24 1/2	Storer	17	29 1/2	28 1/2	29 1/2	29 1/2	+1
43 1/2	29	20th-Fox	147	43 1/2	36 1/2	37 1/2	37 1/2	+1 1/2
32 1/2	23 1/2	United Artists	52	26 1/2	27 1/2	27 1/2	27 1/2	-1 1/2
37 1/2	25 1/2	Univ. Pils	7	37 1/2	34 1/2	37 1/2	37 1/2	+1 1/2
50	24 1/2	Warner Bros.	32	43 1/2	42 1/2	43 1/2	43 1/2	+1 1/2
136 1/2	87 1/2	Wentz	184	104 1/2	101 1/2	101 1/2	101 1/2	-3 1/2

American Stock Exchange

5 1/2	3 1/2	Allied Artists	37	4 1/2	4 1/2	4 1/2	4 1/2	..
12 1/2	4 1/2	Buckeye Corp.	34	5 1/2	4 1/2	4 1/2	4 1/2	-1 1/2
7	2 1/2	Cinegram Inc.	87	3 1/2	2 1/2	3 1/2	3 1/2	-1 1/2
20 1/2	12	Disco Prods.	29	12 1/2	12	12 1/2	12 1/2	..
10	6	DeMont Lab	1032	10	9 1/2	9 1/2	9 1/2	..
9 1/2	5	Filmways	27	6 1/2	6	6 1/2	6 1/2	..
3	1 1/2	Gould Films	104	1 1/2	1 1/2	1 1/2	1 1/2	+1 1/2
16 1/2	5 1/2	Technicolor	132	8 1/2	7 1/2	8 1/2	8 1/2	+1 1/2
7 1/2	2	Telo Indus.	68	3 1/2	3 1/2	3 1/2	3 1/2	-1 1/2
22 1/2	8 1/2	Teleprompter	24	9 1/2	9 1/2	9 1/2	9 1/2	-1 1/2

Over-the-Counter Securities

	Bid	Ask
America Corp.	1 1/2	1 1/2
Cinegram Prod.	3 1/2	4 1/2
Magna Theatre	3 1/2	4 1/2
Metropolitan Broadcasting	13 1/2	16
Sterling Television	1 1/2	1 1/2
Seracoma Corp.	3	4
U. A. Theatres	8 1/2	8 1/2

* Week Ended Monday - 19

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

YANK COINS TAKE CUT AT CANADA'S THEATRES

Toronto, April 19

American silver preferred at the windows by Canadian theatres represents a 5% loss. Hence Famous Players Circuit will immediately refuse to accept American currency. Odeon Theatres take it at a discount. Loew's Theatres continue to accept American coins. Taylor chain is mulling a refusal or discount policy.

Discount rate will be 4c on an American half-dollar, 2c on a quarter, a cent on a dime or nickel. In keeping with past practice, American paper money will be accepted at par but change will be made in American bills and/or American silver, not Canadian.

Loss of customer goodwill is feared with the pending American tourist trade making the problem greater, but that 5% loss was troubling Canadian exhibitors. It is estimated that 2% of coins in the average Canadian's pocket is of U. S. origin, the premise being heretofore that Canadian and American silver was the same thing.

Move to drive American earnings back over the border came to a head with the decision of the Canadian charged banks to discount American silver 5% more than the prevailing rate for American paper money, 5% to 6%, depending on daily fluctuations. On American silver, this discount by the Canadian banks will now cover the cost of handling and insurance, plus transportation to their branches in New York City.

Lundholm Sells One

Swift Current, Sask., April 19

Fayle theatre building, which goes back to 1912, has been sold by owner Jack Lundholm to Harold Hawthorne, of Swift Current. Fate of theatre portion of the two-story structure is to be a drug store.

Lundholm, who himself dates from 1913, will continue to operate the Lyric theatre. He bought the Lyric from M. C. Healy in 1935 after having been in partnership with Healy for 20 years.

NEW CINEMA HEADACHES

Sent Exhibit Fear Tax Abolition Won't Help New Towns

Glasgow, April 19

Abolition of cinema tax will prevent a number of film house closures, but, for the long term, it will not solve the problem of new towns and housing areas where whole communities are growing up without a local picture theatre. That's the view of George Singleton, indie exhibitor and a past proxy of the British Cinematograph Exhibitors' Assn. He claimed that building costs are too prohibitive, and that the business was an uncommercial one. That this new scheme would play with the industry.

If the new towns want cinemas, they may have to go ahead and build them themselves, and that may mean some form of subsidy," he added. "It all depends on how important people feel the cinema entertainment is to their community."

The exhibit said that nabe cinema would not benefit, in proportion to the same extent as city-center houses since the tax has been abolished on seats up to about 20c.

Champion of tax abolition for many years, Sir Alexander King, cinema magnate, described it as "the best news for 20 years." J. K. S. Poole, Edinburgh exhibitor, and a member of the British CEA general council, said: "At long last, we are now able to compete with other forms of entertainment on an equal basis."

Disney To Scotland

On Newest Dog Film

Edinburgh, April 19

Walt Disney planned in here to see the terrain for his new live-action feature pic, "Greyfriars Bobby," story of a devoted Skye terrier pup that died on its master's grave.

Lensing is set to begin in June. The Disney team toured the city and visited the Greyfriars Bobby statue in memory of the loyal dog. Farm settings were also o.d. for filming.

Disney was accompanied by his wife and by associate producer Hugh Attwood.

TOA Details

Continued from page 9

stand-up dance costume. The newspaper arbitrarily censored the ad by cutting the Britt figure in half at the hips, eliminating the legs. At the same time, the newspaper ran an ad for an indie picture, "Room 43," showing an obviously unclad femme standing in a doorway with the copy line, "Yes... it shocks." The Roade circuit protested the censoring of Miss Britt's legs and pointed out that the ad had been approved by the industry's ad production code and had been accepted by all New York newspapers.

The Roade protest resulted in a luncheon meeting between the theatre officials and the newspaper's management—the general manager, the editor, and the advertising manager. The newsmen, it was said, agreed that the "Blue Angel" censorship was indefensible in light of the ad that appeared for "Room 43." They suggested that alternate ads be submitted on future pictures that might be questioned. The theatre men rejected this proposal on the grounds that it would put the newspaper in the position of telling them what ads it will accept.

The talks got around to a full discussion of motion picture censorship, the production code, family pictures, the changing mores of the public, what was and what was not good taste, etc. The result was an agreement whereby the newspaper would advise the theatres well in advance if they considered the ad questionable and would give the theatre full opportunity to discuss it and work out a solution.

At the same time, the Roade staffers asked the newspaper to re-evaluate its entire position toward films. The chain showed the newspaper sample film pages of other newspapers where Roade operates theatres. The next attack was on the paper's ad rate for film houses. A chart was presented showing the rates charged by eight other cities in which Roade advertised. The chart broke down circulation, the ad rates, the film columns and publicity, and the ad acceptance. The demonstration disclosed that the local newspaper, which offered no editorial support, charged the highest rate.

The Roade approach, according to TOA, was businesslike in that it pointed out that it had problems with the newspaper and that the newspaper, as a business institution, was not meeting the theatres halfway. At first the newsmen said to work out an arrangement on the censorship issue and needed time to think over the re-evaluation of its whole policy. A few weeks later, the paper called the Roade district manager and ad manager to a meeting and disclosed that it had agreed to inaugurate a regular film page and was assigning an editor to handle it. It requested cooperation in furnishing material and arranged for a syndicated column. On the rate schedule, the newspaper offered a sliding scale based on lineage used, which promises theatre rebates at the end of the year.

TOA is offering the Roade experience as a blueprint for theatres in other communities in which newspapers are reluctant to cooperate with the film industry.

MGM Not

Continued from page 9

steps to cushion the effect of the strikes by making reductions in operating costs" as well as slowing down the release schedule.

The decline in the revenue from the motion picture operation is noted in the before-tax net income. For example, the net income from film production-distribution and foreign theatres totaled only \$1,392,000 for the most recent 28-week period as against \$6,295,000 for the comparable stanza of a year ago. In contrast, the before-tax net income of television, records and music showed an increase. TV earnings were \$5,402,000 as compared with \$4,419,000 and records and music earnings were \$1,463,000 as compared with \$1,393,000.

Gross revenues from all sources dipped to \$65,147,000 as compared with \$70,490,000 a year ago.

Allied of Indiana Whips Up Mail Barrage to Vogel for 'Hur' Date

Will Feed the Gale

Kansas City, April 19

Members of the Motion Picture Assn. will honor members of the Women of the Motion Picture Industry at a special luncheon at the Wishbone Restaurant April 27. The guests pick up the tab for the ladies.

Members of the committee: Darrell Frensell, Mrs. V. Jeter, Fox Midwest theatres; Bill Jeffries, Columbia; Tom Bailey, MG; Ralph Amacher, UA; Jim Lewis, Electric Theatre.

If the mail of Metro proxy Joseph R. Vogel is extremely heavy these days, it's due to a barrage of postcards the citizens of Crawfordsville, Ind., are sending to demand that "Ben-Hur" be made available to the local theatre at once.

The write-in campaign, apparently instigated by Allied Theatre Owners of Indiana, has the support of the local Chamber of Commerce and the mayor of the town. A special angle in the campaign is that Crawfordsville is the city in which Gen. Lew Wallace, author of "Ben-Hur," lived and wrote his novel.

The wording of a resolution adopted by the Montgomery County Chamber of Commerce, with offices in Crawfordsville, makes it obvious that local exhibitors had a hand in drafting the appeal. It points out that citizens of Crawfordsville are forced to drive 90 miles to Indianapolis in order to see "Ben-Hur." It stresses Strand Theatre in the town is equipped to show the film and that the owners are anxious to secure the picture. The resolution urges all citizens of the community to join in sending cards to Vogel. Cards are being made available to all local retail establishments.

At the same time, protest cards have been posted in the local stores. The wording of these cards also indicates that Allied members had a hand in the drafting. It follows the Allied line in that it brings up the point that the withholding of "Ben-Hur" from the community reduces the town to "second class motion picture service" and "is discriminatory" since all other national products are available to Crawfordsville citizens at the same time as in large cities.

Carl F. Henthorn, mayor of Crawfordsville, said in a statement that he has called the matter to the attention of Indiana's Senators and the Congressmen from the district.

He noted that he had inquired into the situation sufficiently "to feel that by law and right 'Ben-Hur' should be released immediately to our local theatre."

"Since MGM has previously been enjoined from refusing release of pictures on a discriminatory basis," he said, "I feel they will make this picture available promptly to the theatres of Crawfordsville, where this wonderful story was created."

The postcard campaign, sponsored by a "We Want 'Ben-Hur' Committee," makes these points in the message to Vogel:

1. I want to see "Ben-Hur" in Crawfordsville now, not in 1961.

2. Crawfordsville is a modern community; has available the same retail merchandise available in Indianapolis and recently being relegated to an old and stale service as to "Ben-Hur."

3. Limiting showing of "Ben-Hur" to Lyric Theatre, Indianapolis, forces us to drive 90 miles to have access to the picture and discriminates against the citizens of Crawfordsville.

The message on the cards posted in stores is sponsored by the Ben-Hur and C-Ville Drive-In Theatres, both operated by Syndicate Theatres, of which Truman Rembaumt, head of Allied's Emergency Defense Committee, is an official. The mayor's statement was forwarded by Vanderschmitt Theatres, operators of the Strand Theatre in Crawfordsville.

Robert Moehre, Metro assistant general sales manager, said the company appreciates the eagerness of Crawfordsville to see the picture, but he expressed the hope that the town would be patient. He pointed out that the picture is being released on a limited schedule of engagements and "it is not physically possible to cover the entire country at the same time."

Reelect Geo. Flaherty

Hollywood, April 19

George J. Flaherty was reelected to his fourth term as proxy of Studio Projectionists, Local 163, IATSE, and Richard B. Frisbie and Albert K. Pullen returned, respectively, unopposed to vp and secretary-treasurer posts. Leo S. Moore is his agent.

Flaherty is also IATSE international rep in Hollywood.

PLAQUE FOR PHILLIPS; NIZER'S DEDICATION

Bronze plaque was hung in memory of Louis Phillips in the library of Phillips, Nizer, Benjamin, Krim & Baillet last week. The attorney, senior partner of the firm and v.p.-general counsel of Paramount, died last year at the age of 68.

Louis Nizer, Phillips' longtime associate, in dedication comments spoke of Phillips' dedication to the law practice he loved so well. His deceased partner, said Nizer, "presided over a vast domain of litigation and film industry problems spread over 48 states and most countries of the world, and he suffered with each problem, bled with every defeat, and hung breathlessly on every uncertainty of outcome. But intensity in anxiety gave way to full joy in achievement. No one felt the ecstasy of victory more than he did. He prospered on good news and lived an exhilarated life filled with excitement in happiness."

The families of Phillips and Nizer knew each other in London when the two lawyers were youngsters. For 20 subsequent years the two went in separate directions until Phillips with his own office invited Nizer to clerk for him. "This association ripened into a partnership of 33 years duration at the time of his death," Nizer related.

'Porgy' in '10 C' Groove; Not Liked in Mpls.

Minneapolis, April 19

Back again once more is the division of neighborhoods into four zones with the highest competitive bidding theatre in each getting the first subsequent-run of a picture. It's an unwelcome sales policy here.

This time the 35m "Porgy and Bess" is being sold that way. It means that only four of the highest clearance theatres in the earliest clearance slot are showing it day and date. It also means that the other nine 28-day theatres are out in the cold for the picture's first uptown showings.

"Porgy" in 70m was a hard-ticket \$2.65 downtown first-run attraction, running nine weeks at the Academy. The initial neighborhood theatres have upped their admission for it from 81c to \$1.50.

Paramount originated the four-zone competitive bidding system when "10 Commandments" was released to the uptown theatres a considerable time after its hard-ticket loop run. Since then other companies have used it from time to time, but this is a first time for Columbia, the "Porgy" distributor.

After it finished at all of the four neighborhood houses it'll go similarly to others in the later clearance slots.

Smaller Tax Bites

Regina, Sask., April 19

Amusement tax bylaws in two more Saskatchewan towns have been amended.

At Wilkie, the tax was reduced from 10 to 5% and at Canora admissions of 70c and under are exempt from tax. Under Canora's original bylaw the exemption was for admissions of 30c and under and on June 1, 1939, the bylaw was amended to provide that admissions of 50c and under would be exempt.



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Jump 20th's 1960 Release Schedule To 55; At Least Five a Month Due

In revising its release schedule for 1960, 20th-Fox has added three more pictures to bring the total for the year to 55 films. Alex Harrison, general sales manager, announced Friday (15) as a result, he said, company will be sending out at least five films each month, and sometimes six, from May through December.

Among the new acquisitions by the company are "The Millionaires," starring Sophia Loren, set for November, and "Oscar Wilde" starring Robert Morley, a May release.

"Anastasia," the Abel Gance Franco-Italian co-production, will go out in October. Two other Italian films, "Aphrodite" and "Salammbô," will be added to the schedule in the coming months. Schedule includes the release of "David and Bathsheba" (1951) in May.

PRAISE ONE, PRAISE ALL

Asad Nove Warner Pies To Laurel Signal Corps

Hollywood, April 19. Board of Governors of Academy of Motion Picture Arts & Sciences, before last week's Oscarcast, had unanimously rejected Jack L. Warner's proposal that a special laurel be tendered the U. S. Army Signal Corps.

According to Academy proxy B. B. Kahane, proposal was turned down because "all U. S. defense organizations cooperate in the making of Hollywood films. To single out one individual unit—and that unit only a part of a unit—would be to invite all other units to ask for similar recognition." He also said that the film industry had bestowed citations on the Signal Corps on three separate occasions in the past.

Warner, who holds the rank of lieutenant colonel in the reserves, made the pitch by writing each of the governors, but stressed that he was acting in the capacity of a civilian.

Republic Pictures Corp., a New York company, has changed its name to **Republic Corp.**, according to a certificate filed with Secretary of State in Albany by Joseph V. McNamara of Manhattan.

Reopens, First for Free

Greensboro, N.C., April 19. Rockwell Theatre re-opened last week after being closed for more than two years. The first show was free to the public.

Theatre will be open five days a week from 7 p.m. until 11 p.m. On Saturdays the theatre will open at 2 p.m. and on Sundays it will be open from 1:30 until 6 p.m. and from 8:30 until 11 p.m.

What will be booked from the Queen City Booking Service of Charlotte under the supervision and management of Cary A. Forster Jr., Salisbury, and L. C. Shoaf of Salisbury. The usual concessions will be available.

'Flanders' Off-Path Deal Pleasing

Minneapolis, April 19.

Having its local first-run day and date in six local neighborhood houses ordinarily in the earliest subsequent-run clearance slot, 28 days, instead of downtown, and getting a deal that called for a stiff percentage along with a \$1,000 guarantee, "Dog of Flanders" netted an initial showing pretty penny for 20th-Fox. It undoubtedly showed the wisdom of spotting the film here in this way (in the other twin, St. Paul, it played downtown first-run).

One of the neighborhood houses grossed \$6,500 for the week and two others around \$3,400 each, so that the Fox exchange garnered substantially more than \$6,000 for the week as its rental share.

For this particular type of family film the trade here believes that the amount derived from the initial uptown showing in only six of the neighborhood houses is much more than even a longer downtown first-run would have netted the exchange. And there are the many other neighborhood houses still to be tapped, it's pointed out.

Until last year there never was any important Hollywood releases spotted into a neighborhood house for first-run. They all went downtown except an occasional week after unable to land a loop play-date. But now, increasingly, the film companies have their eyes on the uptown theatres, especially United Artists, Columbia and 20th-Fox.

Other pictures that have been handled recently here in the "Dog of Flanders" fashion with gratifying results for the distributors are "Robbie" and "The Rookies" and "Gates of Hell."

And, more importantly, several of the companies are permitting Harold Field to bid competitively against the loop houses for his neighborhood St. Louis Park and Uptown. Helped by the fact that the St. Louis Park is the area's only 70m equipped theatre excepting the local downtown "Ben-Hur," where "Ben-Hur" now is showing and is expected to play a year or longer, and the Century "Cinerama's" home, Field landed "Salomon and Sheba" for the St. Louis Park.

Also, for first-run here "The Last Angry Man" and "The Mouse That Roared" went on competitive bids to Field to be spotted into the St. Louis Park or Uptown and everybody was happy.

It's indicated that the film companies are gradually coming to the realization that they can better their rentals position by playdating certain pictures, especially the family type, uptown first-run, exhibitors say. And the industry here expects to see much more of this henceforth.

Moskov's 'Blondes' Under Way

Hollywood, April 19. Cinema Associates' first feature, "The Three Blondes in His Life," will be released by Golden Film Productions.

George Moskov production starring Jack Mahoney runs tomorrow with Leon Choultz directing.

JIM DENVEE HEADS GULF

Metro's Former Mike Simons Also On Chain's Staff

McComb, Miss., April 19.

Jim deNeve has been named general manager of Gulf States Theatres, a circuit made up of 62 theatres in Florida, Alabama, Mississippi and Louisiana. The company, headed by T. G. Solomon, maintains its home office here.

At the same time, M. L. "Mike" Simons, former director of customer relations for Metro, has been added to Gulf States home office executive staff. Simons, recently operator of the Honey, Regent and Majac Drive-In Theatres at Indianapolis in the Mississippi Delta, incorporated his theatres in the circuit when he was invited to join Gulf States. Simons will be ultimately in charge of theatre operations and will organize an advertising and exploitation staff.

DeNeve, an exhibitor in Java, Dutch East India, until the end of World War II and a builder and operator of drive-ins in the U.S. in the post-war period, has been associated with Gulf States for the past six years as director of theatre operations.

The new executive appointments will enable Solomon to devote more time to the development of diversified activities of the company.

SNIP LAND-BLESSING, BIAS CHARGE FLUNG

Albuquerque, April 19.

A seemingly innocuous industrial film, done for the state land commissioner's office, has resulted in some fireworks around the New Mexico State Capitol at Santa Fe, with one group yelling "anti-Catholic" and another calling the charge "a damned lie."

Film, tagged "The Big Land," was produced by writer-director Art Gould of Cinema 11 Productions Inc. and intended for commercial tv use, but had to be cut down from 31 to 27 minutes.

Chopped was a Catholic land-blessing scene at the end by Murray Morgan, land commissioner, because of the time, he said.

Gould, on hearing the portion was to be cut, threatened to tell the public that the department was anti-Catholic.

A Morgan aide, Larry Byson, called the charge "a damned lie" and said the part was cut out because the thing was too long for commercial tv. Byson went on: "Gould went overboard in trying to make a film that would win him some awards. He completely lost sight of the fact that we were trying to make a picture that would get the land office message across to the people of the state."

"We maintained the ceremony had nothing to do with telling the story," he said. The film was done at a cost of \$28,000.

N.Y. Sound Track

Continued from page 4

Betty Crocker's "Hollywood Rajah" made the Times bestseller list, in ninth position... Same paper's financial section had an ad in which Gary Cooper is endorsing a mutual fund. And across the sheet was a news story saying the SEC is "uneasy" about operation of some of the mutuals... Jane Fonda back in town after cross-countrying for "Tall Story." Rarely has a newcomer gotten so much spotlighting by the press as Henry Fonda's little girl.

Ramsey Brown will be honored by the National Society, Daughters of the American Revolution in Washington tomorrow (Thurs.) for his production of "John Paul Jones," which was voted the best patriotic film of 1959... Charles B. Moss reports that "Suddenly, Last Summer" grossed \$165,000 during its 16-week engagement at the Criterion Theatre. Take set a record at the theatre for a continuous-run picture, being topped only by hardticket engagements of "Ten Commandments" and "South Pacific"... Mitchell Parish has been signed by Joseph E. Levine to write a special song for Levine's presentation of "Hercules Unchained." Parish, who wrote the lyrics of "Stardust," will work with Italian composer Ennio Morricone.

Mrs. Michael Pollock Gifford has joined Universal's special "Spartacus" unit in direct group sales for the roadshow engagements... Maria Schell to the Coast to complete added scenes for Metro's "Cimarron." She has been in N.Y. for the past month to tape her tv role in "Ninotchka"... Universal has launched a sales drive honoring its four regional sales managers—Joseph B. Rosen (N.Y.), P. F. Roslan (Cleveland), R. N. Wilkinson (Dallas), and Barney Rose (San Francisco).

Walt Disney inked Nancy Olson with Fred MacMurray in "The Absent-Minded Professor"... Stan Shpetner acquired film rights to Arthur Hailey's 1959 novel, "The Final Diagnosis," which he'll co-produce with Dick Clark's Drexel Films, Clark to star in property as his first on two-pix deal with United Artists... Alfred Newman will compose musical score for Perleberg-Seaton's "The Counterfeit Trail"... Edward L. Alperson changed tab of "Girl in the Red Bikini" to "September Storm"... Mel Ferrer will star in "The Hands of Orlac," British production to have both English and French versions... deal in work for Carmel Wise to follow his upcoming "Caves of Night" for Columbia Pictures with "Snow on the Pine," produced by David Horrocks for British Lion.

Script Submission to Code Drops Sharply Due to Strike Situation

Hollywood, April 19.

Mixed Tongues Policy

San Antonio, April 19. Circle 81 Drive-In Theatre, operated by Al-Ran Enterprises, has instituted a new program policy for their patrons.

Owner is showing Spanish-language pictures six days a week, coupled with an English-language film.

Stress 'Growth' At Fox-Midwest

Kansas City, April 19.

Luncheon tendered for Robert W. Selig, new executive vice president of National Theatres, here last Wednesday (13) turned out to be a spirited affair with circuit executives and theatre managers from this division, distrib representatives and press-radio-tv on hand.

Selig described the future operation of the division, which he called Fox Midwest, as one of "growth," basing his careful phraseology on what he said is a new interpretation by the Justice Dept. which may relax some restrictions of the consent decree.

Remodelling of the Uptown and Plaza Theatres, key houses here, is on the immediate agenda, he said, and these will be of major proportions.

Meanwhile, the meetings here (and in St. Louis) are being concerned with a study of admission pricing policies, new accounting procedures and new emphasis on picture selling. It is the duty of theatre operators to present major film attractions in the best possible surroundings and with the most possible advertising and publicity emphasis, Selig said.

Oregon TOA Meets Apr. 27

Portland, Ore., April 19.

Oregon Theatre Owners Assn., an affiliate of Theatre Owners of America, will hold a one-day convention at the Beacon Hotel here on April 27.

Albert Forman, president of the state organization said he expected Sen. Wayne Morse of Oregon to be the principal speaker. Morse is a key member of the Senate Labor Committee which is now considering the extension of the wages and hours law. The nation's theatres have been campaigning for an exemption of the minimum wage rate increase.

Production Code Administration, which passes on all screen-plays slated for production, reports a sharp decline in the number of scripts submitted during the first three months of 1960, result of the writers' strike against the majors.

During this first quarter the Code office received only 50 submissions, marking a 34% drop from the 76 scripts submitted for approval during the first three months of last year. Only six of the 50 came from struck majors, and in some instances these were drafts of old properties. Universal, with six, and a host of indie companies turned in the remainder for official MPAA sanction.

There is some indication that new indie film companies have activated properties with thought that the Hollywood strikes will result in a shortage of theatrical product. Many of the scripts submitted to Code office are first entries for newly-formed companies.

MORE BILL LOSS STUFF

Editorialists Against Exhib Playing 'Jack the Ripper'

Manchester, N.H., April 19.

Manchester Union-Leader gave an editorial spanking to a Wolfeboro film exhibitor who invited the newspaper's management to attend a private preview of Paramount-distributed, British-made "Jack the Ripper," which was banned in several New Hampshire theatres after Gov. Wesley Powell asked for such a move at the suggestion of the Union-Leader's publisher, William Loeb.

Newspaper said it "once had great confidence" in Paul Hatch, manager of the Memorial Hall Theatre in Wolfeboro, and that he "should remember for his own good that hundreds of New Hampshire people have protested 'Jack the Ripper' and that some theatre proprietors have been so forthright as to cancel the showing."

"No one," concluded the editorial, "should thumb his nose at public opinion and public welfare."

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Film Stars Fume Over Wage Fixing

German Pix Players Irate at Salary Ceiling as Well As Publicity on Same

By NAZEL GULD

Frankfurt, April 19

German stars are doubly angry over the "price fixing" on star salaries recently arranged by the West German Producers and Distributors Assn., which scales the stars according to their marquee value from a top of 300,000 marks to a little under \$25,000 to 30,000 marks (about \$7,500) per role. The stars are furious about the price setting which clamps a maximum salary on the fees they can earn. And they are equally made that the news leaked out to the public so that now German patrons find out how high the actors and actresses are rated.

Included in the top pay category are Curt Jurgens, who has earned as much as \$240,000 in foreign films, and other big money-makers like Nadja Tiller, Romy Schneider, Lilli Palmer, Lilli Falkner, Catarina Valente and Hardy Krugger. Argentine actor Carlos Thompson, who is married to Miss Palmer, is down in the fourth category which restricts him to earnings of about \$11,000 per role.

Stars known to American audiences like Eva Bartok wound up in the \$12,000 category while Swedish actresses Ulla Jacobsson and Maj Britt are scaled for \$30,000 and \$50,000. Marianne Cook, who also has made U. S. films, is set for \$12,000.

A couple of conspicuous absences have caused much comment in the press—no place has been set for Romy Schneider, leading German ingenue, and for Maria Schell, who has appeared recently in the American films "Brothers Karamazov" and "The Hanging Tree."

30 Actors Earn \$24,000 Per Pic

About 20 actors earned over \$24,000 per film in Germany in the last few years, but only ten are now slated for this top price bracket. Producer Henry Sokal explained: "This is a measure bred by emergency. Film revenues amount only to about 40% of the cost on the average."

While it has been reported that the stars may go on strike for pay raises, German newspapers have raised an eyebrow in print, to query just how many patrons—who are generally of the middle or lower income group—would favor their stars going on strike to get around \$100,000 per film.

Bernhard Wicki, actor who recently turned to directing and was on award at the Argentine Film Festival for his outstanding work film, "The Bridge," is included in the lowest group of the list, set for a salary of not more than \$7,000.

German producers and distributors, upset about the close to 20% drop-off in film business in West Germany last year, say that cutting the skyrocketing production costs and high star salaries is the key to survival.

CAPRA REPS AMERICAN DIRECTORS AT BRAZILIA

Hollywood, April 19

Frank Capra left for Brazil, to rep the film industry as proxy of Directors Guild of America, at the dedication tomorrow of that country's new capital, Brasilia.

He carried with him a congratulatory scroll signed by M. B. Kahane for Academy of Motion Picture Arts & Sciences, Ronald Reagan, Screen Actors Guild, Walter M. Murnigh, Screen Producers Guild, Curtis Kemmer, Writers Guild of America, and himself for DGA. Ceremonies will last one week.

12 German Films To Roll in 2 Mos.

Berlin, April 12

Nearly 12 new local pix will go before cameras here in April and May. And there are plenty of foreigners, both directors and players, linked with these productions. Five pix are being made at the UFA studios, and five or six at the CCC studios here.

At UFA, William Dieterle is directing "Mardi Gras Confession." Pic stars Hans Koshniker, Bertha Drews (widow of the German actor, Heinrich George) and Gerti George, son of the late George. Gisa von Collia, ex-Hungarian, is director of "Bobby, the Crash Pilot," a Kurt Ulrich production, with Walter Giller in the title role. Gerd Oswald is to direct "Chess Novel" for Romy here. Claire Bloom and Curd Juergens have the lead. Red Steiger, husband of Claire Bloom, also may be in this one. Rolf Thiele is due to direct "Prayer of a Virgin" for UFA.

"The Thievish Maggie" is the title of another upcoming Kurt Ulrich production to be shot on the UFA lot in May. Ingrid von Bergen has the female lead. Over at CCC studios French actress Dani Robin and O. W. Fischer have the leads in "Grounds for Divorce," which England's Cyril Frankel is directing. Rosca Granata is the star of the musical, "Marina," in which Granata plays and sings. Co-starring are Renate Holm, Lilli Gabriele and American Bill Ramsey. Paul Martin, ex-Hungarian, directs "The 1000 Eyes of Mr. Mabuse." Two Americans, Peter van Eyck and Dawn Addams, have the leads. Another ex-Hungarian, Gisa von Radvanyi, is going to direct "Angry Youth" with Gert Frobe, Elke Sommer and Claus Wilke.

Bea Lillie First Big Name Pacted for Next

Edinburgh Int'l Fest

By GORDON IRVING

Edinburgh, April 12

Beatrice Lillie is the first name pacted for late-night entertainment at the upcoming Edinburgh International Fest. Her choice is a follow-up to a suggestion made by a local newspaperman three years ago when it was proposed that top show big names such as Danny Kaye, Maurice Chevalier and Bea Lillie should be brought in to provide after-show diversion at this annual arts junket.

Les Freres Jacques, French comedy quartet, also is linked for official late-night fodder during the second week (Miss Lillie will fill the third and final week). The only problem now confronting the organizers is to get the antique Scot drink laws abolished so that festivities may enjoy food and drink in leisure and comfort after a full day at the Fest. Current licensing laws make drinking taboo in public after 10 p.m. and after 11 p.m. when served with a meal.

Artists from nine nations, including Russia, will take part in the Fest which runs from Aug. 21 to Sept. 10.

Local events will include the world premiere of "The Wallace," play about the Scot history hero by Sydney Goudon Smith; and a new play "The Dream of Peter Mann" by Bernard Kops.

"Mary Queen of Scots," by Norwegian dramatist R. Rognstad, is also set. Another local offering will be "Hemulus the Great," historical comedy by Friedrich Durrenmatt, to be staged by Glasgow Citizens Theatre. An overseas light contribution will come from the Compagnie Roger Planchon of Paris, France, presenting Monsieur Planchon's own cultural version of "The Three Musketeers."

The London Old Vic will stage a Chekhov play "The Seagull." Hal Holbrook, U.S. actor, will give three performances of his recreation of Mark Twain's own lectures, under title of "Mark Twain Tonight."

Music highlights include the return here of the Glyndebourne Opera Company and a visit by the Leningrad Symphony.

Artists from nine nations, including Russia for the first time will take part in 178 performances during the three weeks of the Fest. The Military Tattoo, annual centerpiece, is again set for the Edinburgh Castle Esplanade.

BARRIE PLAY TEES OFF PITLOCHRY FESTIVAL

Pitlochry, Scotland, April 19
Tenth annual Pitlochry Festival in the Hills preceded here today with a gala performance of J. M. Barrie's play "The Admirable Crichton," directed by James Roose-Fennell.

As an additional tribute to the memory of J. M. Barrie, Scot-born playwright, the centenary of whose birth falls May 9, the theatre is staging a special exhibition of original manuscripts, costumes, posters, and programs.

A Hurried-and-Patched 'Sappho'

New Fame of Novelist Lawrence Durrell Brings His Forgotten Play to Hamburg Stage

Hamburg, April 12

SPOTTING ISRAELI PIC, 'HATIKVAH' IN STATES

Sandy Weiner, Film Representatives Inc., and Leo Fuld have mapped a new playoff pattern for the Israeli pic "Hatikvah" which had a nine and a half-week run at the 50th Street Playhouse at the end of 1959. Nightclub operator Fuld handled that date by himself.

Under policy set by Weiner and Fuld, pic is getting a "roadshow" treatment, going into selected theaters accompanied by an Israeli stageband. First such date opens shortly at the Hampstead Theatre, Hampstead, L. I., with Israeli star Shoshana Damari heading the live entertainment.

Uneasy Truce On 'Oscar Wilde' Pix

London, April 12

It's an uneasy truce so far between the two companies currently engaged in making major versions of the story of Oscar Wilde. But there's no doubt that threats of litigation hang gloomily over the double-barreled war. At Walton-on-Thames, Gregoryoff is directing "Oscar Wilde" with Robert Morley in the title role, for Vantage Films. At Elstree, Peter Finch is being directed by Ken Hughes for Warnick as the ill-starred writer in "Trials of Oscar Wilde." Both setups are almost tentatively ignoring each other's activities.

The Vantage group tossed a press and buffet lunch at the studio last week and, on the whole, pursued the probing press with commendable discretion. Director Ratoff, in fact, blew his valuable top about Warnick Films, explained that he had three years before intended doing a series of Old Bailey Trials, decided that it wasn't worth throwing away the Oscar Wilde trial on a tale half-hour and had been delighted at the chance of making the film.

"It's a subject free for anybody," he told Variety, "and I don't care how many films about Wilde are made. I'm just interested in making this a good one."

Scriptwriters Jo Emswiler admitted that he'd had a writ filed by him by Warnick Films for alleged plagiarism, but just shrugged it off.

"I took my script to Warnick and introduced the subject to Irving Allen Warnick. I was I worked on it for Warnick for about 15 days and then was told that I wouldn't be wanted anymore because the subject was in public domain. I could have used for breach of contract but was more interested in getting my film made. I was happy when Vantage Films and Gregory Ratoff agreed to make it."

Newly celebrated writer, Lawrence Durrell, whose four novels "The Alexandria Quartet" (started three years ago with "Justine" followed by "Balthazar," "Mountolive" and last week's "Clea"—is also responsible for a new "Sappho" recently premiered in Hamburg (Gustav Grundgens directing) and coming up in six countries next season.

Durrell wrote "Sappho" during his years as a press officer for the British Army on the Isle of Rhodes. Too long, he never meant it to be seen on stage, being satisfied with its publication for reading purposes by a London publishing house directed by T. S. Eliot. But British actress Margaret Rawlings saw the play and decided to cut it with the author's permission (who was meanwhile discharged and living in misery) and to hand it over to an international play-agency. For a few years nothing happened at all until overnight—and to his own astonishment—Durrell became famous and was even mentioned for the Nobel prize.

Miss Rawlings' "stage version" was discovered in the white light of publicity and a first-class German stage director as well as a first class German theatre commissioner a first class German translator—and pressure was put on so that Germany, well known for having been Shaw's and Ibsen's trail-blazer to the international theatre world, could have the "world-premiere" of the newest art novel.

In the hurry something vital was overlooked—a check against the original version. Too late came the discovery that one scene, perhaps the best scene, certainly the most important one—the conjuring of the oracle—was missing from the Rawlings stage version and therefore not translated for Hamburg. A rush order to the translator for "Scene Six" went out but it was obviously done under pressure and not satisfying. Instead of postponing the opening, the play was slapped together somehow and the "world premiere" took place. Promptly the critics found fault with Durrell for not being a dramatist.

'PRIVATE PROPERTY' TO EUROPE VIA NTA

"Private Property," the Leslie Stevens-Stanley Colbert contribution to America's "new wave" is being released overseas by NTA Pictures. (Citation Films is handling pic domestically.)

NTA has an extensive foreign setup principally for tv product, but company also is handling theatrical revenue playoff abroad of 20th-Fox's pre-1948 films.

PICTURE-OF-MONTH

Foreign Film Assn. to Designate 'Time' Release

Hollywood, April 19

Hollywood Foreign Press Assn., which in the past has voted for various annual awards, will now sponsor a "picture-of-the-month award," in a goodwill move to further increase the popularity of American films abroad.

Org's 112 member, who cover the film capital for virtually every part of the world, will cast ballots for the American-made pic, currently in release which they believe to be the most outstanding.

Program will be launched May 31, when the first monthly award in the form of a bronze plaque will be presented. Monthly awards of course will be in addition to org's annual Golden Globe awards.

Bertil Unger, proxy of HFPA, says "News stories and photographs of the monthly awards presentations will be given the widest possible newspaper and magazine exposure by our members in the publication of 50 nations served by them. In this way we hope to elevate through the foreign world a really wide audience for each winning film prior to its release in those countries."

SCOT PIX ASSN. ASKS KIDS RE FILM HABITS

Edinburgh, April 12

Teen-age film fans are being quizzed on current cinema likes and dislikes. Survey, covering 10,000 youngsters between 14 and 18, is being undertaken by Scottish Educational Film Assn.

Questions put to the juvenes include: Do you like horror films? What do you think of love-making, killing, striptease, madness and drunkenness on the screen? Youths are also being asked how often they go to the cinema, which kind of film they like best, whether they look at the cinema's category before going, why they go, and the things which upset them or please them in pictures. They are also asked their favorite tv programs, the effect of tele on their cinema attendance, and if they prefer tv to the cinema.

J. B. Frazer, the city's director of education, told Variety: "We are making the survey because there is growing public concern about the possible influence on young people of certain film and tv programs."

Flight From Hollywood Unlikely

Despite Increased Costs Due to Guilds' New Terms No Wholesale Shift Overseas Expected—Screen Actors 5% Provision Applies If Star Contract Signed in States.

By THOMAS M. PRIOR

Hollywood

Will cost increases occasioned by the recently settled Screen Actors Guild strike, plus money demands yet to be agreed upon with the Directors Guild of America, and the Writers Guild of America—and later the IATSE—force more Hollywood production to go abroad?

The rumor mill, which thrives mostly on unsettling reports, has it that an increasing number of productions both by major studios and the Independents, will go the overseas route in a stepped-up attempt to beat the rising costs in Hollywood.

Facts presently at hand don't indicate that any such motivated flight from Hollywood is shaping up. However, foreign countries are due to reap a record harvest of

American film dollars as 33 to 36 features are planned for production away from Hollywood this year. Investigation showed that the majority were projected for location filming long before the 33-day actors strike because of the nature of the stories, production-financing circumstances and/or personal income tax considerations.

Production savings possible in filming outside the United States are in most cases exaggerated, experience has shown, unless a substantial amount of financing is provided by foreign sources. Stars and directors don't seek cheaper and writers don't seek unemployment at reduced rates. If anything, talent costs of filming abroad will be going up as a result of the new

Screen Actors Guild contract and efforts being made by British Equity to bring scales and working conditions for its members more in line with those which prevail in Hollywood.

New SAG contract provides for the first time that its basic terms shall apply to work done by its members abroad if they are hired in this country. This means that if a producer engages his stars and key featured players anywhere in the United States and must such deals are negotiated here, for a picture to be filmed anywhere in the world, the producer is obliged to make an extra payment of 5% of the actors salary, but not more than \$5,000 in the case of any individual for a single picture. (Continued on page 118)

Myth of the Less Virtuous Foreign Film

ILL-BECOMES 'HARD SELL' U.S. BALLYHOOOLIGANS TO PRETEND ONLY IMPORTERS RILE THE FOLKS

By ARTHUR L. MAYER

I often wish that motion picture producers could be convinced that the United States does not consist solely of New York City, Los Angeles and a few intervening cow pastures. If they could be persuaded to visit Kansas City, Kankakee or Kankuk, they would be shocked by what they heard. Never before in all the 40 years I have been in the film business have I encountered such widespread and vehement criticism of current films. This dissatisfaction is finding expression in proposals for new censorship statutes adroitly phrased to bypass previous Supreme Court decisions. If censorship cannot be legally refurbished or even if it is, demands are also being made that some system of "classification" such as is practiced in every other important western country be established so that children be protected from seeing pictures inappropriate for minds still in a formative stage.

In some top rebellions an effort is under way to make it appear that such proposals are not the consequences of dissatisfaction with American films, but are a spontaneous public revolt against those "obscene foreign movies." Actually pictures from abroad occupy considerably less than 3% of the time on American screens, except in a few large cities where, possibly significantly, the disapprobation with picture content is the least frequent expressed. Moreover, foreign pictures are probably the only movies shown in the United States still subject to rigorous censorship as they must, prior to importation, pass the scrutiny of the Treasury inspectors. If by some inexplicable oversight an "obscene" picture should survive that scrutiny, it could be banned and its distributors and exhibitors punished through the police power inherent in every municipal government.

Why Blame Foreign Pictures For American Trade Caps?

Nonetheless, only recently Robert Selig, president of Fox International Theatres, a man greatly respected throughout the industry, was reported as saying that "much of the present criticism of films has been fomented not by Hollywood product but by foreign and art films." He was inspired by Charles Enfield, vice-president of 20th Century-Fox, who went out of his way to state that the advertising of foreign movies was bringing criticism upon the industry as a whole. I wonder if brother Selig has read Bill Zinner's piece in Life in which, after stating that today's "runcid movies" have caused "a cry of alarm to be heard 'round the land" and then after listing the names of a considerable number of American pictures being prepared for production, added: "But if the populace is alarmed now, it hasn't seen anything yet." Or is Charles Enfield conversant with some of his own company's material such as the "shock reader ads" in the press book for "Rise Densin" with headlines such as "Find Someone Who Helps Girls in Trouble," "Used Mom on Intercourse" and "Illegal Operation Exposed." I have no brief for the advertising of some foreign films which seems to me frequently to transgress the bounds of good taste, but for American publicists to find fault with them is an instance of the pot calling the kettle black when neither of them is habitually black or white but usually an undistinguished gray.

Actually, the foreign film importers are in a measure responsible for their own susceptibility to attack. Over the years they have failed, not through oversight but because they regarded it as bad business policy, to place their faith in subtle appreciation of the merits of their wares—their artistic compassions and concern with simple people and shifting human values.

Why Must 'Sex' Alone Equate With Intellectual Maturity?

Indeed, they appear to have suffered from the same delusion that currently obsesses so many American producers, namely that maturity, at least in films, is a synonym for sex in its most intimate aspects. They claim that their pictures deal with love-making less romantically and more explicitly and more sensationally than Hollywood. I doubt if these pretenses were ever valid, but today they have become patently absurd. American picture audiences, liberated from the tyranny of censorship and the strict interpretation of Code regulations which only a few years ago could ban the daring of "The Moon Is Blue" have swung from Victorian reticence to

a startling degree of frankness about such matters as rape, abortion and homosexuality. When a picture such as "Happy Anniversary," dealing quite happily with premarital relations, can be approved by the mere dubbing in of a few silly sentences expressing surprise and regret at the episode, public and producer faith in the efficacy and integrity of the Code is rudely shaken.

Unfortunately, however, for the foreign importers, their predicament is equally embarrassing. The press and the public have for once swallowed intact the publicity and advertising to which they were exposed and have come to the conclusion that the dealers in foreign films meant what they said about their product and were undermining our high American moral standards (page Dr. Kinsey) with pornographic depraved movies emanating from less virtuous nations. I have never understood just what was meant by the expression "bait by your own petard," but there can be no doubt that the picture importers have been stuck with own canard.

Parry Talk in Fort Lee, N. J.

Typical of Prude Extreme

For example, when VARIETY reported a respectable businessman would not long ago to open an art theatre in Ft. Lee, N. J., a former favorite stamping ground for gamblers and gangsters, the City Council at the instigation of several members of the grassroots clergy promptly introduced a measure to protect the community from the "danger" of foreign art films. One reverend gentleman, who had apparently seen no importations from "Grand Illusion" to "The 400 Blows" went so far as to state: "It is a known fact that many foreign films are without doubt detrimental to the morals of the young and the old."

Even more explicit was the statement of James A. Fitzpatrick, counsel for the New York State Joint Legislative Committee Studying the Publication and Dissemination of Offensive and Obscene Material, let us hope that the proceedings of the Committee will not prove as longwinded as its name. "The industry," he said, "has the machinery for effective self-regulation for most of the domestic product—unfortunately, foreign films, which are among the most flagrant offenders, refuse to subscribe to the industry's Code."

I can only assume from this statement, and it is a comforting assurance, that the learned counsel has seen such films as "A Summer Place," "Suddenly Last Summer," "The Bramble Bush" or "All The Young Cannibals," that he does not find them objectionable, and that he believes on the basis of his investigations that "self-regulation" is working "effectively." Let me add to his composure by assuring him that although foreign films may not seek the industry seal they will not deal with sex more candidly than is now done in many Code-approved pictures.

Cure for Showmen Come Too Far Not Indices of Blemishes

I must admit I find it slightly disconcerting to discover myself a shade more conservative than Fitzpatrick. For many years I shied from any murder and mystery films at the old Rialto in N. Y. that I became widely known as the "Merchant of Menace." We never descended to sex, not because we regarded it disparagingly but because, contrary to all reports, crime always paid. For in conjunction with my partner, Joseph Burstyn, I battled against censorship but it now begins to appear to me that the miraculous victory of "The Miracle" case, which Burstyn won single-handed, and subsequent triumphs gained by other independent distributors, are being grossly misinterpreted by many American producers. They are confusing liberty with license and freedom of speech with freedom to make money regardless of to what extent the community or at least its children may be injured in the process. If we feel that the time is now ripe to reflect American life more honestly and realistically than we have in the past, our films should concentrate less on dark passions and neurioses and more on the noble emotions and high ideals which are still an integral part of our national tradition.

The cure for our current errors, however, does not lie in a return to the idiotic excommunications and cuts ordered by censor boards composed not of psychiatrists, educators, social scientists and clergymen, but of political hacks or the widows of politicians. It should, of course, be added that even if censor boards were composed of such eminent and wise leaders, they would still be objectionable as a violation of our constitutional rights of free speech and free press. Only recently the New York State Censor Board, generally regarded as the most intelligently selected in the country, rejected "Lady Chatterley's Lover." Its unfortunate importer had to carry an appeal at great expense up to the U. S. Supreme Court before this rather heavy-handed screen version of the D. H. Lawrence classic was given a clean bill of health and could be distributed in New York State months after it had been shown, without apparent injury to the nation's morals, throughout the rest of the country.

It would be unfortunate if the current cry against films which are at the worst vulgar or in bad taste, should be carried so far as to discourage the conversion of superb plays such as "Cat on a Hot Tin Roof" and excellent novels as "Anatomy of a Murder" into screen terms or to intimidate foreign film importers from bringing to America works of art such as the recent pictures directed by the Swedish lumbar Bergman, the Indian Ray or the "New Wave" of French directors. Many of us, however, who agree with the late Joyce Carey that censorship "summer or later produces corruption, frustration and apathy" are disturbed that in the absence of some form of control exercised, or at least inaugurated by the motion picture industry itself, pictures, regardless of their merit or lack of merit dealing with sexual perversions or improprieties, can be indiscriminately shown to adolescents.

Even more offensive to my way of thinking are the tawdry shock seekers such as "Night of the Bloodbeast," "Operation Dances," "The Screaming Skull," "She-Goats of Shark Reef" or "Teenage Caveman." This offal turned out by conscienceless independent producers primarily

aimed—and this is maybe the most offensive thing about it—at the teenage market, makes the horror pictures we used to play look like classics—and even for these we would never admit children.

I do not assert that pictures even as vicious as these are a direct cause of juvenile delinquency. All that I maintain is that our children are entitled to see the best rather than the worst. The boys and girls to whom in the not-too-distant future our nation's welfare, culture and standards of high conduct will be entrusted, should not be weaned on such disgusting tripe.

I am in thorough accord with the position adopted by the Motion Picture Assn. that the decisions as to what pictures their children should or should not see is a matter preferably entrusted to their parents. Make no mistake, however. Unless the Association can implement its position by seeing to it that parents are adequately informed as to the nature of films being exhibited, it is only a question of time until public pressure will insist on state or municipal boards stepping into the vacuum and assuming this responsibility—a responsibility for which I think most of them are ill-equipped.

Thus far, unfortunately, the MPAA, handicapped by the commercial considerations of some of its members and by its incapacity to control the more independent of independent producers, has not been able to take the necessary preventive steps. I recall, for example, receiving an invitation from my United Artists friends to attend a preview of "The Vikings." This was accompanied by the suggestion, also sent to critics and commentators, to bring our kids with us. "The Vikings" was an excellent picture for adults but many of its sequences were awkward in sadism, brutality and violence. To select it as particularly appropriate for children is a sad commentary on the judgment of some of our executives.

MPAA's Good Will Apparent But No Power Over Members

The most constructive activity now encouraged and supported by the Association is the Film Estimate Board of National Organizations whose representatives, almost invariably women review films and classify them as to their suitability for adults, mature young people, young people, the entire family and children. Only 23,000 copies, however, of their monthly report known with singular infamy as The Green Sheet, how many race-trip seekers may have been misled? are distributed. These are posted in schools and libraries and reprinted in other publications, but the MPAA's claim that they reach approximately ten million Americans regularly would appear to be, to put it mildly, somewhat unrealistic.

If the job of properly guiding parents in the selection of suitable pictures for their offspring is to be done effectively, the number of Green Sheet copies distributed should be multiplied many, many times over. At present, moreover, it includes only pictures submitted to the Code Authority for its approval, but wisely the foreign film importers have been invited to submit their films for review and present indications are that they are prepared to do so. Independent films not distributed by major companies should also be included in The Green Sheet so to make it all-inclusive.

In the meantime the probabilities are that most parents as well as the general public get their first and most lasting impression concerning films through their advertising and publicity. This is unfortunate as our merchandising frequently does our pictures an injustice, making them appear far sexier or bloodier than they really are. This is not the fault of the industry Advertising Code as much as it is of the rebellious, myopic character of some of the advertisers who seek to obtain a fast buck by pursuing what appears to me the fastest road to destruction.

Such individuals, however, are not representative of the vast majority of men and women in the motion picture business. It is high time that this vast majority, whether engaged in production, distribution, exhibition or foreign film importing, cease their interminable internal feuding and unite in the prosecution of four common causes worthy of their ideals and their industry.

- (1) an aggressive, unrelenting campaign against the filthy and undignified character of censorship;
- (2) a careful reexamination of the Code, but once we are convinced that it is in conformity with American morals and mores, a determination to put teeth into it and enforce it without fear or favor;
- (3) a mandate for possibly it would be more appropriate to say a unanimous effort to keep parents well informed about the nature of current movies;
- (4) the establishment and maintenance of himself, self-respecting standards of merchandising so that exhibitors will have pride and the public confidence in newspaper ads carrying, as all our ads should, the seal of the industry's approval.

Laughs in Dialect Yet!

Frankfurt.
A Hollywood producer long noted for his personal emphasis on every detail concerning his own films demanded that, when his musical was dubbed into German several years ago, the dubbed version be played before a group of newspaper representatives in Berlin—and that a tape recording of the sounds made in the screening room be airmailed to him.

A few days later, the film distributor in Germany received a frantic call from Hollywood: "You'll have to redub that film!" the producer screamed. The distributor, facing added costs of at least \$6,000 for a new dub job, dared to question why.

"I listened to the tape from the screening room," came the answer. "That's a lousy dub job—there were 47 laughs in the original. And the audience laughed only 42 times in the dubbed version."

The distributor lost—he had to redub the pic. But that time, he made sure that the audience laughed long enough and hard enough at the private screening.
Hazel Guita.

'Mr. Perkins Comes to Moscow'

Washington.

Back in 1944 I visited the Soviet Union as president of the Chamber of Commerce of the United States. Shortly after my visit, a Soviet playwright turned out a satire called "Mr. Perkins in the Land of the Bolsheviks." It set out to lampoon, or maybe harpoon, the United States businessman. It reportedly used me as the model for Mr. Perkins.

More recently, on a trip to the Soviet Union on motion picture business, I travelled from Prague to Moscow on a Soviet plane. Being a gregarious sort, I met some of my Russian fellow passengers and by the time we stopped in Lithuania for an airport meal, we were all rather congenial.

The usual vodka toasts made some of the passengers downright talkative. One of the Russians told our party he wrote for the Soviet movies, but was planning to quit. He said it was hard for an artist to get things past the movie censors. He'd done better some years ago, he said, writing a successful script called "Mr. Perkins in the Land of the Bolsheviks."

"Wasn't that about Eric Johnston?" one of my associates asked him.

The writer admitted it was so.

"Did you ever meet him?"

"Well, no," the writer declared. "I never did."

"Well," said my colleague, "this is Eric Johnston."

Eric Johnston.

American View: France Alone Services Product Smartly; Germans Lethargic

By VINCENT CANBY

Every foreign producer who comes to the United States to talk business eventually gets around to discussing the need for a concerted program drive campaign or some such, to promote his country's product in the vast American market. However, only the French seem to be doing anything about it.

The French Film Office in New York, for four years now, has represented the industry-backed Unifrance Film and the government-sponsored Centre National du Cinema, quietly doing a job for French films on a non-commercial basis—which all the millions of J. Arthur Rank and I.F.E. Releasing never quite accomplished on behalf of British and Italian product.

On a comparatively small budget, and with a staff of five, in addition to himself, Joseph Mataloni, head of the French Film Office, has succeeded with an organization that is 1) part liaison, 2) part trade information and 3) part public relations. Most importantly, it has provided a continuity in the overall French effort to capture a portion of the American market. Being essentially a non-commercial office functioning on an institutional plane, the FFO has been able to capitalize on such diverse elements as Margritte Bardot's spectacular vulnerability and the interest generated by the "nouvelle vague" movement.

It would seem to be no accident that the take of French films, including the Bardot product in the U. S. market has been growing steadily during the last several years. Although the aim and operation of the FFO seems comparatively simple, no other foreign government or film industry has seen fit to follow suit. Those efforts which are made to capture the U. S. market have been carried out entirely by indie distributors or producers' representatives.

German Representatives

Thus for example, the German effort in the U. S. is left solely in the hands of M. P. Fudhorfer, who has a title, but no salary or budget as the representative of the German Export Union here. Fudhorfer has to make his living as press of Cinema Films and in U. S. rep. for France-London Films. Still, even without financial backing, he does happen work between German producers and U. S. distributors, talks up their product, arranges press interviews for exhibitors, and keeps plugging a ——— in his reports to Germany — on the need for just the kind of continuing effort being done by the FFO.

Emile J. Lussis, German producers' rep. based in New York, also contributes to the overall effort, but always, necessarily, in a private capacity. Lussis, along with Fudhorfer, feels particularly frustrated at the moment because the German industry may not capitalize on the "breakthrough" which the German Import "Summary" is warring in the U. S. market.

Swedish efforts to tap the U. S. audience have come to be synonymous with one distributor, Janus Films, headed by Bryant Haskay and Cy Harvey. With taste, intelligence and hard work, this twosome has promoted Ingmar Bergman into the national consciousness and indirectly, made the U. S. — if not Hollywood's — aware of the entire Swedish industry.

In much the same fashion, promotion of Japanese film has been, almost by default, left in the hands of an American, Tom Branden, press of Branden Film and sponsor of the current "season of Japanese films" at the Little Carnegie in New York. Last year's "official" Japanese film festival at the Museum of Modern Art didn't do half the practical job in making U. S. distributors conscious of Japanese product as Branden's purely private "festival" at the New York arts.

In light of the lack of efforts on the part of other countries, the French sell-U. S. program is all the more interesting and significant. Only visiting overseas ever declared in New York recently that he'd like to see the French office expanded to represent, perhaps, the film industries of the other

Common Market countries, particularly, the industries of Germany and Italy. The ever-actually a government official who thought it diplomatic to keep his name out of it suggested that a natural parallel to efforts being made by the CM nations in Europe to combine their film producing facilities would be a joint effort to sell-U. S. along the lines designed by France.

The French Film Office has two general goals: 1) to facilitate business relations between the French producers and U. S. distributors, and 2) to provide information, both to the U. S. film trade and through the lay press, to the public on French film, generally and specifically.

The first goal occupies Mataloni and his assistant, Gabriel Domini, full-time, and encompasses an expanding list of services, everything from setting up meetings between French producers and U. S. distributors to the selling of a French film or a co-production deal, to meeting a French starlet at Idlewild and seeing that she gets to a 10 a.m. appointment at the William Morris office before catching a 3 p.m. plane to Buenos Aires.

The French Idea

Being pretty much a government agency, the office must, by definition, stay out of actual commercial negotiations. However, Mataloni and Domini are in a position to do a lot of advising — French producers on what may or may not be realistic terms for the U. S. market and vice versa.

In addition, the office keeps track of movements of a producer's work, which, without this on-the-spot checking, sometimes has a way of getting lost and out of the jurisdiction of the producer 3,000 miles away. Office provides for an accounting service outside agency if the producer abroad decides he'd like to know just what his picture is doing this side.

Such things might be classified as "invisible" services, but they make for easier business relations among all concerned.

Goal Two, the dissemination of information, is a very visible service, and one that has drawn a lot of comment both in and out of the film trade. Essentially, this service is built around two publications, both edited by Helen Scott — the monthly News Bulletin and the bi-monthly Letter From France.

The first, as its name implies, is a quick digest of news items pertaining to French films, notes on individual pictures, latest distribution deals made dates of U. S. openings if not reports on film openings in France, etc. etc. This goes out to a mailing list of about 1,200 people across the country, lay and trade press, distributors and exhibitors, primarily.

The Letter From France, on the other hand, has a somewhat more classy format. Running sometimes up to eight pages and including pictures of personalities as well as scene stills, the Letter usually takes up one or two topics and deals with them in a depth totally foreign to the usual promotion literature. It was through the Letter that Mrs. Scott conducted what at first was a one-woman campaign for the "new wave." One recent Letter was devoted to a highly articulate appreciation of the career of the late Gerard Philippe. The current Letter gives a run-down on 10 of France's new young stars.

The Letter goes out to a mailing list of approximately 4,000 names, not only in the film trade and press fields, but also libraries, colleges and film societies. Its principal distribution is throughout the U. S. and Canada, but it also gets circulated in England, Sweden and Japan.

Undoubtedly the chief advantage being reaped by the French film industry through both the "invisible" and "visible" services of its New York office is that both are provided within the frame of reference of the U. S. market. In other words, French films are being promoted here in terms the U. S. industry understands. At the same time, French are proving it's not necessary to do this by opening up their own distribution organization and sinking — and probably losing — a lot of money in organizational overhead.

TV: Minor in France

Paris.

Flinging every year lessons here, primarily due to more careful leisure expenditures by the public and not — as elsewhere — to growing television. Though some losses in the densely populated areas have been laid to aerial images that isn't the case in France as in other countries.

System of television here (State) could not have its second channel ready as promised, and it is now off till '62. However it has been inferred that — soon — Radiodiffusion-Télévision Française will make overtures to commercial film interests to produce special films for it.

IN FRANCE, TOO, BANKERS LIKE STARS

Paris.

Of the 128 films made in France last year some 38 were made without stars. And of the 38 being made or going into production during the first part of 1960 at least 18 are same name players. This state of affairs is laid at the door of the "new wave" of young directors operating on a shoestring.

François Truffaut, one of the "wave" leaders by his prize-winning, bonafide champ "The 400 Blows" does not assert that the "wave" is destroying the myth of the stars. They have their place. But unusual scripts now being shelved can do without them.

Hilmar Andre Cavatte, who has made various polemical features same names, notably "We Are All Murderers" — is glad that the star myth is weakening and he is against the star system when actors get the upper hand. He is grateful that the upstart directors via provocative pix made cheaply and with unknowns, crack at the bonafide. Nonetheless, he maintains that the "wave" otherwise, is vastly overrated. He says they seldom bring truly new material or insights. Most of youngsters are out to shock and provoke rather than please and entertain. He thinks that many are "playing off" films and reaping old masters when not merely trying to shock. He feels most of the "wave's" will disappear.

Other directors have points of view on this. Alexandre Astruc thinks that the great Hollywood stars are raising themselves by overdisplay and wrong producers. Jean Renoir sees the public as "laid" responding to known faces, seldom discerning Claude Autant-Lara and Robert Bresson noticeably employ newcomers or unknowns in their latest.

Nobody thinks the star system will be dismantled. It is still easier to get backing with a couple of bonafide names than a novel script. (See accompanying list of

French Film Organizations

Paris.

(The following are most of the industry, governmental and technical orgs that rep and perform many duties for all aspects of the film industry, as well as the government, since the French pic setup is partially federally administered and subsidized.)

Centre Du Cinema: Film governmental administrative body under the Minister of Culture Andre Malraux. Headed by Michel Fourre-Cornet. It no longer has the great powers it had before since the taking out of Film Aid funds is in the hands of the Ministry. However it regulates foreign industry contacts, gives out authorizations to make pix, collects statistics, and is the liaison between industry and governmental film interests.

Bureau Des Industries Des Industries Du Cinema: Headed by M. Hamelin, reps all the industry branches in dealings with national offices. It is supported by industry handouts.

Federation Nationale Des Cinemas Francais: Industry exhib setup headed by Adolphe Truchat. It has all French exhibitors enrolled and is a powerful group.

Chambre Syndicale De Production Du Cinema Francais: Is a producer bureau repping the leagues with Georges Laurant of Filmmaker heading it. France has over 417 registered producers but this reps only about 35 who make most of the pix.

Syndicat Des Producteurs Des Courts Metrages: Headed by Fred Ozan and reps the short subject makers.

Federation Des Industries Techniques: Reps all the technical setups concerned with filmmaking. It is headed by Roger Weil-Lorac.

Federation Des Distributeurs: Reps the distributors and is provided over by M. G. Jid.

Federation Nationale Des Cadres Spectacles: "Conservative" org repping the general workers in all branches of show biz. Nadine Fareil is chief.

Federation Nationale Du Spectacle: "Progressive" org comprised of the creative elements involved in filmmaking. Director Claude Autant-Lara is proxy.

Federation Syndicats Force Ouvriere: "Leftist" org repping actors in all forms of spectacles and especially pix. Actor Jacques Desquenne heads it.

Federation Nationale Des Syndicats Chretiens: This is a complex of Catholic orgs which work to show biz, censoring etc.

Syndicat Des Cinemas Familiaux: non pro group with reps from family orgs to insure suitable family entertainment via petitions to government and industry reps.

Assoc. Des Producteurs Independents: Made up of indie short and feature film-makers as well as non-commercial pic makers.

Unifrance Film: Underwritten by the Ministry of Culture to hype French films abroad. Also has FINACINEF for getting distrib and exhib outlets abroad, under it. Robert Cravenne is the director. French Film office in N. Y. also comes under it.

Canons Film Festival: Under the Centre Du Cinema but now gets its funds directly from the Culture Minister, the city of Cannes and the industry. Cannes Film runs from May 4-20 and is headed by Robert Faure Lebert.

Cinemathèque Francaise: French Film Museum gets governmental support. It has daily screenings of old and new pix, a museum of film posters, and also works with the Federation Des Film Clubs around France. Latter also gets government coin. Henri Langlois heads the Cinemathèque.

Journées Du Cinema: Is set up to increase local tastes for filmgoing via special shows and also handles the Tours Fest of Short Subjects. It gets governmental subsidies.

Office Catholique Du Cinema: Releases releases for Catholic audiences. Has definite importance.

salaries commanded by France's top players.

Even the second echelon of stars like Charles' Amavon, Françoise Arnoul, Pierre Fresnay, Daniel Gelin, Pierre Brasseur, Jean Marais, Lino Ventura, Madeleine Robinson, Marina Vlady, Edouard Fajlaire, Robert Herson usually mean a producer can get fiscal support.

Other, if lesser, values on this score are Anne Girardot, Yoko Tani, Sophie Desmarets, Robert Lammouroux, Georges Marchal, Dany Robin, Michel Simon, Zizi Jeanmaire, Paul Meurisse, Jean-Claude Pascal, Maurice Ronet, Charles Vanel, Anouk Aimee, Philippe Nicaud, Pierre Mondy, Felix Marten, Jean Servais, Pascale Robert, Charles Vanel, Pierre Vaneck, Philippe Clay, Serge Reggiani, Michel Aumont, Gaby Morlay, Fernand Gravey, Bernard Blier, Roger Hanin, Christian Marquand, Dany Carre, Brigitte Auber, and Raymond Pellegrin.

Fresh faces via "new wave" pix are Pascale Petit, Jacques Charrier, Alain Delon, Jean-Claude Brialy, Gerard Blain, Jean-Pierre L  aud, Marianne Davis, Laurent Terzieff, Emmanuelle Rivs, Bernadette Lafont, Juliette Maillot, Jean-Marc Bory, and Jean-Paul Belmondo.

Still other newcomers who made a dent may be enumerated, to wit, Marie-Jos   Nat, Annette Vadim, Claude Brasseur, Roger Dumas, Sami Frey, Dany Saval, Fran  oise Brun, Paul Guers, Alexandra Stewart, Catherine Ruelvel, Marika Green, Marie Lafor  t, Valerie Lagrange, Danielle Gaudier, Martin Laussan  , Claude Titre, Jean Babier. Big foreign names who regularly make pix here are Raf Vallone, Dawn Addams, Curt Jurgens, Romy Schneider, Lella Tiller, Maria Schell, Gina Lollobrigida.

Comedy value are Jacques Tati, Darryl Co  t, Jean Richard, Roger Pierre, J. M. Thibault, Nori-Noel, Fernand Raynaud, Doree Mercen.

There was a slight fall in local production due to the tardy regulation of Film Aid. But that is now over with production getting continuing aid on a sliding scale until 1963 when and should be replaced by credit from a national fund. However, special quality handouts for prestige and unusual pix will go on to producers.

The use of color fell to 14% under the 19% in '58. The average cost of a film stayed at about \$100,000. Total investments, both French and coproducer partners, went from \$23,800,000 in 1958 to \$28,000,000 in 1959, mainly due to several extremely big budgeted coproductions. The "new wave" worked in several local pix at very low budgets to counterbalance the big budget outlays somewhat.

Original scripts were in preponderance last year with usual novel and play adaptations. Realism and even short aspects took over from the predominance of operettas and comedies in '58. Yet growing censorship is making it hard to continue in this way and there are still many taboo political and social subjects that can be treated only with difficulty here.

Morality can get a probing and this has led to the many fairly forthright "sensational" films that have also made their way abroad.

Coproductions with Common Markt signatures have also been growing with 138 in '59 over the 125 in '58. It is mainly with Italy, followed by Germany and now some beginnings with Belgium.

Taboos Stricter For French Pix

'New' Directors With 'First' Features

(Dominate France's Production Outlook)

By GENE MOSKOWITZ

Herewith is a compilation of French features, both new and old wave, which imply offshore interest.

"On N'Entend Pas Le Dimanche" (One Does Not Bury Sunday) (Gauguin). A first by Michel Devic made outside the industry with a reduced crew for \$50,000. It was the top French film critics' award. About a love affair between a Negro and a Swedish girl in Paris. It is a provocative drama with art spots indicated abroad.

"Le Ligne De Mire" (Demarcation Point) (Luminal). Another "first" pic made outside industry economics. Drama of new love and consciousness. Not too well made technically, and somewhat obtuse, this is only a specialized entry on theme at best. It was made by 24-year-old Jean-Daniel Pollet with family funds.

"Deux Hommes Dans Manhattan" (Two Men In Manhattan) (Cot). Manhunt for a missing U.N. diplomat by two French pressmen in N. Y. It is slickly made and moves well with nice payoff possibilities.

"La Sentence" (Pragel). Five people awaiting execution during the occupation. Suspense is not maintained, and characterizations are ordinary. Chancy item.

"La Vache Et Le Gorille" (Paihe). Fairly slick actioner about secret service work in West Germany. A possible dealer for foreign spots.

"Pickpocket" (Gauguin). Robert Bresson's dry but absorbing study of the "soul" of a pickpocket. Sharply made scenes of thieves at work. A very possible arty entry.

"Pontalaska" (Contact). Three ordinary Frenchmen trying to save a giant Lithuanian, who cannot speak French, from outside one hot Parisian day. Somewhat lacking in force and feeling but adequately made. Exploitable abroad. A "first" by director Paul Pavot.

"Vingt Mille Lieues Sur La Terre" (20,000 Leagues Across the Earth) (Russo-French). Girl follows her explorer-lover all over Russia. Some exploitable aspects possible.

"Le Signe Du Lion" (Sign of the Lion) (AJYM). This one is "new wave" by film critic Eric Rohmer. Concerns foreigner who finds himself down and out in Paris with all his friends gone, and becomes a tramp only to be redeemed by an inheritance. Shows a different side of Paris. Somewhat slow and ponderous but an offbeat arty possibility with hard sell.

"La Verte Maison" (Green Harvest) (Gauguin). Conventional tale of love between under the occupation. Too obvious and slight in character and progression.

"Kalia" (Old-fashioned color pic about the 19th century Russo-Czar whose humanitarianism is blocked by the budding revolution and his love for a young girl. Romantic well mounted, with Curt Jurgens for possible payoff chances in two states. Robert Siodmak directed.

"Le Dejeuner Sur L'Herbe" (Luncheon on the Grass) (Rohmer). Charming, philosophical romp about a stuffy professor who finds out that it is more agreeable to produce life naturally than by artificial insemination after meeting with a beautiful peasant girl. Offbeat comedy with art house chances. Breezy aspects.

"I You A La Bouche" (The Mouth Wash Waters) (Pleide). Another "new wave" film by a critic, Jacques Donati-Valere. Elegant if familiar tale of cross-cross love in an old chateau plus an inheritance.

"Les Loups Dans La Bergerie" (Wolves in the Sheep Fold: Madeleine). Slickly turned out tale of three escaped cons who hole up in a reform school and show the inmates they are not heroes but cowards. It is an actioner with payoff possibilities for the U. S.

"La Chatte Noire Ses Griffes" (Cat Shows Its Claws) (Wang). Sequel to a hit thriller on resistance work in

occupied France. This one has a lot of psycho and brain washing stuff but is only a fair actioner.

"A Bout De Souffle" (Out of Breath) (Iberia). Rugged, and ragged, tale of a hoodlum and his love affair undulating via a semi-intellectual American girl. It is lurid, vital and has exploitation possibilities abroad and what value inheres in Jean Seberg name.

"Le Testament D'Orpheus" (Carrouel). Jean Cocteau's last pic. Mystical study of the poet trying to find his place in life and an era. It is a personal, symbolical affair mainly slated for specialized spots, but with the Cocteau name and filmic bonus-pocus.

"Les Jeux D'Amour" (Love Game) (AJYM). A "first" by Philippe De Braca on how a girl gets two recalcitrant beaux to marry her. Could be an exploitation item.

"La Corda Raine" (Tight Rope) (Panda). A "first" by Jean Dadrinet. Thriller with exploitation chances.

"Les Heritiers" (The Heirs) (Paris Inter). Comedy about two madcaps trying to keep alive when named heirs to a fortune and the real heirs get after them. Roger Pierre and Jean-Marc Thibault starring.

"Par-Dessus Le Mur" (Over the Wall) (Tadie). Young couple, awaiting a baby sans money and living space, hiding out in an old house, and watching others raise children. Social comedy has some potential.

"Les Petits Chats" (Little Cats) (Jad). Four little girls and a secret hideaway who almost kill one when they think she gave it away. An offbeat moppet pic. It is a "first" by director Jacques Villa.

"Mere Naterela" (JAD). Pierre Kast treats of a climbing young man who uses an older woman to get into films. Literary and specialized from yet another of the younger directors.

"L'Estase" (Ecstasy) (Malignon). A rich girl tires of her life and becomes a maid. Mystical theme.

"Tres Sur Le Pianiste" (Shout the Pianist) (Pleide). Second feature by Francois Truffaut who made the prize-winning and money-making "The 400 Blows." Lacks invention and zest of the first. About a man who cannot express himself which leads to tragedy in the lives of his loved ones.

"Meurtre En 45 Tours" (Murder in 45 RPMs). Thriller with Danielle Darrieux. Taken by Metro for worldwide distrib.

"Les Sequevats" (The Wretched) (Ulvass). Suspense drama that could be an exploitation item. Plus Michele Morgan.

"Le Pyramide Humaine" (Pleide). Made in Africa with non-actors by Jean Rochu and showing how negroes and whites in a school form a group together to fight prejudice.

"Maigret et L'Affaire St. Pierre" (Gauguin). Is another adventure of Simonon's Inspector Maigret and is adequately done with good payoff in store. Jean Gabin repeats as phlegmatic but persevering Maigret.

"A Double Tour" (Double Twist) (Hakim). Slick look

French Catholics on Yank Pix

Paris.

The French have a strong Catholic Film Organization which passes on all pix. Some recent Yank pix got the following notations from the Catholic org:

"Roman Holiday" has a charming story, is full of moral dignity, elegance and humor, but it is forbidden for children to see."

"Comanche" shows Indians massacring Mexicans and is recommended for all to see."

FRANCE: 5,780 THEATRES

They Unspooled 377 New Releases During 1959

Paris.

There are 5,780 standard (hard-top) theatres in France with 2,800,000 seats and they took 377 new features in 1959. There were 105 pix completely French or French coproductions, mainly French in financing, 112 dubbed Yank pix, 37 coproductions with a French minority investment, 38 dubbed English pix, 26 German, 12 Italian, five Russian, two Japanese and Mexican pix, one Danish, Argentine, Irish, with two Czech pix, one Swiss, one Swedish, and six Spanish films.

There were 33 features exhibited in original versions with subtitles only which broke down to 12 American entries, three British, one German, one Chinese, three Japanese, four Russian, one Hindu, one Czech, one Polish, one Romanian and five Swedish pix. The latter were all made by Ingmar Bergman.

Friday's Global Trek

Rene Praday, stage of the Lido nitery shows in Las Vegas and Paris, off on a globe girdling trek to find acts and gimmicks for the new Las Vegas entry in October and the new local one in December.

Attributed Hitchcock's 1941 pic "Suspicion" (RKO), with Cary Grant and Joan Fontaine, getting a first-run return date on the Champs-Elysees.

Yanks Grudge Cannes Its Importance

Boxoffice-Minded Americans Have Often Made Odd Selections for 'Arty' European Festivals

Cannes.

The American film industry tends to split in attitudes on film festivals in general and the Cannes Film Festival in particular. Without denying the prestige aspects of Venice and the commercial importance of Berlin, it's Cannes, as the first important film festival each season having access to the first crop of films and world attention, which keys American thought.

To American showmen, Cannes was originally a necessary evil. At first it was considered mostly a tourist come-on, a place where European countries gave each other prizes and pats on the back. Americans later realized that Cannes was also a place where great worldwide publicity could be garnered as well as a meeting place for film-makers both on the business and creative levels.

As quotas began to spring up in foreign markets after the war, and local industries more seriously challenged American product, Cannes became an even more important meeting ground. The free visas given to participating countries and the freedom of remittances up to \$50,000 per picture were also inducements to give more attention to festivals.

So America began to send more

films and more stars, the latter vital to the festivals to gain space and publicity. But the film is still the thing, and soon the Americans began to notice they were not sending the right kind of films to these festivals. The purely commercial films sometimes helped entice festivals but they rarely won prizes and sometimes got a bad press which could react to the detriment of a film's payoff abroad. On the other hand, unusual, weighty films with unusual treatment and depth had a chance to gain notice and/or notoriety, and, thus, helped business abroad. The growth of independents, with their more dynamic approach to subject matter and publicity, also had them beginning to enter these festivals on their own.

MPAA still gets a restricted budget for Cannes and other festivals and is usually not on a par with much smaller countries as regards film documentation and photos available to the over 600 journalists in attendance. However, the world power of the American film and their star names, still carry a glamour sheen. When contract stars began to be dropped by the majors it became difficult to persuade them to attend festivals. Subsequently, with stars participating in a film's receipts some underrated the value of appearances along with their films.

Stroheim 'Sadism'

Paris.

The late Erich Von Stroheim, who died here two years ago, was a sensitive man who had to live with the myth of his so-called Hollywood excesses and decadent rules he played. When he was invited to London for a showing of his films at the British Film Institute he was in the midst of a press conference when he looked around for an ashtray to stub out a cigaret. A scribe put out his hand and said that if Von Stroheim were really the man of his films he would put out the butt in his hand.

Von Stroheim surveyed him coldly and said, "If you were a woman I would."

The Boys Sneer at the Men

Paris.

The term "New Wave" for young directors was a caption-writer's concoction which caught on. A good deal of printer's-ink has since been spilled both in France itself and elsewhere. The key question seems to be whether the candidates for fame and fortune are as nothing newer than a bunch of ambitious youngsters or the actually directorial geniuses with something fresh to communicate via the cinematic medium?

To make themselves prominent the "New Wave" contingent attacks "old" directors as talky, conventional, arrogant, or tired dynamics. The debate is frightfully "intellectual" with traditional le avante garde verbiage.

Some of the "New Wave" bunch do give evidence of having what it takes to go the long route so that, 15 years hence, they too may be damned as ardently hard-on. Here's a run-down on some

of the principle names in the bop-master camp.

Francois Truffaut, one of the most vehement in his attacks on established names, has made weight for his own claims with his refreshing, human "The 400 Blows" (He is 27).

Claude Chabrol, 30, a critic and author of a book on Alfred Hitchcock, has turned out to be the slickest "New Wave" technician via his "Les Cousins" and "Double Twist."

Jean-Luc Godard, a personal critic, who made the best, improvised "Out of Breath" with Jean Seberg. He is 30.

Jacques Rivette, 28, who, on his own, did "Paris Belongs to Us," yet to be released.

Jacques Donati-Valere, pretty decrepit, already at 38. Dean among the "wavers" who did a more conventional sophisticated love tale with "The Mouth Waters."

Erich Rohmer, 35, editor of a film monthly, made "Le Signe De Lion."

Paris Film Studio Data

All the following are in Paris or in the adjacent suburbs:

BOULOGNE

Stages	Dimensions	Daily Rental in France
A	30x12x5 metres	18,900
C	30x10x5 metres	3,840
D	30x12x12 metres	11,080
G	30x10x12 metres	15,910
H	18x10x10 metres	2,080
I	13x17x7 metres	673.5

FRANSTUDIO, ST. MAURICE

A	30x12x6 metres	1,694
C	32x17x9 metres	3,937.5
D	32x17x10 metres	4,352
E	28x10x10 metres	4,256
F	30x18x7 metres	3,564.8

JOINVILLE

D	36x24x10 metres	7,200
F	30x19x6 metres	1,710
F	35x17x10 metres	3,760

BILLANCOURT

A	25x20x12 metres	7,200
D	24x20x8 metres	3,072
B	30x16x8 metres	3,840
F	23x18x8 metres	3,974.4
C	16x14x6 metres	1,082.4
C	14x12x4 metres	336

PHOTOSONOR

A	34x18x4 metres	680
B	24x14x9 metres	1,512
C	32x11x6 metres	1,056
D	32x11x5 metres	825

FRANCOEUR

I	45x18x13 metres	8,892
I	32x11x8 metres	1,358

ECLAIR (TOBIS)

D	40x20x8 metres	2,130
E	18x11x5 metres	490

EPINAY

A	30x17x5 metres	1,170
B	23x11x5 metres	652.5

(Scullery and Studio Parisiens, with five stages, do video and publicity film work only, plus the new Paris Television with three stages.)

Notes: The above studios vary in price according to age, since space does not seem to be a deciding factor. The daily rates are for a bare studio only. All have cutting room, projection and sound facilities. Prices for these come in, for sound 250 francs per day sans personnel, projection is 30 francs per hour, and cutting rooms from 180 to 250 francs per day. Electricity is 1 franc per kw hour during shooting and 5 during construction and preparation. A camera can be rented for 80 francs per day.

Studio space has been computed in metres 30 inches to a metre and prices in francs with 45 francs to the dollar. Prices are the rental rates per day.

There are also several large sound stages at the Victorine Studios in Nice, two in Marseille and two in Bordeaux. Prices equal Parisian setups.

How Production, Boxoffice Francs Usually Divided

The average French feature at \$180,000 is split the following way:

- 5.5% for the script
- 17.5% for actual production
- 20.2% for actors
- 18.7% for studio costs
- 3.6% for extras
- 10.8% for insurance
- 17.2% for miscellaneous
- 6% for publicity

Film Aid (government) usually makes up about 20% of a budget.

There are 463 known producing companies now, about 180 more than in 1952. Most run up for co-productions and a few budget make three or four features apiece. (Public Gannett Production, from London, Marseille, Cannes, Paris.)

Distributors here with most hits, last year were L'Esp. (Cinema), Carroux-Marcoux, Gaumont, Pathé, Carroux, plus the Yank majors.

Of every 100 francs paid in at the boxoffice 45 go to the exhibitor, 21 go for taxes, 10 to the distributor and 14 to the producer.

Head of French Govt. Tele Bans Program Of Nice-Paris Bike Race

Paris, April 19. Christian Chauvin, head of the state-run, one-channel, non-commercial television setup here, Radio-Télévision Française, cut off a series of programs on a Nice-to-Paris bicycle race because it was felt that businessmen were exaggeratingly setting up posters, name cards and such in the wake of the affair to cash in on freebie ad plugs.

Chauvin made it clear that naturally, in such emotions, many commercial names might show up, but it was found to be blatantly obvious and planned this year and hence the elimination of further shows on this subject. He said that it was still non-commercial here and would probably remain so for some time.

A sound web is due in '61 and possibly a third in '63. It is the actor that insiders feel will have commercial aspects and especially commercial entertainment programs. A S. vidic package is also looking forward to this as a good future mart. A. their works.

Ventura Coproduction Not 100% Co-Prod. Pic

Paris, April 12. French producer Ray Ventura has just wound up a film, a re-statement drama of the last war seen through the love affair between a French partisan and the wife of a German officer in occupied France. He says it is just the type of film that can get the benefits of coproduction without the difficulties inherent in it since West Germany does not have aid while France does. And the Germans are shy of coproduction till both are seen governmental film aid.

Ventura's pic utilized, known German actors, and since both languages were used, this insured a quick sale to Germany even before it was made. This type of production still remains French in conception but has more international flair and appeal via its subject and players.

Paris and Keys' Admission Data

During the 1959-1960 fiscal film season eight feature films drew more than 500,000 admissions in Paris and the seven key cities: Marseille, Nancy, Lille, Lyon, Bordeaux, Strasbourg, Toulouse, with two Yank releases among them, namely, "The Ten Commandments" (Par) and "The Vikings" (UA). The rest were French. These were "The Cousins," "Les Grandes Familles," "Orfeu Negro," "The Lovers," "Archimède Le Tramp," "Love Is My Profession."

Other big boxoffice items were "The Two Faced Mirror," "The 400 Blows," "The Gorilla Salutes You," "Les Cousins" and the Yank "Vertigo" (Par). Next came "A Woman Like Satan" with Brigitte Bardot, "Cat on a Hot Tin Roof" (MG), "The Tempest" (Par), "Inn of the Sixth Happiness" (20th).

Other Yanks considered to have done well were "The Brothers Karamazov" (MG), "The Big Country" (UA), "This Angry Age" (Col), "Witness for the Prosecution" (UA), "Rainbow Valley" (MG), "Rio Bravo" (WB), "Roots of Heaven" (20th), "The Great Dictator" (UA), "Bravados" (20th), "The Key" (Col), "Me and the Colonel" (Col), "Scared Stiff" (Par), "The Journey" (MG), "The Naked and the Dead" (Rok), "A Time to Love" (U), "The Hanging Tree" (WB), "Gigi" (MG), "Touch of Evil" (U), "Sayonara" (WB), "Mercy Andrews" (MG), "The Defiant Ones" (UA).

In the 50,000 to 200,000 admissions class were "Al Capone" (AA), "10 North Frederick Street" (20th), "Indiscreet" (WB), "Warlock" (20th), "The Reluctant Debutante" (MG), "Pork Chop Hill" (UA), "Some Came Running" (MG), "Separate Tables" (UA), "The 7th Voyage of Sinbad" (Col), "Wild in the Wind" (Par), "Cowboy" (Col), "Destiny Under the Stars" (Par).

How French Boy Matures

Jean-Pierre L  aud, the boy actor in "400 Blows," plays a 16-year-old who lives with an older woman in Julien Duvivier's "Boulevard."

Playwright Eugene Ionesco writing his first ballet for the Francoise and Dominique companies.

A Yank Started France's 'New Wave'

VARIETY called attention to the possible start of an American "new wave" movement as the result of the do-it-yourself "Private Property," which playwright Leslie Stevens wrote and directed. It mentioned that Stevens was influenced by the French "new wave" directors.

However, Ruth Giffin, wife of producer-director-cinematographer Morris Engel, poses the question: "Who came first?" The French as the Americans? She points out that Fran  ois Truffaut, director of "The 400 Blows" and one of the leaders of the French "new wave" movement, declared publicly: "Our new wave would never have come into being if it hadn't been for the young American Morris Engel who showed us the way to independent production with his fine movie 'Little Fugitive'."

Miss Giffin, who works with her husband on his films, notes, too, that "Little Fugitive" had a first-run art house date at the Normandie Theatre, N.Y. and subsequently had more than 5,000 circuit dates. Engel, in addition to "Little Fugitive," also made "Lovers and Luffpans" and is currently seeking a release deal for his most recent film, "Wedding and Babies," starring Vivica Lindo. "Wedding and Babies" cupped a Venice Film Festival critics prize.

Previous Winners At Cannes

Cannes. Cannes approaches its 13th film festival. Below are the winners since its inception in 1946.

1946—Several features were picked as "the best" from all the entries, but sans specific kudos. They were "The Battle of the Rails" (France), "Symphonie Pastorale" (France), "The Last Weekend" (Par) (US), "Brief Encounter" (England), "Rome, Open City" (Italy), "Maria Candelaria" (Mexico) and "The Last Chance" (Switzerland).

"Best director" was Rene Clement for "Rails," "best actor" Ray Milland for "Last Weekend" and "best actress" Mich  le Morgan for "Pastorale."

1947—Five productions were picked as "best," again with no other awards. They were "Antonius And Antiochette" (France), "The Damned" (France), "Crossfire" (RKO) (US), "Dumbo" (RKO) (US), "Ziegfeld Follies" (MG) (US). 1948—No festival held.

1949—Film Palace was built and the top prize went to Carol Reed's "The Third Man" (Britain). Direction award went to Rene Clement for the French-Italian "The Walls of Malapaga," actor nod to Edward G. Robinson in "House of Strangers" (20th) (US), and best actress was Isa Miranda in "Walls."

1950—No festival held.

1951—Top prize was split between Vittorio De Sica's "Miracle in Milan" (Italy) and Sweden's "Miss Julie," with Yank "All About Eve" (20th) also in. "Best director" was Mexico's Luis Bunuel for his "The Young and the Damned," "best actor" was Michael Redgrave for "The Browning Version" (British) and "top actress" was Bette Davis for "Eve."

1952—Top award was again split and this time via Renato Castellani's Italy "Two Cents Worth of Hope" and Orson Welles' "Othello" in as a Moroccan entry plus the French "We Are All Murderers."

"Best director" prize went to Christian-Jaque for the French "Fanfan La Tulipe," "best actor" was Marlon Brando in 20th's "Viva Zapata," "top actress" Lee Remick for "Detective Story" (Par) (US).

1953—Grand Prix went to France's H. G. Clouzot for "The Wages of Fear," with direction to Walt Disney for all his work, "best actor" designed as Charles Vanel in "Wages," and top actress this year was Shirley Booth for "Come Back Little Sheba" (Par).

1954—Japan took the Golden Palm with "The Gates of Hell" with Yanks snaring a special out-of-competition prize for "From Here to Eternity" (Col) which had already taken an Oscar. Rene Clement won the best direction for "Monsieur Ripault," a French-Anglo coproduction. There were no top kudos.

1955—US took the Golden Palm for the first time with "Marty" (UA) followed by the Italy documentary "Lost Continent" and the Brazilian "O Cangaceiro." Best directors were Jules Dassin, a Yank director, for his French "Riffifi," and Sergei Vassiliev for the Russo "Heroes of Chirpka." Best actors were Spencer Tracy for "Bad Day at Black Rock" (MG) (US) and Ernest Borgnine for "Marty," and top actress was Bette Blair for "Marty."

1956—Golden Palm went to documentary "The World of Selenice" (France) and next to documentary "The Picasso Mystery" (France), with a special nod to the

30-minute French short "The Red Balloon." Best actress was Susan Hayward for "I'll Cry Tomorrow" (MG) (US). A ruling was then passed to put documentaries in a special category so as not to give them top kudos over fiction pic.

1957—US again won the Golden Palm with William Wyler's Yank entry "The Friendly Persuasion" (MG), with special jury awards to the Polish "Kanal" and the Swedish "Seventh Seal" of Ingmar Bergman. Best director was Robert Brenson for "A Condemned Man Escaped" (France), best actor Yank John Kitzmiller for the Yugoslav pic "The Valley of Peace" and best actress the Italian Giulietta Masina for "Cabrera."

1958—Russia took the Golden Palm for the first time with "Flying Cranes" followed by Jacques Tati's "My Uncle" (France). Best director was Ingmar Bergman for "Cries to Life," best actor Paul Newman for "The Long Hot Summer" (20th) (US), and best actresses went to a foursome in the Swedish pic "Life" via Eva Dahlbeck, Ingrid Thulin, Bibi Andersson and Margitta H  nert.

1959—Last year was a walkway for the French via their so-called "new wave." Grand Prix went to Marcel Cam  's French pic made in Brazil "Black Orpheus," and top director was Francois Truffaut for "The 400 Blows." Other top awards went to Mexico's "Nazarin" of Luis Bunuel, Bulgaria's "Stars" of Konrad Wolf, "Best actress" was France's Simone Signoret for the Anglo "Room At The Top," "best actor" was divided three ways, to Orson Welles, Dean Starkwell and Bradford Dillman for the Yank "Compulsion" (20th).

1960—The 13th Cannes Fest starts May 4 and runs thru May 20.

Bardot, Gabin, Fernandel Lead Salary Roster

Paris. The following are the top French stars on a per-picture salary reckoning:

Bridgette Bardot, \$100,000.
Jean Gabin, \$100,000.
Maria Schell, \$100,000.
Curt Jurgens, \$100,000.
Fernandel, \$70,000.
Bourvil, \$60,000.
Romy Schneider, \$60,000.
Martine Carol, \$50,000.
Danielle Darrieux, \$50,000.
Lino Ventura, \$30,000.
Jeanne Moreau, \$30,000.
Fran  ois Truffaut, \$20,000.
Pascal Petit, \$20,000.
Aline Delon, \$20,000.
Christian Marquand, \$20,000.
Raf Vall  n, \$20,000.
Jean-Claude Br  dy, \$16,000.
Gerard Phil  , \$16,000.
No  l-No  , \$10,000.
Boris Aronson, \$8,000.
Aim   Girardot, \$5,000.

France, Alone And In Tandem: 138

Paris. There were 138 French and French coproduction films produced during 1959, of these 68 were all French and 70 coproductions (35 mainly French and 35 mainly foreign).

French producers invested \$12,522,000 in their own works and \$13,712,000 in coproduced product. Foreign participation in the two-way features came to \$13,374,000, to make a grand total of \$39,628,000 in local and coproduced pic.

Average French negative was brought in for \$184,000 and the coproductions for \$416,000. This latter fact reflects big budgeted "costumes," or unusual pic intended to compete with the expensive Yank product. Getting governmental aid from both parties, primarily in French-Bith pic, also helps this type of production.

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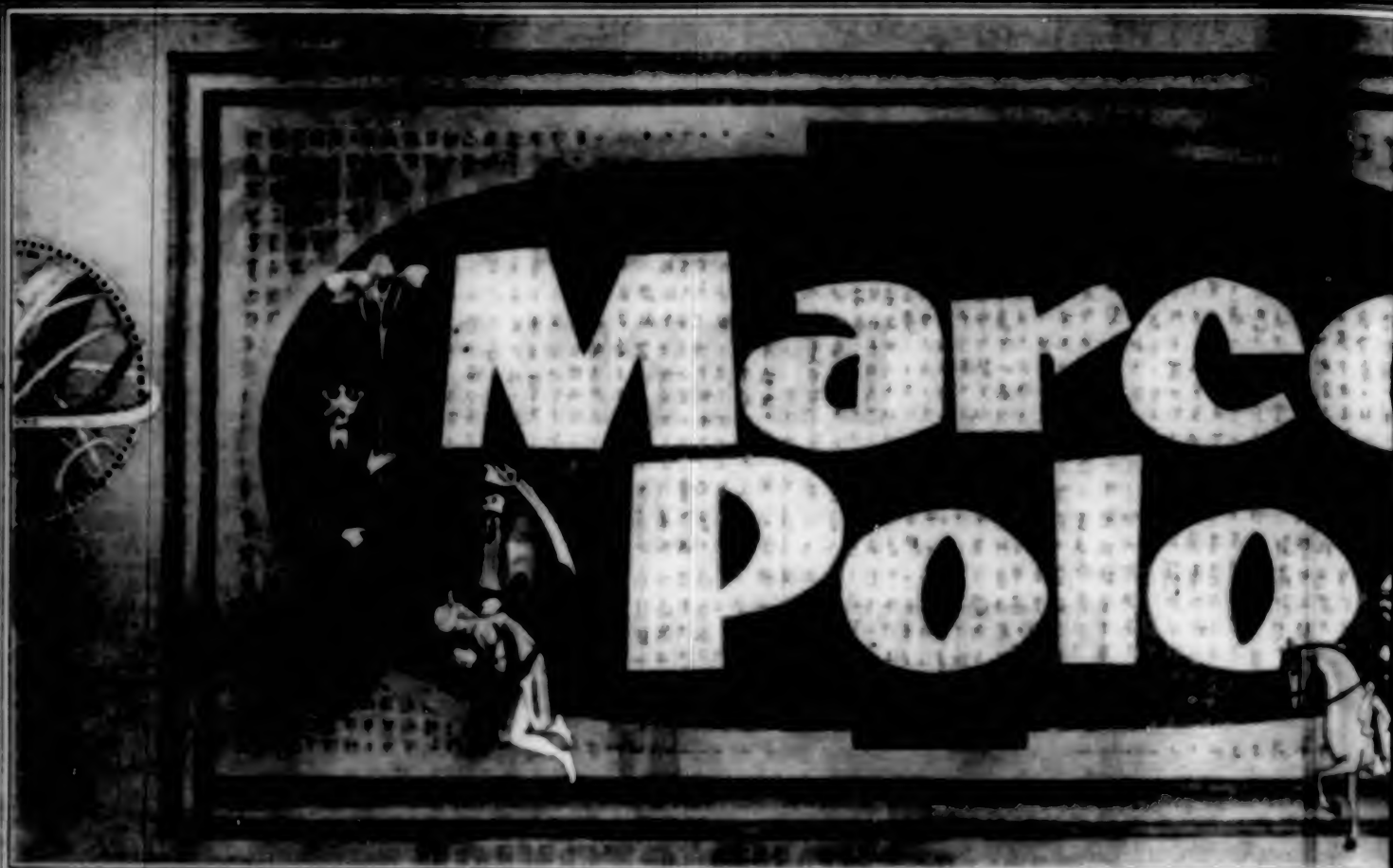
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PARIS-PRESSE

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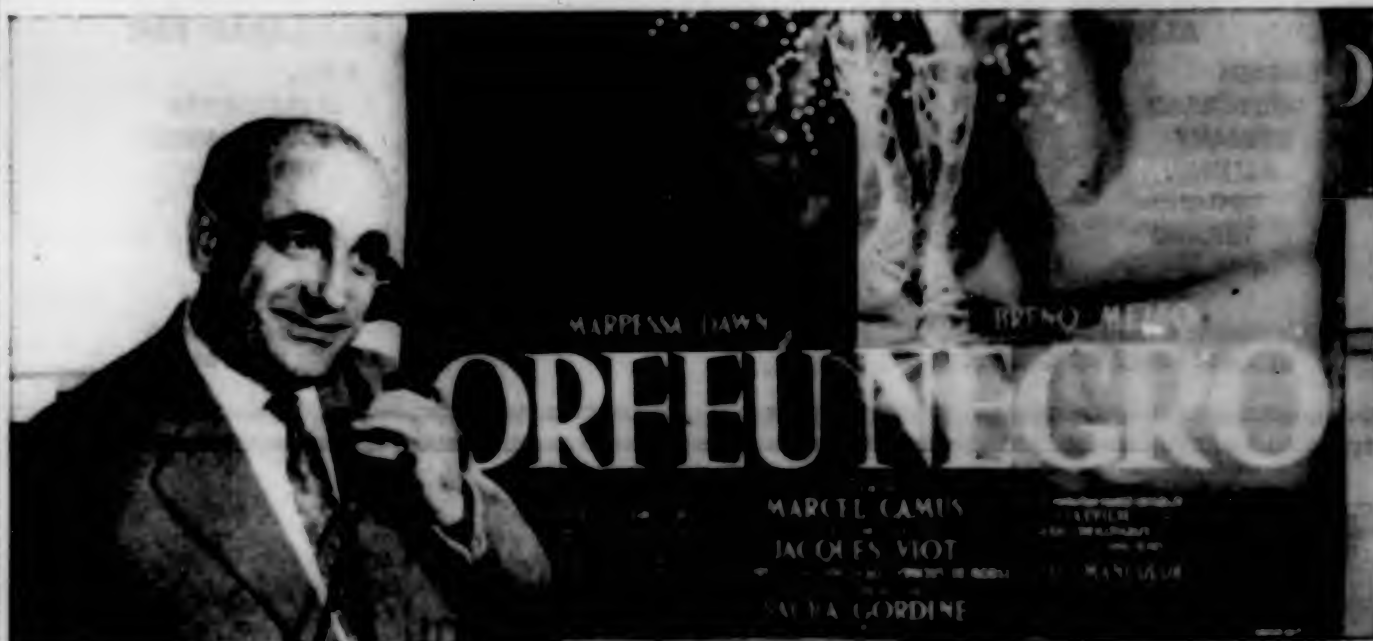
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breathless

breathless

breathless

(A Bout de Souffle)

NEW YORK HERALD TRIBUNE (PARIS Edition)

'New Wave' Movie

'A Bout de Souffle' Is Given Enthusiastic Paris Reception

By Thomas Quinn Curtiss

The latest breaker in the "New Wave" school, "A Bout de Souffle," rolled into the Belduc last night to be greeted enthusiastically by a capacity audience. Long lines waited outside for its second showing.

A tense, tough melodrama, influenced by the American gangster movie, it concerns the adventures of an auto thief who has murdered a policeman and is hiding out in Paris. Its heroine, who yields to him and then betrays him, is a New York Herald Tribune vendor. In a yellow sweater whose beat is the Champs-Elysees. He, let it be added at once, has no connection with this paper. He is not even a subscriber.

Francois Truffaut, maker of "Les 400 Coups," has written the hard-boiled scenario with its rough language and its sardonic wisecracks, and Jean-Luc Godard, a novelist, has directed with an understanding sense of realism, utilizing photographic and sound effects very cleverly.

Jean Seberg is the Herald Tribune vendor whose vague personal behavior keeps the plot ticking and Jean-Paul Belmondo the easy-going

assassin who is at last shot down. "A Bout de Souffle" appears destined for box-office success.

"My unreserved admiration for a film which I regard as prodigious."

Jean Cocteau

A film of rebellion, therefore a film of love, therefore a film of imagination, therefore a film of today — I've never seen one like it.

Henri Jeanson

The only one with true freshness because of its originality, its arrogant ease, its irreverence.

Joseph Kessel

It's fabulous!

Sophia Loren

It is truly wonderful.

Jacques Becker

An exceptional triumph.

Jean-Paul Sartre

In 20 years I have not seen a film of which I could say with certainty that it will be a classic 20 years from now — except this one.

Maurice Bessy

VARIETY

'New Wave' Film 'Breathless' Boff At Four Paris 1st-Runs; Points Up Progress of the Modern Directors

Paris, March 29.

Though the so-called "New Wave" of filmmaking has been considered assimilated into the general industry here, the release of one of the last "Wave" pix this week was the second top event of the French film season after the previous hit of "Les Liaisons Dangereuses 1800." Film in question Souffle ("Breathless") which had night with boff his at four first-

The "Wavers" are all ex-film critics who went ahead and made that most of the time clicked at until "Souffle" appeared. It got intense pre-release word-of-mouth. Critics seemed unanimous about its unusual flair and racy progressive attack on traditional moral and social standards. Others felt without God who savored this very misery. Godard was a critic on his Du Cinema

Tale of Petty Moodism

Though critics feel the film shows a marginal group out of kilter with society, they admit its deft filmic flair, and it is getting plenty of word-of-mouth. So the "New Wave" seems back again. Fellow "Wavers" Francois Truffaut, who did the original story (he made "400 Blows"), and Claude Chabrol ("Les Cousins"), as technical adviser, helped Godard launch his pic.

Attract Attention Abroad

The "Wavers" have managed to get attention focused on French pix both at home and abroad and changed the look of the industry here. Over 30 new directors were able to make their first films in 1959-60. Although other worthy pix of oldtimers have appeared recently, it is still the "Wave" pix which are making the impact. The enthusiastic reception of "Souffle" was noted in all the papers here. Irvin Shapiro, Yank indie foreign film distrib with his Films-Around-The-World, has "Souffle" (to be called "Breathless") for the U. S. He plans a May opening.

★ starring

jean seberg

Jean-Luc Godard

original scenario by
francois truffaut
technical counsel by
claudio chabrol
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(LOVERS' FOREST)

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Directed by

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With: LAURENT TERZIEFF

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BRITISH GO 'COPRODUCTION'

BRITISH TRADE ORGANIZATIONS

London. Major organizations in the British motion picture industry include: **Cinematograph Exhibitors' Assn.**: Representing more than 3,000 picture theatres in the United Kingdom. Included in membership are all the major theatre circuits.

Kinematograph Renters' Society: Representative of the leading distributing companies, including all the U. S. majors.

British Film Producers' Assn.: Affiliated with International Federation of Film Producers' Associations.

Federation of British Film Makers: This body of British producers has from membership film makers with exhibition interests.

Assn. of Cinematograph Television & Allied Technicians: Union representing all technical grades in film and tv studios including producers, directors, writers, cameramen, etc.

Society of Film & Television Artists: Newly-formed. Group incorporates former British Film Academy and, like its Hollywood counterpart, makes annual awards.

British Board of Film Censors: Official censorship panel for all films shown in the United Kingdom. The board may be overruled by local authorities which have the power, under the Cinematograph Act of 1909, to license a film rejected by the Board or to reject a film approved by the Board.

British Film Institute: Organization for development of the cultural and arts aspects of the motion picture. Financed from revenue paid by the industry under the Sunday Entertainments Act of 1932.

British Kinematograph Society: Scientific and technical society of the British film industry.

Cinematograph Trade Benevolent Fund: Industry's own charity which runs homes near London and in the North of England.

Cinematograph Films Council: Official Government advisory panel, set up initially under the Film Act of 1938 and continued ever since, to advise the Board of Trade on the administration of quota legislation.

Society of Cinema Managers: Trade union to regulate the employment of theatre managers vis-a-vis employers.

Circles, Cycles and Celluloid

By SIR MICHAEL BALCON
(Associated British Studios)

London.

As the years advance, and mine have advanced much further than I care to dwell upon, it is particularly important to remember to keep on looking ahead. The temptation to look at least half over your shoulder at what you and the film industry have done in 50 years of not wholly unpleasant creative torture is sometimes impossible to resist.

The last few years have seen so many new versions of old film classics that I am reminded of the mythical phoenix bird, believed of music-hall comedians, which is said to fly backwards. It doesn't give a damn where it's going but is fascinated by where it has been. Sometimes it is difficult to decide whether we are looking up, down or sideways, let alone forwards or backwards.

I don't even know whether it is a compliment or not that many pictures with which I was identified in the first instance have now reappeared with different casts and in new shapes and sizes. I don't even complain when these subjects are remade without the permission or approval of people connected with the original creation. But, I am afraid that this approach to the problem is not for me. I like to think of myself as a film-maker rather than a remaker.

Horror 'W' Hobbies

Lately we have seen a whole spate of horror pictures and low comedy plots which are ideas which were first put on celluloid long ago.

I am prepared to be challenged about this statement. It is true enough that I have never made a horror picture and probably never will. In my 40 years in the studios I have been responsible for quite a number of George Formby, Will Hay, Jack Hallowell and Cleo Courtneidge, Tom Walls and Ralph Lynn comedies. I omit the Alec Guinness pictures because they come into rather a special category. In addition to which every generation of actors does not produce the genius of a Guinness—more's the pity.

Far too often I discover a new picture to be little more than a rehash of everything that has been done before. To be quite fair, many are both cleverly and slickly presented.

I criticize this policy on the grounds that whatever immediate financial success it may achieve, in the last analysis, it is short-sighted. It is not only emulating the head in hand attitude of the artist but also copying our other feathered

friend's second truck of flying in diminishing circles until it vanishes completely.

The remake outlook relies on the fact that each generation brings a crop of new audiences who can be exploited with the comedy routines and dramatic situations which were tried and tested on their fathers and grandfathers. The same thing applies to the old horror films and alleged love stories which are, in fact, no more than a manifestation of immature sex. The fact that these pictures happen to be financially profitable proves nothing except that it is possible to make money in this way. In my view, the cinema is only worth its salt if it is progressing in technique and outlook and continually tackling new and different ideas. Indeed, I would go further and say that it must do so if it is to survive.

It is my fervent hope that those people in the industry who nowadays wield so much power over producers—the financial interests, the distributors and the theatre interests—will not put the brake on those of my colleagues who want to venture into new fields. In the long term interests of the industry they will be wise to encourage new and exciting ideas rather than to pursue a policy of short term profit.

Now that I am no longer associated with Ealing I am embarking on a new era of independent production. I cannot guarantee the results of any of the pictures I intend to make but I will certainly regard myself as having failed unless my work has some degree of artistic and technical merit.

There is much fine, promising, young talent in all the creative departments of British film production. If we are forced to ignore it in favor of trying to repeat old triumphs, we shall not go forward, we won't even stand still, we shall go backwards—downhill. The same thing applies to the continual use of established stars of which there are far too few to go around.

Personally, I think that the structure of the industry today is causing great damage to the end product. The original conception of the creator hardly ever emerges. The reason for this is that the authority which rightly belongs to the producer is now frequently being exercised by other interests, many of them non-creative. Not the least of these are the limited liability companies which have come into being and which have replaced the individual personalities of the film stars with whom the producer once worked.

CONTINENTALS IN NEW U.K. HOPES

By HAROLD MYERS

London.

There's a new philosophy dominating the production scene in Europe: divide and conquer. That does not preclude a move towards some form of colonialism, but is merely indicative of the growing interest in coproduction among the film-makers in all the European capitals.

The philosophy has basic economic roots. It is believed that by dividing the financial load there is a greater chance of conquering more of the lucrative world markets, and thus avoid much of that red ink that has decorated too many production balance sheets in the past.

Three important events in the past few months have given a new impetus to coproduction plans. In time sequence, but not necessarily in order of significance, they are: (1) the setting up of the European Common Market—commonly known as the "inner six"; (2) the European Free Trade Area—popularly tagged the "outer seven"; and (3) the new British Quota Act, which came into force at the beginning of this month and which enables British producers to make coproduction deals in Europe without sacrificing either quota status or the cash benefits of the statutory levy, which can add more than 40% to the producer's gross.

In France and Italy particularly, coproduction has played a major role in program planning in the postwar years, and other European countries have been following their lead. But the British producer has always been hamstrung by the rapid legislation of successive Film Acts, and has had to stand by and watch his continental neighbors enjoying all the fruits of a nation-to-nation partnership deal.

Details

Actual details still need to be resolved, with government-to-government treaties as an essential prerequisite. The important thing for the moment, however, is that British coproduction is now governed by Statute, even though there may not be a mad rush in the first few months. A trial and error period is considered essential, particularly to reassure the studio unions, which understandably don't want to be a party to anything that may jeopardize the interests and the pay-packets of their members.

The prospect of coproduction with Britain is something that has stirred the imagination of film makers in all parts of Europe, and already delegations have come to London from Rome and Paris to get background information on how the new law may work. Additionally, talks are going on with other nations, not only with those grouped with the United Kingdom in the Free Trade area, but also the Common Market countries. It is clear that in the realm of coproduction, Europe will not be at sixes and sevens.

There are two immediate reasons why the innovation is so highly regarded by the continental producing companies. Firstly, Britain has always been just about the toughest nut to crack for the continental pic, and barely a handful have made the grade in the past few years. British audiences don't take kindly to sub-titled films, nor do they enthuse when they are dubbed. But a production made in partnership between a British and continental company could be filmed either in English, or as a dual language entry. In that way, with its quota rating to provide the special inducement to the exhibitor, it may conceivably get nation-wide release instead of having to battle its way through the more limited art house circuit.

The second reason is the brighter prospect of deeper penetration of the American market with an English language version. Apart from a few isolated exceptions—more in the (Continued on page 50)

West End Glut Pushing British Films Into New Playoff Scheme; Must Reeducate the Critics

London.

The shortage of London West End cinemas, owing to closures and long runs of hard-ticket films, has necessitated considerable rethinking of the British release system. No longer is it possible for a film, however important, to be guaranteed a run in the West End. Though there's still prestige in a successful showing at a big London cinema producers and distributors are having to be realistic and are already philosophically counting the advantages of moving product out to the wider public quickly. Though for some time coastal key spots have been earmarked for special showings of certain releases this has usually been at vacation seasons.

Now, however, it is happening all the time. One producer told VARIETY: "It's a blessing in disguise. A West End showing has never been a guaranteed financial click. Now we get our films to the wider public while the critics' notices are fresh in memory. That can pay dividends." Always providing the notices are favorable of course. However, some companies are concerned with the attitude of the critics, feeling that the scribbles may not bother to review pictures going straight on to general release. This stems from the time, not so long ago, when companies rarely bothered to press-show films that were not first to be shown in one of the major West End houses.

In an attempt to persuade critics and their editors that films are not going straight to the sticks because they're mediocre, the Film Industry Publicity Circle has had huddles with the Critics' Circle executive committee. As a result, the Kinematograph Renters' Society has sent a letter to editors of the national sheets outlining the changing release pattern and its cause. Companies are also paying greater attention to putting on the same type of gala prems at local and provincial theatres that used to be associated only with the West End.

Weekly Change Doom?

The new pattern may, in time, break down resistance, still shows in some quarters, to programs that are not double-features. Some showmen believe that eventually it may sound the knell of the weekly program change, that pits will run in stand cinema for as long as they stand up to b.o. business.

The gradual eclipse of the West End as a "must" for the first showing of feature films is inevitable. There just aren't the available houses, as a swift peek at the current situation shows. For over two years the Dominion has housed "South Pacific" with special showings and there seems little hope that any other film will be able to get into the theatre for a long time to the regret of "Porgy and Bess" which cannot find a home. The Metropole has gone into the hard-ticket business, as has the Astoria and the Columbia. The Empire, which confidently expects "Ben-Hur" to run forever—or at least till the projected pulling down of the famous theatre—is thus lost to Metro's other big films. So at the next-door Ritz Metro puts in some of its other product and a hit like "Gigi" can—and, in fact, currently is—able to tie up the small Ritz for months.

The Casino is the long running home of Cinemas. The Astoria is in the hard-ticket business with "Solomon and Sheba." The Carlton (with "Anne Frank") and the Warner Theatre (with "Nun's Story") have both dabbed in special-show presentation and will certainly do so again when the right product

turns up. The Gaumont is dark, for it's to be pulled down, though a smaller cinema may arise on its site. Many other cinemas are specialized houses concentrating mainly on Continental films.

So it leaves mighty few places left for those still anxious to get their feature films away to a West End start and, with cinemas in other key centres such as Birmingham, Manchester, Liverpool becoming equipped to take road-show films the problem may arise throughout the country. At the moment, the Rank, National and Associated-British circuits are all operating in their normal way with London split up into three large districts. But nobody can foretell how long this will apply.

There is not, of course, complete unanimity between all exhibitors. There are some that don't like the "all-seats-bookable" system because of extra boxoffice problems, for one thing. Others find that patrons like the chance of booking their regular cinema going, particularly on Saturdays when there is a general impression that it will be necessary to queue to get into the cinema. Another advantage is that, having booked, the patrons come in any weather.

It has taken a long time for the old rigid release system to be upset. But circumstances have forced it. Many Wadsworth Street high-ups contend that the circumstances will turn out all right, their motto being "it doesn't matter when, where or how we take the money so long as it rolls in."

Gag-Films Rule British Trade

London.

Comedies dominated the box-office in Britain during 1967 and collared most of the top spots in the returns for the year. The champ was Anglo-Amalgamated's "Carry On Nurse" which grossed around £543,000, substantially ahead of other subjects in the series, including "Carry On Sergeant" and "Carry On Teacher."

Bouffing Brothers' comedy "I'm All Right, Jack" (which is due at the Guild, N.Y.), ended the year in second place after just a few months of general release and, by the end of 1967, had grossed around \$650,000. If present estimates are substantiated, it will earn more than a further \$300,000 this year and should wind up with a United Kingdom gross close in the region of \$1,000,000.

The laughter subjects of 1967 which made their mark at the pay window included "Operation Bullshine" (Associated-British), "Left, Right and Centre" (British Lion), "The Captain's Table" (Rank), "Carry On Teacher" (Anglo-Amalgamated), "I Only Arched" (Hammer-Columbia) and "Square Peg" (Rank). One British comedy, "The Mouse That Roared," did not come up to expectations in the domestic market but is more than making amends in the United States. It is playing extended runs in all the key cities and, at present performance, is likely to gross a minimum of \$1,600,000 in the U.S. alone.

In the dramatic field the two leading British pics in the UK were "Inn of the Sixth Happiness" (20th) and "Room at the Top" (Rommulus), each of which reportedly grossed around \$700,000. March runners-up were "North-West Frontier" and "Sapphire," both from Rank.

Among the horror pic to make a positive dent were "Jack The Ripper" (Reval) and "The Mummy" (Hammer-UI).

Britain, Too, Shuns Contract Players; Few Studio-Hitched; New Faces Rare

London.

With only 45 performers under contract to British film companies producers are having to go shopping for their stars. But it's not just a question of popping into a self-service store and picking and choosing, because the sad fact is that there isn't all that talent available.

Producers try to persuade themselves that the star system isn't too important, that a good story or good pictures can pull in the dollar buyers. Sometimes a film comes up that proves the point. But mainly the crowds still flock to see stars and it's an uncomfortable thought that there's not much warehouse-bait over here capable of selling tabs without the aid of American or Continental names.

Hottest star development during the past year has been Peter Sellers, who is nudging if not passing Alec Guinness as the most wanted producer. "I am on the dotted line," Sellers, who started as a rany voice in radio's Gipsy Shows, has made several quick films such as "The Battle of Britain," "Two Way Stretch," and "I'm All Right, Jack." He is infectious, intelligent, glib, and so versatile that he can be longer styled single as a comedian. He is a character actor of considerable skill and because of his versatility, it seems unlikely that the public will read his title of him, though he seems to be making too many films.

Sign TV Stars

But you can't find an industry on one big discovery and so there's been quite a lot of looking around to try and match his pulling power. Associated-British has come into the race by signing up a couple of television comedians who are both on the crest of the wave as far as the little box is concerned. Time will tell whether these two funny men will make the grade in the cinema.

They are Charlie Drake, a tiny, efficient fellow, whose slogan, "Hello, My Darlings," has become a national byword, and Tony Hancock, generally acknowledged to be the funniest comedy actor on British TV. Drake is just completing his first film, Hancock, who has ultimately declined to come into pictures till he is satisfied that he has the right vehicle, now answers to have that confidence, and his first film will shortly start ruffling. 1940 will be a testing year for both of them.

It's to be hoped that these two comedians will fare better than some of their TV comedy predecessors, such as Harry Secombe, Arthur Askey, Ted Ray and Benny Hill. None of these has really come off in films, though Hill is hoping that his next film—co-starring with Tommy Steele—will work the miracle and Ray, presumably despairing of ever becoming a film comedian in his own right, is now intending to make more films as an actor rather than a comic, encouraged by his personal success in "Carry On, Teacher" and "Please Turn Over."

Max Reger is on top of the world so far as stage and TV is concerned, but his film career has been one of fits and starts. He's taken it quietly but somehow has never quite hit the jackpot that his abundant personality and talent deserves.

Single of Dollars

What of the others? Our established stars have had to look to water fields than our home studios can apparently offer. Laurence Harvey, with the title of "Room At The Top," is enhancing his career with Hollywood pictures. Frankie Vaughan, Jack Halloway, with "Ben-Hur," is also getting into the act. John Mills, too, has been lured. He has also been in "The Great Escape," which, with Hollywood stars can do a man a career, a lot of good, better his appearances in "Sons of the Desert," "The Great Escape," with Ernest Borgnine, and "Anne Rutten," and in "Dennis." "Sons of the Desert" is Kenneth More, Trevor Howard, Dirk Bo-

gards, Peter Finch and four others of the sadly limited band of British male thespians who can be expected to bring in the cash-crowns. Guinness, of course, is still a big draw but he gets more and more choosy about his roles, while Olivier remains the complete enigma. Handsome, talented and a big world name, yet by no means reliable marquee-bait for pictures.

Of the young light comedians to watch is Bernard Cribbins, who stole a lot of the pictures from Peter Sellers in the film "Two Way Stretch." But it's too early yet to assess whether he will become a name or merely remain happily and profitably in the splendid range of feature players in which British films are so rich.

Ian Carmichael continues to make strides, but Tony Britton, one of Britain's most personable young actors, can hardly have been encouraged when the Boulting Brothers decided to drop his contract during 1939. Britton, like Paul Masni, Patrick McGowan and Keith Michell, has all the potential but somehow seems to be standing still career-wise.

In fact, apart from the swift development of Sellers, the most promising star factor in British film on the male side is the steady progress made by Stanley Baker. Here is a rugged actor of tremendous force and personality, who never fails to make impact in his films. It needs only one outstanding role to make him a world name. "Yesterday's Enemy," "Victim of Plunder," and his new one, "Hell Is a City," are pointers that this time will not be long delayed.

On the female side there is very little about which to beat the big drum. Margaret Lockwood, for so long criminally wasted in her studios, has apparently shrugged her shoulders philosophically and settled for the theatre—and she is now currently appearing in the "West End." So significantly is another of Britain's long-reigning screen queens, Anna Neagle. Two very excellent actresses who are beginning to take a greater interest in the cinema and incidentally producers are beginning, wisely, to take a closer interest in them. They are Gwen Watford, mostly known on television and Maxine Audley. Both are capable of big things. If given the right breaks,

Gene West To L.A.

Of the younger actresses there seems little to report. Janet Munro is now, virtually, a Hollywood acquisition. Virginia McKenna, at one time Britain's biggest bet, has done less and less film work since she married actor Bill Travers and, apparently, gone into seclusion in the country. Janette Scott and Virginia Maskell have made little progress and Maggie Smith, po-

tentially one of our brightest hopes, has settled for a long Shakespeare season. This will certainly help her acting career, but for while it means a virtual standstill as a film actress. Heather Sears is still not further developed as a possible star personality than she was when she made promising appearances in "Room At The Top" and "Esther Costello."

Forging well ahead as a star personality is Sylvia Syms who very quietly has improved in every film and has now attracted the attention of Paramount. But where are the new girls? Liz Fraser has, in the past few months, made impact as a promising light comedienne but she has already been type-cast as a wiggly, goodtime blonde. It's a role that hasn't done Marilyn Monroe or Jayne Mansfield any harm, but Miss Fraser will need all her wits about her if she is to escape from such casting and expand her opportunities.

Little Heather Mills, daughter of John Mills, who hit the headlines with "Tiger Bay" and is reputed to have done a standard job in Disney's "Pollyanna," is unquestionably a star of tomorrow, but it is a poor prospect to have to look to a youngster, still at school, for a gleam of star hope.

What is the reason for this shortage? Some say that it is because stage and television are so readily available to our thespians that they concentrate only on a film career. Others insist—and particularly with the girls—that star parts are not being written by British scriptwriters. Producers, on the other hand, sometimes say cynically: "What's the good of trying to build up stars when at the drop of a hat they go off to Hollywood?"

British Theatres, 1959: Closed, 480; New, 5; And 50 Old Houses Re-Light

London.

Though 480 cinemas closed in Britain in 1939, few new houses opened and 50 re-opened. Figures are taken from Board of Trade statistics and are provisional, inasmuch as, says the Government department, "notifications of openings and closings may not be received until some time after the event."

Board gives the total of houses operating at the year's end as 3,457, comparing with 3,892 at the end of 1938, 4,110 in 1937 and 4,299 in 1936. Net closures in the four years surveyed were: 1937 in '36, 324 less; 14 new theatres and 23 re-openings; 1938 in '37, 216 less six new and 21 comebacks; 1939 in '38, 261 minus five and 38; and 425 last year.

Contract Actors In Britain

(LAST YEAR: 55 — THIS YEAR: 45)

* Asterisk Signifies Newly Signed

ASSOCIATED-BRITISH

Peter Acre
George Baker
Sarah Branch*
Charlie Drake*
Tony Hancock*
Richard Harris*
Carole Lesley*
Millvint Martin*
Paul Masni*
Maggie Smith
Sylvia Syms
Richard Todd
Kim Tracey*
Alan White

BRITISH LION

Richard Attenborough
(Boulting Bros.)
Iain Cameron
(Boulting Bros.)
Patricia Breddin
(Lauder & Gillott)
Ian Carmichael
(Boulting Bros.)
Diane Cilento
Irene Dunne
Liz Fraser*
(Boulting Bros.)
Margaret Leighton
Virginia Maskell

Peter Sellers
(Boulting Bros.)
Bill Travers
(Lauder & Gillott)

IMPERIAL-EVEREST

Frank Vaughan
Richard Johnson*

RANK

Susan Beaumont
Derek Burgard
Beverly Brook
Michael Craig
Peter Finch
Anne Heywood
Keith Michell
Kenneth More
Eric Portman
Donald Sinden
Norman Wisdom

ROMULI FILMS

Laurence Harvey
Heather Sears

WARNER BROS.

Lee Patterson*

WARWICK FILMS

Anne Aubrey
James Booth*
Anthony Newley
Byrne Winters

If Banned in Britain, All Not Lost

Theatre Clubs as Unofficial Progeny of Board Of Film Censors—7,500 Members to Start With

By ERNIE PLAYER

London.

Britain's Board of Film Censors, which has a habit of occasionally putting an embargo on certain releases deemed too strong or gaudy for domestic sense and sensibility, has thus indirectly fostered the creation of Gala Film Theatre Clubs, an offshoot of Gala Film Distributors and a device by which the British public may now see pictures which have been banned or, at least, censored in some fashion.

When a picture is banned by the censors here, the distributor has two avenues through which he may seek relief. Either he may apply to local licensing authorities for permission to screen in those local areas, or he may, if the picture is indeed not pornographic, give so-called "club" showings to members only. It's this latter procedure which Gala is organizing into what the company's topger, Kenneth Rive, hopefully predicts will be a new cinema market in Britain. An annual membership costing \$2.95 permits anyone over 18 now to buy his ticket at the appropriate boxoffice to be able to see one of the banned pictures.

Wider Market

At first, the plan sounds more like a gimmick to dodge the censors, but Gala's announced intention also is to create a wider market for specialized art pictures other than the exploitation.

Gala Film Theatre Clubs swung into operation in early March, claiming a kickoff membership of 7,500. First house to give Club screenings was Gala's own Continental in London's Tottenham Court Road, where a Hollywood production, "The Wild One," with Marlon Brando, did the curtain-raising. It was launched on a four-shows-a-week policy, once on Sunday evening and three times Monday, after which the house reverted to its ordinary non-Club presentation for the rest of the week.

"The Wild One," it should be added, has already had a few public showings in Britain despite its censorious thumbs-down, thanks to that practice of applying to local authorities for local shows.

Gala expects via the exhibition links it has with Jarey Cinemas and Star Cinemas, to see about 80 theatres in its club chain by the end of the year, these operating in major provincial places such as Birmingham, Manchester, Coventry, Brighton, Hull, Huddersfield and Bradford after the London area coverage has been completed. It's reckoned that this "virtually" will be enough to absorb the present resources of product though simultaneously a drive will be on to recruit ordinary corner-of-block cinemas into the club scheme.

Rationale

Here, the reasoning goes, and the future potentials of the plan begin to reveal themselves more fully: why shouldn't a theatre be run as now for the bulk of the time but in addition have club screenings on say Sunday night? Not only would such a policy bring in a full house at a dull time, Gala argues, but also it would help create a wider cinematographic audience by enticing many people to the boxoffice who might not otherwise go near the joint.

Gala hopes to drum up its total of clubs to the hundreds mark, offering those exhibitors who come in on a "part-time" basis not only a cut of the take, but also a club management service. The outfit talks of "creating a club atmosphere" wherein devotees of the Cinema with a cap C may discuss the art form, and of bringing in big langhairs names for lectures and tours. And as a further inducement to the ordinary exhibitor, it holds out the further hope that the interest engendered in special-interest pictures by the Sunday night screenings will lead to a demand for entries seasons of these films, adding that Gala itself is in a hot position to bargain for product thanks to the revenue the aggregate of \$2.95 membership fees brings in.

So far, Gala's pronouncements about "creating a new market" etc., were foreign.

etc., may tend to sound just a shade—well, high-minded. For the showing of pictures like "The Wild One," for instance, doesn't appear to be an very speech-making, nor does billing such as "The only unabridged showing of 'The Savage Eye'" create a great impression of lowering the battens, inasmuch as the version of "The Savage Eye" passed by the censor involved only a few feet of cuts anyway.

Articles have appeared in the British press suggesting that Gala is seeking, and has found, merely a way of titillating appetites and is not really opening a gateway to The Adult Cinema. All that need be said is, these are early days.

It may be some positive proof of Gala's ultimate intentions—namely, to slide from the more sensational type of picture more staid fare from abroad—that Rive recently did a deal to bring in Japanese films by the quantity. Certainly it is difficult to imagine any British company striking such a deal had not the club "circuit" been in existence.

Where Gala may find itself limited, of course, is not by its own ambition or the numerical total of its eventual exhibitors but by established trading practices here. The notion of recruiting ordinary cinemas as part-time club premises may indeed impress when statistics are studied, but the outlook couldn't be so rosy inasmuch as getting the exhibitor to hold screenings on a scale more substantial than once a week may prove impossible.

Reason is that the distributor organization, Kinematograph Renters' Society, has so far refused generally to countenance bookings under three days in length for any feature—so that exhibitors linking up with the Gala Club seem to be denied the possibility of cutting into the playing time that must be allotted in their normal "commercial" film booking.

British Exhibits' Choice Curtailed

London.

In 1939, the number of feature films available to British exhibitors was almost exactly 100 less than five years before. Official statistics prepared by the Board of Trade show that last year, 413 features in all were registered, while in 1934 the comparable figure was 520. Decline was most marked in the number of films imported, 319 against 386; though the drop in the number of British productions from 144 in 1934 to 123 last year was also heavy, considering the relative volumes of production.

In the intervening years, though, British pictures kept to a pretty consistent numerical level, following a sharp drop to 122 in 1935. Total for 1936 went down to the lowest of the period, 111, with 1937 registering an upswing to 129 and 1938 coming up with 124.

Foreign features registered in 1939—inevitably meaning those from the U.S. in the main—totalled 310, comparing with 386 in 1934. Figures for the intervening years were: 359 in 1935, 375 in 1936, 410 in 1937 and 390 in 1938.

Short subjects have evidenced a tremendous decline in the period reviewed, with a 1939 figure of 445 contrasting with 704 in 1934. But again the British production of same has shown constancy to a large degree, with the 340 registered in 1939 comparing with 301 in 1934. Low-time year was 1938, when only 229 were put on the books. Same year was the nadir for imported pictures under 3,000 feet in length, with 406 being the total.

The Board of Trade statistics referred to also give a "rushback" of 20 years to 1920. Then the total of all films registered, meaning features and shorts, made up of 453 foreign and 169 British. Shorts came in 333 in all, 184 of which

British Studio Facilities

ARDMORE (Ireland)—3 Stages

No. 1—100 ft. x 80 ft.
No. 2—100 ft. x 80 ft.
No. 3—60 ft. x 30 ft.
Tank—24 ft. x 20 ft. x 9 ft.
Rates: Stages 1 and 2, \$2,800 per week.
Stage 3, \$1,400 per week.

ABPC (Elstree)—6 Stages

No. 1—100 ft. x 70 ft.
No. 2—150 ft. x 100 ft.
No. 3—150 ft. x 100 ft.
No. 4—150 ft. x 100 ft.
No. 5—140 ft. x 115 ft.
No. 6—100 ft. x 73 ft.
Rates: By negotiation.

BEACONSFIELD—3 Stages

No. 1—115 ft. x 55 ft.
No. 2—24 ft. x 49 ft.
No. 3—80 ft. x 50 ft. In construction. Probably available mid-summer.

Rates: On application.

BRAY—2 Stages and House

No. 1—90 ft. x 60 ft.
No. 2—48 ft. x 40 ft.
House—100 ft. x 25 ft. (approx.) It's the ground floor of a house facing the river bank.

Large lot and mobile generators available.

Rates: On application to Michael Carreras, Hammer Films.

BRIGHTON—2 Stages

No. 1—42 ft. x 32 ft.
No. 2—42 ft. x 32 ft.
Rates: \$1,400 per week for either stage.

BUSHEY—2 Stages

No. 1—46 ft. x 53 ft. (Soundproofed).
No. 2—35 ft. x 29 ft. (Mute stage; being soundproofed).
Rates: Including complete up-to-date technical equipment, use of offices etc.
No. 1—\$1,500 per week (daily rate pro rata).
No. 2—\$700 per week (daily rate pro rata).
Salaries & Wages, Cost plus 12%.
Properties etc. Cost plus 10%.
For hire of equipment on daily or weekly schedule rates on application.

MERTON PARK—3 Stages

No. 1—72 ft. x 66 ft.
No. 2—65 ft. x 45 ft.
No. 3—insert stage, 25 ft. x 20 ft.
Rates: \$252 per day shooting.
\$126 per day building and striking.
Insert stage without equipment, \$28 per day.

MGM-BRITISH (Elstree)—7 Stages

No. 1—11,520 sq. ft.
No. 2—7,100 sq. ft.
No. 3—14,820 sq. ft.
No. 4—11,250 sq. ft.
No. 5—7,100 sq. ft.
No. 6—11,500 sq. ft.
No. 7—6,900 sq. ft.
Rates: 7 cents per day per square foot of studio space, inclusive of all facilities and equipment.

NEW ELSTREE—6 Stages

No. 1—95 ft. x 50 ft.
No. 2—30 ft. x 30 ft.
No. 3—30 ft. x 30 ft.
No. 4—100 ft. x 44 ft.
No. 5—100 ft. x 44 ft.
No. 6—120 ft. x 50 ft.
Rates: No. 1—\$2,240 per week.
No. 2—\$ 980 per week.
No. 3—\$ 980 per week.
No. 4—\$1,820 per week.
No. 5—\$1,820 per week.
No. 6—\$2,680 per week.
Initial building work at half total weekly rental. Other rates on application.

PINEWOOD—7 Stages

No. 1—165 ft. x 110 ft.
No. 2—165 ft. x 110 ft.
No. 3—165 ft. x 110 ft.
No. 4—110 ft. x 82 ft.
No. 5—110 ft. x 82 ft.
No. 6—54 ft. x 50 ft.
No. 7—57 ft. x 80 ft.
Special Effects Stage—59 ft. x 80 ft.
Process Projection Tunnel—262 ft. x 32 ft.
Studio Lot, 72 acres including concrete area of 40,000 sq. ft.
New Music Recording Theatre at Denham Studios.
Dubbing Theatre with multiple track dubbing equipment.
Tank—194 ft. long. Spans 216 ft. at "bowline" and 192 ft. at eye-level. It has a working depth of 3½ ft. of water and holds approximately 2½ million gallons of water. Center of tank contains a second deeper tank 50 ft. long, 16 ft. wide descending 8 ft., giving a working depth of 11½ ft. of water. Working measures 260 ft. long x 60 ft. high.
Rates: On application.

SHEPPERTON—11 Stages

No. 1—150 ft. x 120 ft.
No. 2—150 ft. x 120 ft.
No. 3—100 ft. x 120 ft.
No. 4—100 ft. x 120 ft.
No. 5—75 ft. x 44 ft.
No. 6—72 ft. x 44 ft.
No. 7—72 ft. x 94 ft.
No. 8—250 ft. x 119 ft. (silent stage).
No. 9—72 ft. x 103 ft. (singing stage).
No. 10—80 ft. x 36 ft. (insert stage).
No. 11—79 ft. x 40 ft. (truck stage).
Rates: On application.

TWICKENHAM—3 Stages

No. 1—116 ft. x 62 ft.
No. 2—90 ft. x 40 ft.
No. 3—85 ft. x 60 ft.

Look-Ahead: As In A Glass Darkly; British Producers Face Iffy Planning

By DICK RICHARDS

London.

Film producers can be glibly cheerful. At the clink of a brandy glass they are prepared to chat at length about tomorrow, the curse of television. Old Masters, new mistresses, the cost of living and how their current film is giving the public the old rassada and breaking every known record since Rin Tin Tin barked.

But try to persuade an indie producer to discuss his upcoming plans for the year and, with notable exceptions, he will clam up. There have been two recent examples of important subjects being planned and announced. In both cases a rival setup has staged a free for all. Asst. from that there are the usual snags that make setting up a picture a nightmare, with more horrors than a trip to the moon. Getting stories in the face of fierce competition, breaking through the unavailability of actors and directors, getting the yarn wrapped properly and, as always, grappling with the old elusive unknown quantity, Money. And this year, the Hollywood strike has brained 6,000 miles to provide fresh headaches.

Looking through the feature on this topic written for VARIETY's last "International" Film Section is a salutary experience. It's also a story of frustration and disappointment, with confident plans falling on their faces. A story of ideas shelved, stillborn or still struggling to get off the ground. What ever is happening to "H.M.S. Ulisses," by the way?

Still, 1960 again promises to be a fruitful year for British production, but bear in mind that "memories" is the operative word because, as of this writing, several plans have been in the melting pot pending a full settlement of the Hollywood strike situation.

Haven for Humor

Associated British, with release by Warner-Pathe, is all out to turn Elstree into Comedy Corner and make this Year. Mario Zampi's "Bottoms Up," starring the "Professor" Jimmy Edwards, is a joke that sets the tone of A-B's laughter program. It's pinning its faith for the left stakes on two of its hottest properties, Charlie Drake, who has just finished "Bonds of the Desert," and Tony Hancock. The latter's been wooed by pats for quite awhile. Now he's got the right deal and the first of his yet untitled contract films will roll this year. Warner-Pathe will also be releasing Warner Bros.' "The Sundowners," directed by Fred Zinnemann and Sir Michael Balcon's "The Long and the Short of the Tail." This version of Willis Hall's cliche play will have obvious stellar appeal in Laurence Harvey, Richard Todd and Richard Harris.

"The Long and the Short of the Tail" may not be Balcon's sole contribution to the 1960 scene. He is considering and preparing, in association with Associated British Pictures, "Tahmameh," a comedy thriller called "If Chance a Stranger" and "White Witch of Rose Hall." Any, but unlikely all, of these subjects may be added to the Balcon Films' schedule for the year. Hal Chester has another for Associated British, "His & Hers," starring Terry-Thomas, to follow his recently completed "School for Scoundrels" also for A-B.

M. J. Frankovich stresses that Columbia Pictures' 1960 program is by no means rounded off, but already it has a brisk air of bus-

iness about it. At last, Carl Foreman's much heralded Open Road production, "The Guns of Navarone," has opened fire in Greece. This \$5,000,000 epic has Gregory Peck, Anthony Quinn, Anthony Quayle, David Niven and Stanley Baker for the marquee but it ran into early trouble when director Alexander Mackendrick had to quit through illness, to be replaced by J. Lee Thompson. But, however long it takes to see through, "Guns" must be notched up as a major 1960 British entry. Sam Spence's "Suddenly Last Summer" is safely in the bag and it's hoped his "Seven Pillars of Wisdom," with David Lean directing for Hammer, will get started this year. Columbia will also be handling Charles Schneer's completed "Gulliver's Travels" and Schneer is now planning "Mysterious Island." He is also retooling a thriller called "Gentlemen of China." Stanley Donen is also working on pic for Columbia. "Surprise Packet" with Yul Brynner and Mitzi Gaynor, is ready and he hopes then to do a thriller, "Man Running."

A couple of indie producers who have confidence in 1960 are George Minter of Renown and James Carreras of Hammer Films. Minter has completed a trio of pic. "The Rough and the Smooth," "Best Girl" and "Dental in the Chair." Latter title stars Kenneth Connor and Peggy Cummins and, despite dentists hardly seeming a mirth topic, it's tagged a farce. Looking ahead, Minter has "Liberty's Man," "Sexton" and "The Fifth Season of Love," set in Thailand, all ready for the go ahead.

Offbeat—Own Hammer

Hammer Films is a setup which has hit the golden b.o. jackpot with its permutations on horror, crime, science fiction and similar offbeat themes. Despite the increasing quality of its product ("Take Yesterday's Enemy," for instance) Hammer sees no reason to stray far from its dollar lined policy. Carreras, Hammer's dynamic chief, once said in mock horror over a modest film: "I'm afraid we've made a goof. It's turned out to be a first feature, and it's good." Hammer is now concentrating on bigger and better pic and they proudly announce a 1960 program of 10, which is quite something from a comparatively small studio.

Four of the films are completed and due for release through Columbia. These are "Hell Is a City," with Stanley Baker, "Never Take Candy From a Stranger," a serious study of a sex pervert, "The Brides of Dracula" and "The Two Faces of Dr. Jekyll." "The Hatchet Men," also under Columbia's wing, is due to roll in May. Continuing its profitable delving into shock tactics Hammer promises "Blood River," "The Full Treatment," "The Inquisitor," a jolly little number about the Spanish Inquisition, "The Man With Two Shadows," "The Black Hole of Calcutta" and, either late this year or early in 1961, a new color version of "The Phantom of the Opera."

What about Paramount? "The World of Suzie Wong," despite a false start, will be available this year. But a Par spokesman told VARIETY: "We simply don't know what Paramount films will be produced in England. The decision will have to come from H.Q."

United Artists will be handling a number of indie films this year,

notably the new Sir Alec Guinness yarn, "Tales of Glory" for U.M. films Edward Small & Victor Saville's "Green Game-Summer" is also on the U.A. list. A snafu has cropped up over this one, however, owing to the strike. Laurence Harvey is due to start up in June or July, following "Butterfield 8" and "Long" and the Short and the Long" and "The Phantom of the Opera." "Green Game-Summer" will be started in time for it to be ready on schedule.

U.A. will release John Bryan's Norman Wisdom comedy, "There Was a Crooked Man" and, on May 2, Harry Danner is due to start Agatha Christie's "Spider's Web" with Gloria Jones. A big Michael Anderson project which U.A. will be handling is "First Train to Babylon," starring Gary Cooper and Rita Hayworth, timed to begin filming in the fall. David Rose and Salford Small also have a couple of years lined up for 1960 production, "Doctor Blood's Coffin" and "May Had a Little..."

Lion Gaggling It

Like Associated-British, British Lion is also turning to laughs for money. It starts the year with two Peter Sellers comedies, "Two Way Switch" and "The Catbird Seat." With Sellers just about Britain's biggest film draw, Lion-International (the overseas sales arm of British Lion) gets away to a flying start. "Next to No Time," with Kenneth More, "Left, Right and Centre," "I'm All Right, Jack" and "Man in a Coked Hat" (both with Sellers) are other fun films. In contrast, there's Michael Redgrave in "Behind the Mask," a drama of a clash between surgeons, and "The Man Who Wouldn't Talk" with Anna Neagle. One of the most important films that Lion-International will be releasing this year is "The Angry Silence," a trade union drama which has had a rave press in Britain. It's the first entry of a new formed company, Beaver Films, headed by Richard Attenborough, Guy Green, and Bryan Forbes, and the film stars Attenborough and Pier Angeli. Upcoming B.I. films are Michael Powells long delayed "Honeymoon," introducing Antonio, the Spanish hooper, the Hauling Brothers' new one, "The French Mistress," with Cecil Parker and Ian Bannen, and "The Night We Got the Bird," a Rex-Camerya comedy.

Through Lion-International Bryanston Films will have six pictures on view in 1960. These are "The Entertainer" with Sir Laurence Olivier and "Saturday Night, Sunday Night" both for Woodfall, "Cone of Silence," "Light Up the Sky" a comedy with Tommy Steele, Benny Hill and Ian Carmichael, "He Stole a Million," which has been made by George Brown for Fanfare and "The Big Day" for Independent Artists.

Metro's Case

Metro tends to rent out its MGM-Elstree studio and the only firm Metro production so far planned is "Invasion Quartet," due to start any time now, with Jay Lewis directing. A Metro spokesman said: "Another one is up and coming but its fate depends entirely on the strike situation." With "Swiss Family Robinson" in the editing stage, Walt Disney anticipates making three big budget "British-stamped" films in 1960. First to get under way will be "Greystriars Bobby," a yarn about a Skye terrier. This will be filmed in Scotland, as was "Kidnapped," Jules Verne's "The Castaways" is to go into production in the near future and, later, Disney plans Kingsley's "Westward Ho."

What of the Rank Organization? The Big Gong beats stimulating news, with films being distributed in over 60 world territories. "Flame Over India," "Follow a Star," "Conspiracy of Hearts" and the Royal Ballet film with Margot Fonteyn are typical of the product that is now beginning its 1960 international career. And what's to come? Certainly another Norman Wisdom comedy, tentatively called "The Building Breed" and made by Hugh Stewart and Robert Asher, who have also come up with a

(Continued on page 50)

Re-recording Theatre in construction.

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No. of Stages—62

Having Endured Three Years of TV, Australia's Film Execs Sanguine

By NORMAN B. RYDGE

(Chairman and Managing Director, Greater Screen Theatres Corp., Ltd.)

Sydney. The hazards of our Australian industry were never greater but not hopes for the future were never brighter! I write at the end of our third year under television.

On the one hand we face the threat of 45 more applications for transmission licenses, whilst on the other we are buoyed by positive signs of a reawakening desire by the public to seek out top-flight admission films.

It is always true that a first-class show never lacks an audience. Persuading an average audience to make the trip to the boxoffice is just a little harder, but by no means beyond the power of the true salesman.

What more encouraging signs could one wish for than to see a picture box "Around the World in 80 Days" sailing into its third consecutive year in Sydney and "Ten Commandments" in many situations selling tickets in excess of the local population.

Surely this is irrefutable evidence to prove that the cinema boxoffice will always offer bigger returns for the topflight producer than he can ever hope to gain through any other medium.

My own Greater Union Group, as major theatre circuit operators and film distributors, has consistently set itself out to be first and always a sure force for the motion picture industry in Australia.

Our entire thinking is conditioned to the one objective of achieving maximum sales and welcoming every film to a brand new possibility for devising more effective methods of merchandising.

Our policy for the coming year is to Specialized Selling tailored to meet the trends of the times and to top every challenge from any competitive force.

Rebuilding B.O.

We have taken stock of ourselves and set out to rebuild patronage. At this moment Greater Union is committed to substantial expenditures for remodeling and improving key city theatres. Our aim is to offer service and comfort that will encourage lost audiences to turn aside from television and return to the pure values of modern cinema entertainment.

We are optimistic enough to believe that these critical times will prove an ultimate blessing for the motion picture industry and pave the way to a future more sound and secure than it has ever known before.

It is surprising to look back upon so many traditions and customs and methods which had become outmoded but which we persisted with because we were smugly satisfied that these represented the perfection of show business. Today there can be no longer doubt in anybody's mind that new conceptions, new methods, new ideas, and above all, new enthusiasm will put our industry on the road back to its former eminence.

In this country exhibitors and distributors must, of course, look to overseas producers for the new style merchandise with which to mount an all-out offensive for bigger boxoffice returns. But we on this side of the world believe we are in a position to guarantee that nothing will be left undone to get the absolute maximum earnings for every producer who comes up with quality product.

For my company's part, we have a slogan which stands out out of the terrible depression haze and which is still as true today as it was then. It reads:

"Whatever is satisfied with what he does has reached his maximum point. He will progress no more. Men's destiny is to be not dissatisfied, but forever unsatisfied."

A Real Blackout

London.

Actor Basil Lang recalls the world's most incredible stage-fright. A Shakespearean company was touring the North of England No. 2 houses with "Hamlet."

One night there came an agonized silence on stage. The voice of the prompter was heard to hiss despairingly, "... or not to be."

Television Booms (Still) in Britain

By ERNIE PLAYER

London.

There's not even the doubtful consolation of "it can't get worse" when the film industry in Britain glances at the television situation—then averts its eyes and shudders. Maybe, with over 10,000,000 combined radio and video receiving licenses now being renewed each year, the saturation point of set sales looks nearly nigh. But rather that outrage, buy there are promises of further development that do not enchant the vendors of celluloid.

Sat sales, with their cash-preemption threat as one of the price dangers anyway, aren't likely to dwindle dramatically to a mere replacement level for more than a short time. Britain is undoubtedly going to switch in due course from its present 405-line to 625-line transmission, which means a fresh broadcast market created. A third transmission channel is a distinct possibility too, albeit not until 1964, when the Television Act comes up for renewal or after "Color." Another card, however distant at the moment up to a clever to keep sales and interest high.

Britain now has, in addition to the virtual nationwide coverage offered by BBC-TV, 10 transmitting stations in the commercial network, meaning that reception is available in nine out of every 10 people in the U.K. Something like 20,000,000 actually pick it up. Average size of audience watching commercial programs in the evening is around 12,000,000. By the time the West of England transmitter is operating, around mid-1961, and a couple of smaller areas such as Solway Firth are in the range of commercial's beams, there will be very little of the land outside the reach of the electronic theatre, radio show, sitcom program, opinion platform, Say Spotte and Live campaign, et al.

Audience figures for individual television programs continue to rise.

Alberta's Censorship

Edmonton, Alta.

Three of the 1044 feature films submitted for approval in 1959 were banned by the Alberta motion picture censor board.

They were "Adam and Eve," a Mexican production, "The Last Mile," made in the United States, and "The Bloody Brood," a Canadian film. "Room at the Top," a British film, was also banned but later was released after the ban had been appealed.

"The Last Mile" was rejected because of its "unrelieved despair, mental torture and excessive brutality," said Cnd. F. J. A. Fleming, chief censor.

Denouncing "The Bloody Brood," Fleming said it had "ruined and degraded the most sacred elements of the male sex in brutal generation pictures, packed with the usual assortment of immoral practices, bizarre free verse and off-beat jargon."

He termed it "shocking in theme, content and treatment."

Of "Adam and Eve," he said, "In the guise of a Biblical story, full advantage of a speculative theme has been taken to display nudity and undue exposure."

Itty Planning

Continued from page 49

Terry Thomas comedy called "Make Mine Music." There'll be another in the "Doris" series, "Doris Is Love," made by Betty Box and Robert Thomas, who will also film "The Night Riders of Bengal" later in the year. "The Singer Not the Song" is currently being shot at Pinewood with Dirk Bogarde and Mylene Dumas.

Rank Overseas Film Distributors will be handling the first production of Allied Film Makers, "The League of Gentlemen," a Jack Hawkins-Nigel Patrick-Richard Attenborough starer, and "Never Let Go" for Julian White-Leslie Parkyn productions, with Richard Todd and the energetic everpresent Peter Sellers. Anglo-Amalgamated looks to RFD for overseas distribution of several of its pictures. Among these are a new horror film, "Peeping Tom," "The Concrete Jungle," "Circus of Horrors," and such comedies as "Please Turn Over" and the smok-rasting "Carry On" series. Magic Films "The Savage Innocents," with Anthony Quinn, will also be released in certain areas by RFD. Much of Sydney Box Associates' films come under the Rank banner. The Box output for 1960 includes the Jayne Mansfield film, "The Challenge," and "Thrillingly Third Step," which is nearly completed. One of the most ambitious 1960 ventures of Peter Rogers, who is also topdog of Sydney Box Associates, will be "Dawn of D-Day." This will be the most expensive film ever attempted by Anglo-Amalgamated, with a budget of over \$1,400,000. Anglo-Amalgamated will also distribute "Konga," a Herman Coburn production now being shot at Merton Park.

Down, Falls, Et al

Stanley Donen's production of "The Grass Is Greener," for Universal, is a comedy that has enormous potential, with Robert Mitchum, Cary Grant, Deborah Kerr and Jean Simmons, while Erna will be handling another topflight star-studded film in Warner's "The Truth of Oscar Wilde," with Peter Finch in Wilde and James Mason, Yvonne Mitchell and Nigel Patrick. This one has sparked off a pugnant situation which looks likely to end in legal smashups. For Vanguard Films has also started on the same subject. With Gregory Ratoff directing, "Oscar Wilde," will have Robert Morley in the novel role and also Phyllis Calvert, Dennis Price and Sir Ralph Richardson.

Steve Pallen, managing director of Britannia, has three lined up for his 1960 program. He's just finished "City of the Dead" with Boris St John, and "Pia in Cairo" and "Hands of Orlac" to be filmed at Shepperton are the other two. Regal Films have a trio of Transpan films available: "Jack the Ripper," "The Fish and the Fiddle," and "The Sense of Sidney Street," which has just been finished at Ardmore studios in Eire and another that will be shot in 1960 is a Brenner period yarn called "Hell Fire Club."

Everest-Hill productions is to film "The Reason Why," largely in Yugo-Slavia this year. The story behind "The Charge of the Light Brigade" from a screenplay by Terence Rattigan, not yet completed, Herbert Wilton visualizes this as an all star film and is working only big names. With so much preparation ahead he cannot hope to start much before the late fall. But indie producers Harry and Edward Dargatzis will soon be finishing their current offering, "Fate Takes a Hand."

Here, then, are the plans of British film makers for 1960. The only certain thing is that some of these plans will never jell. That's film biz.

Short Career

London.

The late Bobb Wilton's favorite gag was about the agent who went up to an out-of-work comedian and said, "George, I want you for a minute."

The comic turned round warily and said, "Forawhite, are they booking us by the minute, now?"

The British 'Mr. Dubious'

For the London showing of the original "Ben-Hur" we rented the Palace Theatre and ran the film on a two-day exclusive policy. The theatre sold out for many months. In about the third month of my engagement, I was in London and there was a provincial exhibitor who was anxious to see the film, but unable to secure tickets. He appeared to me personally and I managed to get him two cheap seats.

Along the programme I stopped him in the lobby and asked him what he thought of the film. He said that he thought it was a good film but it would never do any business in England.

Arthur M. Loew

British Going 'Coproducton'

Continued from page 47

past year or so than in previous years—European film makers have found it tough sledding to earn substantial coin in the United States, and have been rather bitter about it. Some have appreciated that the language barrier may have been a handicap but others have insisted that, more likely, they were victims of a squeeze by the native Hollywood producers who wanted the market to themselves. That attitude has undergone a radical change in the past few months, particularly in view of the unexpected success of a variety of foreign-language films from France, Italy, Germany, Sweden, etc. It has given new hope to the filmmakers in Europe, and those who are conscious of the language barrier feel that this could be surmounted by filming on a partnership basis with a British company.

Advantages

Looked at from a variety of angles, coproduction is an attractive, economical proposition particularly if both partners qualify for film aid in their respective countries. Almost without exception, all European governments have encouraged in recent years that filmmaking is a speculative and hazardous undertaking which needs subsidies, encouragement and financial aid of one kind or another and that in the general rule throughout most of Europe.

France and Italy each have made some 400 coproductions features in the past twelve years and have found the practice a great stimulant to economic production. Costs are shared and markets are divided according to the share made by the respective partners. As a general rule each partner grabs his native territory and with it reaps the benefit of the film aid concessions.

In Britain, under the new law, the British company would also collect the full film aid entitlement just as if the pic had been wholly made in the U.K. This will apply equally if the film is made in a Continental studio provided, of course, that the other conditions which the government and the industry will impose are observed in every detail. It has, however, already been made a condition that the film aid entitlement in something that benefits the British exclusively and cannot be shared with the other country.

Unions' Cautious Stance

Although there are apparent benefits to producers, particularly in developing local talent abroad, the unions are adopting an extremely cautious attitude. For the time being, at any rate, they are prepared to go along with the producers to see how it works out but they made their position clear when the legislation was going through Parliament. If there is to be coproduction, the unions say it must be in addition to the normal output of British studios, and if in consequence there is an increased volume of British films for quota purposes, then the exhibitors should for first features must be rounded accordingly from its present level of 30%. Of more immediate concern to them, however, is the possible impact of their members. If coproduction results in some work for technicians, carpenters, electricians, etc. then that will be fine with the unions. If on the other hand they find the reverse to be the case then they will very quickly step in to demand safeguards.

One of the suggestions made by the unions in their representation to the Government is that coproductions should be on a "paired" basis so that one film could be say 70% British and 30% foreign, while the second would be 70% foreign and 30% British. The pro-

ducers, on the other hand, believe that such pairing would severely handicap the development of coproduction, and they favor a more flexible system of overall balancing on an annual basis.

The British industry believes that the first successful coproduction agreements will be made with France, Italy, and Germany, oddly enough, all members of the Common Market. On a lesser scale they also foresee the prospect of deals with Poland and Yugoslavia and eventually with the Outer Seven countries, notably those in Scandinavia.

By this enactment, Britain now enters the new community of international filmmakers. It is an important and timely development. Shrinking domestic markets, the heavy incidence of taxation and the startling growth of television have combined to make production a hazardous and tricky undertaking. It is an ironical commentary that, while the buff men are making more money now than ever before, the failures and the near-misses are losing far more. The producer who can divide the load, whether he be in London, Paris, Rome, Munich, Berlin or Hamburg, has a greater chance of economic survival.

British Com'l ATV's Editorial Advisory Setup, Just Like U.S.

London.

Appointment of Arthur Christiansen, ex-editor of the powerful national newspaper Daily Express, to the post of editorial adviser of Associated Television doesn't pre-empt of the moment any radical change in program pattern for the commercial web serving the Midlands, weekdays and the London area weekdays. Christiansen takes up his position, a newly-created one on April 25.

Appointment announced at a press conference Tuesday (1) by ATV topper Val Parnell, caused some grins among newspapermen inasmuch as the Daily Express, from the editorship of which Christiansen recently retired after some 22 years has consistently followed an anti-commercial tv policy and inasmuch as "editorial adviser" Christiansen confessed that "I am a tv apprentice" and "I want to learn about this medium of communication and entertainment from the ground floor to the top of the aerial."

Christiansen told Variety that, although he couldn't define his sphere of influence precisely, he'd like to see topical programs made vital and lively enough to "increase the denage." He wasn't adverse to the notion of handling and appearing in a kind of newspaper of the air.

Lopert to Market 12

Lopert Films plans distribution of at least 12 new films in this market in the next 12 months, Ilya Lopert, press, has revealed.

Included in the list is a new Brigitte Bardot pic, "The Female," in which the distrib made changes in order not to arouse condemnation by the Legion of Decency. Upcoming slate also includes a pair of horror films, the Japanese-made "The Split" and the Italian "The Dancer and The Vampire." This is the first time Lopert has ever taken on such bread-and-butter items.

Also on the Lopert sked is the U.S. indie film, "The Proper Times," a new Guinness film, and Duvivier's "Marie Octobre."



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(Distributed in the U.S.A. by Twentieth Century-Fox with the title "Flame over India")

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Starring Lilli Palmer, Sylvia Syms and Yvonne Mitchell, Ronald Lewis, Albert Lieven and Peter Arne, this Betty Bon—Ralph Thomas production has been hailed as one of the most dramatic and suspenseful war stories yet filmed. How a group of Nuns help Jewish children to escape from a German-controlled transit camp in Italy is told with strength and sincere feeling resulting in what the critics have called a picture of rare emotional impact.

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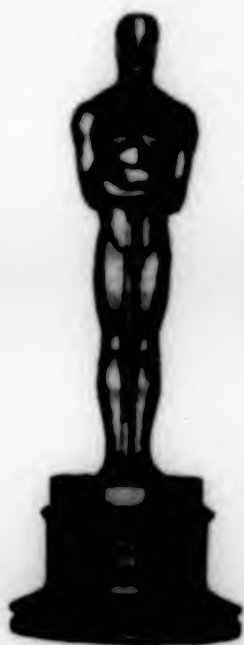
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ITALY'S FILM STUDIOS JUMPING

Italian Trade Associations

Associazione Nazionale Industrie Cinematografiche ed Affini (ANICA)—Overall industry association charged with supervision and negotiation of industry problems—with sole exclusion of exhib sector—both nationally and internationally.

Unione Nazionale Distributori Film (UNDF)—National film distributors union, part of ANICA, handling national release problems of member companies, which include Yank outlets in Italy.

Unione Nazionale Produttori Film (UNPF)—National producers organization under ANICA, deals exclusively with problems pertaining to production sector.

Gruppo Nazionale Produttori Cortometraggi ed Attualita—Grouping of Italian producers of documentaries and newsreels. Part of ANICA.

Unione Nazionale Cinematografica Formato Ridotto—Deals exclusively with film problems on national basis, under ANICA.

Gruppo Nazionale Produttori Film Pubblicitari—Grouping of film producers of advertising films, both for theatre and tv use. Part of ANICA.

Unione Nazionale Industrie Tecniche Cinematografiche—Union heading all technical sectors of industry, including studios, labs, dubbing outfits, etc. Part of ANICA.

Gruppo Stabilimenti di Produzione—Deals with labor and other problems concerning film studios, under ANICA and UNITC.

Gruppo Stabilimenti di Sviluppo e Stampa—Deals with labor and other problems in field of developing and printing labs, under ANICA and UNITC.

Gruppo Stabilimenti di Doppiaggio—Deals with labor and other problems concerning film dubbing studios under ANICA and UNITC.

Gruppo Industrie Ausiliarie ed Affini—Deals with other UNITC problems in fields of m.p. equipment and out-fittings.

Associazione Generale Italiana dello Spettacolo (AGIS)—Overall exhib association covering and dealing with all problems in sector on national and international level. Besides all pic theatres, AGIS also covers legit. tent shows, and other types of theatres.

Associazione Nazionale Espositori Cinematografici (ANEC)—National exhib association under AGIS. Labor and other local problems of sector.

Associazione Cattolica Espositori Cinematografici (ACEC)—Grouping of national exhibitors (some 7,000 houses) running Catholic parochial houses on commercial basis.

Associazione Direttori Cineproduttori (ADC)—Italian film producers and production managers dealing for sector in labor and union problems mainly.

Associazione Italiana Cineoperatori (AIC)—Film cameramen with labor and union functions.

Associazione Nazionale Autori Cinematografici (ANAC)—Grouping film authors, directors and writers, on various problems concerning sector.

Centro Cattolico Cinematografico (CCC)—Catholic Film Office with national and international functions both on theoretical and practical level. Rates features according to Catholic moral code, issues special publications, coordinates all Catholic Church activity in film sector.

Unitalia Film—Organization coordinating and expediting propaganda for the Italian film industry abroad via publications, "film weeks," and other ventures in public relations sector.

(NOTE: Officially, Italian film industry comes under the Italian Ministry for Tourism and Entertainment, only recently instituted, headed by Minister Umberto Tupini, with Domenico Magri the Undersecretary for Entertainment directly responsible to Tupini. In turn, Magri is responsible to the "Direzione dello Spettacolo" (Entertainment Office) responsible to Magri on all entertainment matters, including films, while heading several other subdivisions charged with general supervision, in Italy's state-subsidized industry setup, of such various pic activities as production, importation and export, etc., as well as the many other subsidized and semi-subsidized sectors of the Italian film industry picture.—Ed.)

Italy's Film Critics' Criteria Stress Artistry Over Audience

Rome. Measured by artistic and critical standards, Eleanora Rossi Drago and Anna Magnani, winner and runner-up in the most recent census of Italian film pundits, are the best actresses in this country, while Alberto Sordi and Vittorio De Sica are their opposite numbers in the male gender. Frederico Fellini, Vittorio De Sica, Pietro Germi, Luciano Vincenti, Roberto Rossellini are considered Italy's best directors.

It's interesting, however, to compare these lists to a recent compilation of boxoffice values of Italian stars, male and female, and local directors.

Anna Magnani, on the basis of five films, is 16th in a recent locally published compilation, while the list of top-grossing Italian actresses (Gina Lollobrigida, Eleanora Rossi Drago, with 21 features, Eleanora Rossi Drago, with 20, then come Sophia Loren, Maria Montini, Yvonne Sanson, Gianna Maria Canale, Anna Maria Ferrero, Sylva

Koscina, Alida Valli, Giulietta Masina, Silvana Mangano, and Carla del Poggio.

In the male sector, comedian Toto tops them all (on 42 pics), followed by Vittorio De Sica, Alberto Sordi, Amedeo Nazzari, Walter Chiari, Aldo Fabrizi, Raf Vallone, Gina Cervi, Renato Rascel, Marcello Mastroianni, Massimo Serato, Peppino De Filippo, Nino Taranto, Rossano Brazzi, Gabriele Ferretti, Massimo Girotti, Antonio Cifariello, Paolo Stappa.

Mario Mattoli is the director whose films have earned the most money, 23 of them accounting for \$12,000,000. He's followed in order by Camillo Mastrocinque, Giorgio Simonelli, Steno, Giorgio Bianchi, C. L. Bragaglia, Marino Girolami, Raffaello Matarazzo, Mario Costa, Mario Soldati, etc.

On an average-per-people earning basis, however, there's a different set of winners all round. Silvana Mangano, Gina Lollobrigida, and Sophia Loren rank in that order in the actress ranks, while in the director's sector, it's Luigi Comencini, followed by Alberto Lattuada, and Mario Camerini. Only in a male thespian category do the two totals agree. Toto and Vittorio De Sica also lead in the average-per-people appearance ratings, followed by Alberto Sordi, according to the local source.

ONLY 'IF' RESTS ON GOVERNMENT

By ROBERT F. HAWKINS

Rome.

This 1959-'60 period marks a giant-strided comeback for the Italian film industry. That refers to both commercial and artistic. In one of the few national markets where the spectator mass has increased rather than dropped, most studios are full-up for the remainder of 1960 with both Italian and foreign production. The Italian film itself has made considerable gains in playing share and gross percentages of local boxoffice, while at the same time critics perceive cinema of an artistic renaissance which should help Italy at film festivals and "Italian Film Weeks" throughout the world.

From all this cheer, Italian film-makers have drawn "cautious optimism" for the future, contingent in part of follow-through of governmental promises of continued aid and attention to such crucial problems as tax reduction, etc.

Top film news of the year in this country was made by "La Dolce Vita" (The Sweet Life), and it is an undoubted fact that the unprecedented promotion of its success turned down by several producers, it might be added: has given the local industry an added shot of confidence. "La Dolce Vita," directed by Federico Fellini for Angelo Rizzoli and Giuseppe Amato's Rima Film is headed to worldwide record take in Italy, while offers are pouring in for the foreign rights. Same producers have also come up with another winner, Pietro Germi's "Un Maledetto Imbroglione" (A Damned Menace), which has done well at the boxoffice as well as garnering the prize for the best film of the year given by Rome's Foreign Press Assn also a top prize at the Mar del Plata Festival in South America. Cineriz and Rima have several new irons in the fire, but at this writing were not talking.

More 'Hercules' Natch

Elsewhere, Italian producers are making plans for a busy season. Projects aim for prestige, spectacle, several more "Hercules" items are being set up, purely local comedy, international co-production, etc. Seems probable that the 1960 feature production total will again top the 150 mark.

Goffredo Lombardo's Titanus Films will continue its balanced program of foreign- and local-slated items. It has an Ava Gardner starrer, "Temptation," directed by Nunally Johnson, ready for release. Titanus' "Ferdinand, King of Naples" and "Olympia" are doing well in local release. Studio plans include, among other things, "La Ciociara" (in assoc. with Carlo Ponti) in which Vittorio De Sica will direct Sophia Loren in a film version of the Alberto Moravia bestseller, and "Francesca" (tent. title), which Alberto Lattuada directs. Another Titanus item rolls this year in Abyssinia, under the direction of writer-director Valerio Zurlini, and company will use usual link with Yank outfits on a series of major productions during the year.

Yank-Slanted

The oft-announced and Yank-slanted production program for Dina De Laurentiis' company, which in past season has completed several Yank-Italian items such as "Under Ten Flags" and "Five Branded Women," as well as the very successful "The Great War" includes such items as "Bar-

(Continued on page 67)

Satanic Television Less Dedeveling; Quality Product Revitalizes Italy; Yet Video Potentially Damaging

Rome.

I.F.E. Still Distrib

I.F.E. Releasing Corp., which discontinued importing Italian product into the U.S. over a year ago, still operates (though on a much contracted scale) from its New York headquarters playing off product brought in before the cut-down.

Company has between eight and 10 releases which haven't yet gone out to theatres.

The film industry has won the 1959-'60 round in the long battle with television for supremacy over the Italian public. No matter what develops before the summer hiatus, it's been a comeback year, the first in many, for the Italian motion picture.

Not only have most Italian pic houses abandoned their practice of big-screening popular video programs on key weekdays, but many have this season experienced a long-lost sensation: boxoffice lines, notably for that winner, "La Dolce Vita" (Rima).

Reasons are two, and elementary. Better films, poorer video programs. Add to that the fact that after hitting the big cities, then the provinces, set sales have begun to slow down and are nearing an initial saturation point, which will only be invalidated if set prices drop to within reach of a potentially new public in the low-income brackets, and if program format changes via, for example, addition of a second net slated for Jan. 1961.

Italian television at the moment lacks a luck stanzas such as other year's "Lascia o Raddoppia," with only "Il Musichiere" due to bow out soon and "Campanile Sera" holding attention in certain areas, though a few spot shows earn high ratings from time to time. In the meantime, local audiences are going for Italian films in a big way and are giving certain other pic from various countries (but mostly the U.S.) a big play. There appears to be more selection, and some observers here ascribe this to the effect of television on local taste.

Yet none here will venture to say that films are a cure choke for the future as well, vis-a-vis television. The Italian video potential, as seen in certain key top-rated, one-time shows as the San Remo Song Festival is enormous, raised even more by the proportionately huge number of spectators who in gregarious Italy see their TV fare in such public places as bars, hotels, clubs, etc.

And RAI-TV, the Italian telenet, has a powerful weapon up its sleeve, and is going all out at present to make the best of it. Live pickups for several hours a day of the fall Rome Olympic Games, probably on two channels RAI officials hope that all the effort and money currently being spent in giving Italy a really top-notch Olympic Game coverage will in sports-conscious Italy help push the (registered) TV set total from the current 1,600,000 past the 2,000,000 mark.

Italy Added 257 Cinemas in 1959

Rome.

Some 257 new film houses were granted permits during 1959 in Italy.

Special ministerial body which decides and approves applications skaved 520 petitions of the 1,081 presented during the past twelve month period of these 520, 257 were for new showcases, 81 concerned substitution of houses already in existence with other newer installations, 66 were for enlarging of existing facilities, and 13 covered travelling pic theatres in backward areas.

Okayed permits raised the national total of film seats by 87,400. Of these, 60,017 are for normal theatres, while 27,383 are for parochial houses run by Catholic Church.

Italy's Balance Of Home Vs. Imports

Rome.

Export-import balance in the Italian film picture shows a slight rise in favor of Italy during 1959: 357 foreign features were imported during 1959 while total of Italian films shown was 167. In preceding year, 363 foreign items entered the country, while only 137 local features were released.

The U.S. with 215, topped all feature imports, followed in order by Britain, with 38, Germany with 38, France with 33, and other countries with a total of 33. During 1958 these totals had been 238 U.S., 45 British, 39 French, 31 German, and 20 from other countries.

Italian feature exports increased in some South American countries, which traditionally absorb almost half yearly production here, especially Argentina, Brazil, Columbia, and Venezuela, as well as Portugal, W. Germany, Britain, and Japan. Several Middle and Far East nations also imported more Italian-made during 1959 than in previous years.

Probable Top-Earners, All Sources, 1959-60, In Italian Playoff

Rome.

This season's product here in tentative order of grossing potential:

"La Dolce Vita"—Italian—(Rizzoli-Cineta).

"Some Like It Hot"—U.S.—(UA-Deart).

"The Great War"—Italian—(De Laurentiis).

"North by Northwest"—U.S.—(Metro).

"Rio Bravo"—U.S.—(WB).

"General Della Rovere"—Italian—(Ergas-Cineta).

"Audace colpo del Soldato Ignati"—Italian—(Vides-Titanus).

"Nun's Story"—U.S.—(WB).

"The Buccaneers"—U.S.—(Par).

"Operation Petticoat"—U.S.—(U).

"FBI Story"—U.S.—(WB).

"On the Beach"—U.S.—(UA-Deart).

"They Came to Cordura"—U.S.—(Columbia).

"Costa Amara"—Italian—(Glomer).

"Horse Soldiers"—U.S.—(UA-Deart).

"Pillow Talk"—U.S.—(U).

"Il Moralista"—Italian—(Avers-WB).

"La Cambiale"—Italian—(Donato-Carpentieri).

"Vacanze d'Inverno"—Italian—(Donato-Carpentieri).

"The Magliari"—Italian—(Titanus).

Film Grosses in Italy

(% Breakdown by Producer-Nations)

	ITALY	U. S.	FRANCE	BRITAIN	OTHER
1957	30%	54.9%	3%	5.4%	2.7%
1958	32%	55.2%	2.8%	5.8%	3.6%
1959	36.0%	52.0%	3.8%	4.3%	3.9%

Milan Mkt. of Films & Documentaries

So Successful a Fall Version Mulled;

Many Events Set for Final Week

The success of the first MIFED (Milan Market of Films and Documentaries) version, being run off in the Milan Fair Grounds here, has prompted organizers to go ahead with plans for a fall version of the international market. This would be held at a date to be decided, probably immediately following the Venice Film Fest in September or October.

Meanwhile, the calendar for the last week of the spring conference is packed with vital events. Tomorrow, Wed., the General Assembly of the UFFC (International Federation of Film Producers Unions) will open. On the same day also will be in session the General Assembly of the FIADP (International Film Distributors' Union).

On Thursday and Friday, the assembly of the B.I.C. (International Cinema Bureau), with reps from all sectors of the industry will convene. This includes the FIADP (International Film Producers Union), the UFFC, the FIADP, and the FIITC (International Union of Technical Industries). The B.I.C. agenda covers such topics as the current situation and future industry prospects in relation to needs of various world markets, the national and international initiatives designed to relieve the film industry of oppressive tax burdens, author's rights and related matters, and the relationship of film and television.

The General Assembly of the Liaison Bureau of the European Cinema Industry (Industria Cinematografica Europeana) meets on April 22-23.

Sons of Italia In

U.S. Hate 'Mafia'

Philadelphia, April 19

An Italian-American organization which has been combating the "stereotyped" presentation of Italian-Americans as gangsters has issued a sharp blast at that portion of the 6-m. industry in Italy for making "gangster films based on the glorification of the underworld."

"They are more to be condemned than the American television and movie companies," said Ernest L. Biagi, an official of the Grand Lodge of Pennsylvania, Order Sons of Italy in America. "They know they are not telling the truth, and they know they are insulting both the Italian in Italy and those in America by repeating these vicious falsehoods."

Biagi pointed out that Italian-Americans are winning their fight against the stereotyping in America. "We hit them where they bleed most in the pocketbook, and they are beginning to search for new types of people to put on their bad guys," he said.

Olympic Games to Extend

Caracalla Opera Season

Rome

The Caracalla Opera season here, which this year is extended to Sept. 2, to allow Olympic Games visitors a chance to attend one of the most popular afternoon attractions of the summer season.

This was revealed here by the Ministry for Tourism and Entertainment, when a series of other projects designed to entertain visitors in the late summer period was outlined. Among these are a series of ballet programs to be staged at the Valle Giulia Theatre, concerts at Santa Cecilia Academy, Shakespeare's "Julius Caesar" in Ostia Antica's ancient Roman Theatre as well as several traditional Italian folklore attractions.

These are to include the Florentine football game, the "Game of the Bridge" from Pisa, Paganini's "Quintino" and Gubbio's "Archery Polo."

More Yank Situations

Playing Italo Features,

Reports S. Casolare

Cassiano-Giallo, veteran distributor of Italian language product in the U.S. is supplementing its ordinary income from the 30 or 40 theatres which play Italo product more or less full-time with one or two-night-a-week bookings in conventional houses. Salvatore Cassolare, president, reports.

Exhibits in a number of small towns which have a sizable Italian population but which can not support a full-time Italian language house, have found these special dates extremely profitable, especially for the ordinarily off nights. Cassolare said. Company's library of opera films also is getting a steady, healthy play in the same kind of special play-dating. The Cinema-Secope-Eastman color "Tosca," which first went out in October, 1958, and has earned about \$75,000 to date, continues to be a steady money-winner. Upcoming is an equally elaborate version of "Lucia di Lammermoor."

Italian language product, undubbed and untitled, also is turning up on tv in programs such as WOR-TV's Saturday night Italian film theatre of the air.

Gervasi to Madrid

Frank Gervasi, MIFPA toppler for Mediterranean Area, goes to Madrid soon to resume talks with Spanish pic officials. These are slated to start April 25.

New Venice Fest Group

Rome

The Venice Film Festival has announced the nomination of five new members of the event's presiding committee for feature films, to replace the five who resigned from the group when Florio Ammannati left the festival guidance in the hands of Emilio Lottner. New group is made up of Ottavio Crone, who for several postwar years served as Venice Fest toppler, writers Carlo Bo and Luigi Volpinti, and film critics Maurizio Montaudou and Altino Ricci.

According to Venice regulations, pre-selection group is charged with finding and selecting "the best and most interesting films produced in the 1959-60 season, and which constitute a true affirmation of artistic and technical values, as well as reflecting tendencies and styles current in the field of cinematography."

Foreign Imports

Into Italy Drop

Rome

The total number of foreign feature films imported into Italy during 1959 was marked by another slight drop over figures for the previous year, with Yank imports also slightly off.

The past year saw 223 American feature films dubbed and dubbed for Italo release, 40 being bought by Italian indies. Total import figures for other nations for the year are: Austria, 3; Belgium, 1; Czechoslovakia, 4; Denmark, 1; France, 33; Germany, 38; Japan, 7; Great Britain, 28; India, 2; Jugoslavia, 2; Mexico, 4; Spain, 1; and Russia, 3.

The total number of foreign feature film imports into Italy during 1959 was marked by another slight drop over figures for the previous year, with Yank imports also slightly off.

Top Film Fan Density Not Italy's;

Spain Counts Seat for Every 7.4;

Latin Temperament Adores Pix

By HANK WERBA

Madrid

Spain has more film houses (per seater and seats per capita) than any other country in the world, according to statistics gathered by the Sindicato Nacional del Espectaculo in a year-long census.

Report was brochured and released only recently by the Sindicato's statistical experts to show the local exhib market has a cinema for every 4,331 inhabitants (4,380 in Italy) and a seat for every 7.4 inhabitants (as against runner-up Italy with 18.2).

Survey is based on the last official population total of 28,000,000 (1950), although estimates place national growth in the past 10 years at 30,000,000.

Of the 6,600 commercial theatres indicated in the accompanying chart, only a third are equipped with "scope" screens. More than 50% are still using normal-sized screens.

How big are Spanish cinemas? In the provincial capitals, hardtops average 834 seats with 1,042 for outdoor situations. In cities with a pop. of over 10,000, houses average 687 seats hardtop and 873 on plain air. Out in the hamlets, 330 spectators constitute capacity.

Survey takes official note for the first time of a situation exhibitors have been battling unsuccessfully for several years. The number of non-commercial film houses listed in the chart is perhaps a fourth of actual figures. According to a check with National Cinematheque for 1958, over 700 films were distributed to some 1,700 non-profit centers for a total of 40,000 screenings.

These centers are sponsored by ecclesiastical and political-social institutions, schools, cine-clubs and co-op halls. The lack of special films for these groups, documentaries, pedagogy or religious, most often leads to commercial film showings that directly or indirectly compete with bona fide exhibs.

Competition is particularly onerous on exhibs with their six-way taxes and rising budgets. Off-hour and in-schedule parochial programs draw up to 1,000 or more spectators per show at 10 pesetas average a head, 16-17 cents to cut into legit exhib trade.

Despite this stable rivalry, in many cases unauthorized and uncontrolled film exhibitions in Spain get mighty support from natives—each of whom lays his pesetas on across the ticket counter about 30 times a year.

What the weekly or annual exhib gross comes to is still the big mystery of the film industry in Spain, where government-controlled ticket sale does not exist.

Chaplin Victory

In Italo Court

Rome

Charlie Chaplin was awarded damages in a court fight just settled in Rome against producers Bruno Zannini and Luciano Tronta, whom Chaplin and Ray Export Establishment of Vaduz, Liechtenstein, had accused of illegally distributing in Italy two films entitled "The Pilgrim" and "The Kid," made up of re-shopped sequences of various two-reelers in which Chaplin had appeared years ago.

In addition to damages, positive and negative of both films were ordered destroyed by judge. Also cited in the complaint were the locally-penned musical scores for the two hybrid pix.

Affair has been in courts since 1956, when Chaplin's legal contact in Italy, Ercole Graziadei, succeeded in getting both pix seized on complaints by Chaplin and by the Ray Export Enterprise, which has release rights to "The Kid" (in its original form).

ITALY'S PRODUCTION RESOURCES

TOTAL NUMBER OF ITALIAN FILM STUDIOS

Of these, 12 are in Rome, 4 elsewhere

TOTAL NUMBER OF SOUND STAGES IN ITALY

Of these, 50 are in Rome, 5 elsewhere

TOTAL ITALIAN DEVELOPING AND PRINTING LABS

Of these, 10 are in Rome, 3 elsewhere

TOTAL ITALIAN DUBBING STUDIOS

Of these, 11 are in Rome, 4 elsewhere

ITALIAN STUDIO FACILITIES

ROME

CINECITTA—14 stages

No. 1—15 x 20 x 9.50 metres
No. 2—20 x 40 x 9.50 metres
No. 3—25 x 40 x 9.50 metres
No. 4—15 x 30 x 9.50 metres
No. 5—40 x 80 x 13.80 metres
No. 6—20 x 40 x 9.50 metres
No. 7—15 x 30 x 9.50 metres
No. 8—15 x 30 x 11.50 metres
No. 9—10 x 50 x 18.50 x 7 metres
No. 10—20 x 40 x 9.50 metres
No. 11—20 x 40 x 9.50 metres
No. 12—20 x 40 x 9.50 metres
No. 13—20 x 40 x 9.50 metres
No. 14—20 x 40 x 9.50 metres

No. 15—20 x 40 x 9.50 metres for back projection
No. 16—20 x 40 x 9.50 metres for special effects
Tank, 25 x 42—1.30 to 2.20 deep
Tank, 100 x 60—average 2 m. deep

Studio also has some 400,000 square metres free terrain for construction, plus full range of accessories, facilities and technical equipment. Large number of American spectacles have been shot here, latest being Metro's "Ben Hur."

TITANUS FARNESINA—5 stages

No. 1—40 x 20 metres
No. 2—60 x 20 metres
No. 3—30 x 20 metres
No. 4—45 x 20 metres
No. 5—45 x 20 metres with tank 12 x 10 x 4

Studio also has some 90,000 sq. metres of free terrain for outdoor set constructions, plus full range of additional facilities and technical equipment.

TITANUS APPIA—6 stages

No. 1—14 x 40 x 9 metres
No. 2—14 x 30 x 9 metres
No. 3—50 x 25 x 21 metres
No. 4—10 x 14 x 8 metres
No. 5—15 x 30 x 12 metres
No. 6—40 x 25 x 15 metres

TITANUS TUSCOLANA (Centro Sperimentale)—3 stages

No. 1—48 x 24 metres
No. 2—16 x 24 metres
No. 3—44 x 22 metres

PONTE DI LAURENTIS—5 stages

No. 1—21 x 25 x 8.50 metres
No. 2—32 x 14 x 8.50 metres
No. 3—27 x 30 x 9.50 metres
No. 4—30 x 13 x 8 metres
No. 5—20 x 20 x 10 metres

In addition to full range of studio and technical

facilities and equipment, studio has some 10,000 sq. metres of free terrain for outdoor constructions.

RIANA once SAFA-PALATINO—3 stages

No. 1—35 x 14 x 9.50 metres
No. 2—28 x 11 x 7 metres
No. 3—40 x 25 x 14 metres

CENTRO INCOM—2 stages

No. 1—32 x 16 x 10 metres
No. 2—24 x 12 x 8 metres
Tank, 20 x 8 x 43 metres

Labs, plus full range of other facilities and equipment, with over 15,000 sq. metres of terrain free for outdoor constructions. Also specializes in advertising, shorts, newsworld production, educational films, and documentaries.

DE PAOLIS INCER—6 stages

No. 1—16 x 16 x 16 metres
No. 2—26 x 16 x 16 metres
No. 3—32 x 16 x 16 metres
No. 4—20 x 14 x 16 metres
No. 5—30 x 20 x 16 metres
No. 6—103 x 45 x 23 metres

Some stages have tank facilities. Studio also has some 60,000 sq. metres of terrain for outdoor constructions.

ISTITUTO NAZIONALE LUCE—2 stages

No. 1—30 x 13 metres
No. 2—32 x 22 metres

Studio has own labs, full range of technical facilities, including shooting of scientific documentaries, as well as 2,000 sq. metres of open space for outdoor constructions.

INTER FILM STUDIO (Gratiaterrata)—2 stages

No. 1—17 x 25 metres
No. 2—15.50 x 25 metres

SPES—1 stage

CAPITANI—1 stage

NOTE: Prices on all Roman studio facilities are regulated by a 1957 convention, but it's accepted practice for companies desiring to rent space and/or equipment to negotiate final rentals time by time, with often very sizeable discounts granted by most studios, depending on length of rental period, amount of space and equipment involved, and method of payment.

OTHER ITALIAN STUDIO FACILITIES

MILAN

ICET—2 stages
No. 1—36 x 14.50 metres
No. 2—36 x 15.50 metres

DONATO—1 stage
14 x 12 x 8 metres
Mostly tv and publicity film work

TURIN

FERT—3 stages
No. 1—31 x 23 metres
No. 2—28 x 16 metres
No. 3—44 x 30 metres
Mostly tv and publicity, some feature work

LEGHORN

PISORNO—2 stages
Features and tv films

ITALY:

Sound Policies, Planned Growth; And Television Villain Failed

By EITEL MONACO
(President, A.N.I.C.A.)

Rome.

The film season of 1959-1960 is fast drawing to a close. The figures already available are enough, even now, on which to base a fairly accurate estimate of the economic situation for Italy.

Audiences are still growing. It is quite likely that this year will bring a new record of 600,000,000 admissions per year, which means that we have just about won back the 80 million or lost between 1956 and 1958. In addition to this, the slight increase in ticket prices (on the average), might very well push the year's box office take up to a record \$200,000,000.

The breakdown in revenues shows a continuing trend in favor of Italian pictures. The split this year will run something like this:

U.S.	32%
Italian	36%
Others	32%

As of January 1, the excise tax on ticket was cut by about 25%, which means a better deal for the exhibitors. Despite the slash, the tax bite out of the total price of admission is still far too big, amounting to more than \$40,000,000 each year.

Why is the Italian movie market well on the way to recovery, while Britain, France, Germany, Belgium, Sweden, Holland, and Austria are still complaining about dwindling queues at the box office?

The immediate causes of the improvement in the film business in Italy are two: first, the public is bored with the monotony of the government-run television programs; and second, the higher quality of home-produced pictures, plus several fine films from the States and elsewhere, exert real audience appeal.

But the remote causes, the basic factors, in this new situation on the Italian market, as distinct from almost all the other European and non-European markets with a long motion-picture tradition, are also two: one is the boom in Italian movie-houses, where equipment and installations are gradually being modernized, and the other is the intelligent, and substantially liberal, policy this country has followed for more than 10 years in the field of imports.

Our motion picture industry has successfully resisted the tempting offers made by both the far right and far left parties, in order to induce us to let the government or Parliament give us restrictive laws on imports or dubbing of foreign films. During the first post-war years, the competition afforded by 400 dubbed foreign pictures was really tough on our producers. Besides, the modest statutory subvention required for dubbed pictures, and the movie trade agreements on reciprocity, never constituted the slightest barrier to the import of commercially profitable pictures. On the other hand, this wide circulation of foreign product, which still amounts to something like 300,000 tickets each year, has spurred Italian producers to up the quality of their product; it has kept public interest in the cinema high, in the face of the free TV entertainment available in more than 80,000 bars and

restaurants, and it has guaranteed a steady income to the 15,000 Italian movie-houses.

Who profited most by the Italian movie market's stubborn resistance to the hot competition of TV, juke-box, cheap cars, the lure of low-cost travel, and sports? The Italian producers!

There were 167 pictures made in 1959. The \$40,000,000 spent to make them were comfortably covered by the \$120,000,000 or so they netted abroad, and by the more than \$30,000,000 they took in at Italian box offices.

A big help in filling in this year picture on the home market was the ANICA's far-sighted international collaboration policy, which enjoyed full support from the government.

Italy right now has the technical equipment and the artists to turn out 160 pictures a year, of these, no more than half are suitable in every way for broader circulation on the foreign market. We have also inherited from the heyday of fascism and from the war years a dangerous tendency to concentrate on the popular sketch, the dialect comedy, and the refuted "singpiel." Side by side with the great artistic hits produced by the Italian neo-realist school, we turned out an enormous number of B pictures of purely national or even regional interest.

But into this destitute and often vulgar clamor of Roman dialect and Neapolitan street songs came the idea of co-production, which stimulated the search of stories and talent with international appeal. The early European co-production deals, particularly those we made with the French, helped enormously by providing a more prudent division of financial loads and risks. But more than that, they filled in the gaps in our reservoir of acting, story, and script talent, and gradually built up the quality of our output to an internationally acceptable level.

Sensible Pacts With Yanks

Benefited Both Countries

Another salutary shot in the arm for the Italian motion picture industry was the series of ANICA-MPEAA agreements. In exchange for liberal import, dubbing, and distribution agreements here, we got low-cost financing, a lot of major U.S. pictures produced in our studios, U.S. participation in several major Italian spectacles, plus distribution of many of our pictures by the major companies in the United States and throughout the world.

What about the outlook for the future? Just a few days after the Hollywood actors' strike started, I was interviewed by an Italian reporter, who approached me all smiles, sure that he was about to get an earful of thinly-veiled gloom at the shutdown of the major competitor of European product. He was utterly flabbergasted when he heard me say that I was seriously concerned over the trouble our U.S. colleagues were going through. And I explained to him that my concern did not arise solely from the natural sympathy that crosses all frontiers to link the men who grapple with the same fascinating and compelling occupational and industrial hazards. My concern was not at all unselfish; I was well aware that

any lengthy shutdown in Hollywood's or England's output could well bring about a disastrous gap between the supply of internationally salable pictures, and the demand for new pictures from the world's 200,000 motion picture theatres. All this, of course, would work only to the advantage of that little dancer's debbil on the 22-inch screen.

This is why I suggested to my colleagues in the Bureau International du Cinema (the BIC) that they devote the first portion of their April meeting in Milan to a survey of the volume of current world production, and a hard look at the chances for assuring a steady and plentiful supply of new pictures to the various markets of the world. This is a vital necessity, not only if we are to defend the interests of our own industry, but also if we are to do our duty, as the film-producing countries with the oldest traditions, towards those peoples who are only now peeping over the horizon of freedom and of civil progress. In many countries, they have only just begun establishing or expanding their huge exhibitors' circuits. It is our duty to provide them with a product which is not mere merchandise, but is also an expression of our culture, and a tool for them to use in social progress.

The BIC cannot and must not start issuing iron-clad plans for future production. But the BIC can and must help to hold the current shrinkage of world production volume within the limits of a reasonable and, I should say, salutary, re-dimensioning of the activities of the motion picture industry.

What should the BIC do in order to fill this large order? It should establish closer liaison among the major national and international organizations of producers, distributors, and exhibitors. It should publicize, foster, and popularize bi-lateral or multi-lateral co-production agreements. It should press for abolition of all restriction on international trade in pictures. It should engage in an all-out campaign to abolish altogether what have now become intolerable fiscal burdens on admission tickets. It should publicize any shortage or surplus of installations, technicians, or artists in any individual country, and advise on more economical and rational exploitation of resources by the individual national industries. It should combat the growing tendency on the part of so many different groups to cut themselves a slice of the box-office take that movie-house books have begun to look like the annual report of some weird sort of co-op, to the point where the only privilege left to the producer is the unenviable one of filing for bankruptcy. And lastly, it should try to work out, and stick to, a common policy on TV, and not be caught napping by the imminent revolution of metered or closed-circuit TV.

These are formidable and difficult tasks. The Italian motion picture industry will take part in the work ahead with the calm self-confidence it derives from its regained health, and from its unwavering and sincere loyalty in friendship towards the motion picture industries of all the other countries.

1959: Tops for Italy's Film Exports

Rome.

Italian film exports hit a new high of some \$18,000,000 during 1959, recent figures reveal. Total is based on 2,352 contracts for features with 82 different countries, and compares with \$900,000 from 827 contracts with 333 countries for the year 1948 (top 1948).

Actually, estimated export gross is even higher, closer to \$20,000,000 if percentage deals, not contemplated in above totals, are figured in via a conservative estimate.

Balance of payments in film sector for years 1948-1959 shows some \$90,000,000 in grosses, \$45,000,000 in transfers abroad, \$90,000,000 in grosses by foreign films in Italy later used in this country on Italian industrial projects, of which some \$37,000,000 in further film productions.

Lattuada and two more to star Renato Rascel.

Franco Cristaldi's Vides Films has "The Dauphins" under way as well as "Kapo," latter starring Susan Strasberg and made in association with Zebra Films. Other important items are still being defined by Vides as well as Lux Films, partnered with Vides on "Dauphins." For one, Lux will probably do "Captain Morgan" and another spectacle in combination with Yank interests, including Joseph Levine. Levine is also about to set plans for one or more Yank-Italian items, at least one of them with Titanus.

Many other projects are jelling in one of the busiest production planning seasons for Italy in recent years. Among those actively planning still unset properties are Bruno Vailati, now in production on his own, Franco Cancellieri, Achille Piazzi, Calimero Productions, Avera Films, Alexandra Productions, Avera Films, Antonio Corvi and Jacovini, Emanuele Casuto's Nepti Films, Roberto Amoroso to follow his current "Garconiere," directed by Giuseppe De Santis, Vertice Films, and others.

Current and choice in the spectacle production field, in addition to those mentioned above, are Alberto Manca's Scherami Prof's "Hercules" with Jarne Mansfield and Mickey Hargitar for 20th, Enzo Merello "The Siege of Syracuse" and "The Amazons," Ottavio Poggi, Carmine Gallone, E. Bisio, and several others.

Fiscal Facts: Italy Vis-a-Vis U.S.

Rome.

Italian source quotes the following figures covering the past 10 years of MPEAA-ANICA (U.S.-Italian) film pacts:

- \$35,000,000 transferred to the U.S. from Yank film accounts in Italy
- \$59,000,000 spent in Italy on film productions and related efforts, plus several million dollars transferred to Italian industries, from same film accounts
- \$43,500,000 spent in Italy on shipbuilding efforts, etc., coin coming from Yank cinema accounts accumulated here

Italy's Film Statistics

	1958	1959
Features produced	135	167
Documentaries produced	285	344
Newspieces produced	545	619
Features co-produced	39	70
Films exported	2,297	2,792
Countries buying Italian films	82	82
Italian ticket sales	730,000,000	785,000,000 (est.)
Total grosses	\$168,500,000	\$174,000,000 (est.)
Motion Picture Theatres	10,500 all-season houses	18,350 including outdoor and parochial theatres
Total films imported	343	387

ITALO PARTNERS IN FILM PRODUCTIONS

Rome.

1959 TOTAL: 70
With: France, 37; German, 9; Spain, 7; Three-way, 3.
This compares to the previous year data as follows:

1958 TOTAL: 50
With: France, 38; Germany, 4; Spain, 10; Three-way, 7.

Total investments in co-productions were as follows:

With France: 91,524,000,000 Lire (Italy share 45,196 Mill.); with Germany: 3,258,000,000 Lire (It share 1,578 Mill. Lire); with Spain: 11,251,000,000 Lire (It share 5,818 Mill. Lire); 3-country co-productions: 4,549,000,000 Lire total (Italian share: 1,714,000,000 Lire).

Italian Catholic Frowns Deepen Re French Films

Rome.

The volume of morally questionable films is on the rise, according to the Catholic Film Center of Italy, which examined 538 Italian and foreign features during 1958.

Over 31% of the total was found morally lacking and rated in the "excluded" and "not recommended" categories, a rise of 4% over 1958 and of 12% over 1957. At the same time, the total recommended for children dropped from 15% in 1957 to 7.4% in 1958.

Haziest offenders, among the imports, were the French films, with 22 out of 26 entries found morally reprehensible. Italian films were next, with 81 out of 158. Even the Yank features, traditionally the least "offensive," showed an increase in "morally censurable" content, and 36 were given thumbs-down ratings by the Catholic body here, as against only 30 in 1957. Of the 538 features examined, only 40 were found "viewable by all."

Studios In Italy

Continued from page 66

shas," "The Rebel," "The Dolls," "Love in the North Sea," "The Two Colonels" and others.

This year also marks the return to full-scale production by Documenta Films. Gianni Hecht's company has completed three international productions, "Via Margutta," "Blood and Roses," and "Sappho, Venus of Lesbos," and now plans to go ahead with "The Great Pirate," "Moderate Cantabile," directed by Peter Bruck, and "The Unforgotten," to be made by Alberto Lattuada. Yank deals are pending.

Another producer with American links is Malena Malenotti whose Magic Films has "The Savage Innocents" starring Anthony Quinn set throughout the world via deals with Paramount, Rank, and Pathe. Malenotti contemplates "The King of Rome" and "Madame Sans-Gene" within the next year—both on an international scale.

One of the fastest-rising companies of the year is Rome's Galata Films, whose Lionello Santi is currently jelling a multi-picture deal with 20th, probably to include "Cleopatra" with Elizabeth Taylor directed by Rouben Mamoulian as well as "The Story of Esther" under the direction of Raoul Walsh. Galata is also very active in the foreign sales field and has placed

a large number of Italian pic in major foreign markets.

Among other up-coming projects on the slate of Mario Ergas Zebra Films is "Adieu le bon compagne," starring French Simone Signoret, the 1958 Oscar winner, and a picture directed by Roberto Rossellini. The latter is currently winding "Fra Notti a Roma" (Blackout in Rome), with Leo Genn and others, for a relatively new, ambitious company called International Golden Star which, via a link with DeRocheumont Associates, plans a series of prestige items including, probably, Rossellini's "Ann."

Also active on the local scene is Rodolphe Solmen, who has already sold the upcoming "Jesus Against the Minotaur" to U.S. and plans another pic, "Young People in a Hurry" for a summer start. Royal Films is going into the large-scale spectacle field with "The Mongols" and has another item, a comedy called "The Cap" and starring Alberto Sordi, ready for release.

Carlo Ponti returns to production here with a slate currently being defined by his company, Champion Films. It should include "La Ciociara" the aforementioned Sophia Loren starlet to be co-produced with Titanus, as well as two films to be directed by Alberto



International film and documentary market - Milan

Spring meeting: 12-27 April
Autumn meeting: September, October

The "International Film and Documentary Market" has scored its first success at the spring meeting organized in connection with the 36th Milan Trade Fair.

At the opening of the Market, on the 12th April, the 19 Countries mentioned below, had already assured their participation with:

182 full-length films - 182 documentaries

Austria - Belgium - Czechoslovakia - Denmark
France - Germany (West) - Great Britain
Holland - Israel - Italy - Poland - Spain
Switzerland - U. A. R. (Egypt and Syria)
U. S. S. R. - Venezuela - Yugoslavia.

In addition over a hundred business operators from 22 Countries comprising those listed above, as well as India, Japan, Portugal, United States of America had booked to participate.

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A DOCUMENTO FILM Production

A masterpiece by ROBERTO ROSSELLINI

ERA NOTTE A ROMA (blackout in rome)

With Giovanna Ralli, Lea Genn, Sergei Bondarchouk, Renato Salvatori, Peter Baldwin

An International Golden Star (Genoa)—Dismage (Paris) co-production

IL VIGILE (The Cop)

Directed by Luigi Zampa

With Vittorio De Sica, Alberto Sordi, Marisa Merlini, Mara Berni, Nando Bruno, Mario Riva, Silva Kascina

A ROYAL FILM Production

KAPÓ

Directed by Gillo Pontecorvo

With Susan Strassberg, Laurent Terzieff, Emmanuele Riva

A VIDES-ZEBRA-CINERIZ co-production

TOTO, PEPPINO E LA MOGLIE IN CONDOMINIO

Directed by Steno

With Toto, Peppino De Filippo, Nadia Gray, Arelde Tieri, Cristina Gaioni, Gabriele Ferzetti

A CINERIZ Production

VIVA L'ITALIA

Directed by Roberto Rossellini

Screenplay by Amidei, Petrucci, Trombadori, and Rossellini

A ZEBRA-TEMPO-CINERIZ co-production

IL BRIGANTE (The Bandit)

Written and directed by Renato Castellani

From the novel by Giuseppe Berto

A CINERIZ production

ODISSEA NUDA (Nude Odyssey)

Eastmancolor-TotalScope

Directed by Franco Rossi

A P.C.M.-CINERIZ co-production



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VACANZE DI LUSSO (Luxury Vacations)

Directed by Giorgio Bianchi
With Belinda Lee, Walter Chiari, Ugo Tognazzi, Raimondo Vianello, Gabriele Ferzetti, Yvonne Fourneaux, Silva Kascina
An Italo-Franco-German co-production by Dario Sabatello

Rene Clement, winner of 2 Oscars directing

QUELLA LADRA DI MIA MOGLIE (My wife is a thief)

With Alain Delon
A CINERIZ production

TIRATE SUL PIANISTA (Shoot the pianist)

Directed by FRANCOIS TRUFFAUT
With Charles Aznavour, Marie Dubois, Nicole Berger, Michele Mercier
A Les FILMS DE LA PLEIADE (Paris) production

SALAMMBO

Eastmancolor-Totalscope
With Jacques Sernas, Jeanne Valerie, Edmund Purdom, Riccardo Garrone, Arnaldo Foà
Directed by Sergio Grieco
A Stella Film (Rome)—Fides (Paris) co-production

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Via di Villa Patrizi 7

Rome

Foreign Films' U.S. Jackpot

(Continued from page 1)

If the longhairs prefer, of the symbols

Accounting for all but a small part of the big Italian total were four films, three of which were strictly personal spectacles — Joe Levine's Warner release, "Hercules," and American International's "Sign of the Gladiator" and "Goliath and The Barbarians" (Steve Reeves was both Hercules and Goliath). These three, plus, along with the Paramount-Delaware "Tempest," earned a whopping total of \$9,200,000 in the U.S. last year. On the other hand, the decline in the French total was almost solely the result of smaller Brigitte Bardot earnings.

If the "And God Created Woman" figures had been subtracted from 1959 take of the French, those earnings would probably be pretty close to earnings for last year.

The Bardot pictures still are doing mighty well in this market. "Love Is My Profession" hit \$750,000 last year and "Woman Like Natán" \$500,000. Both may go over

the million dollar mark in 1960. But there's no hiding the fact that gross on each succeeding Bardot entry shows a slightly smaller profit margin. In 1959, Steve Reeves' beefcake sold better at the U.S. box than Brigitte Bardot's cheesecake. Just why is something for these writers to ponder. Serious art house films are doing a constantly expanding business, but the major share of foreign earnings continues to go to the dubbed exploitation product.

One of the fringe effects of the huge "Hercules" gross here has been an increase in prices being asked by producers of these films, accompanied by demand for participation in U.S. profits. This is particularly welcome to U.S. showmen who say the overseas lums have no conception of the money and effort involved in a Levine-type campaign. "Herc," for example, died in England without the Big Sell.

Including British films, U.S. revenue earned by foreign pix last year amounted to \$19,626,486 on

824 films, compared to \$41,992,320 on 961 films earned in 1958. For purposes of this survey, the term "British films" includes not only those pix made by strictly British producers, but also those films in which American majors have had substantial financial participation but which still are classified as "quota" films by the British government.

British Do Well

The hefty total of \$27,167,250 earned on 76 British films in 1959 included the substantial \$14,000,000 gross on "The Bridge on the River Kwai" and approximately \$2,000,000 on "The Key," both of which are almost as American as British. There are no "Bridges" or "Keys" in 1959. Last year's total British take of \$18,644,190 on 116 films includes approximately \$3,500,000 on 20th-Fox's "Inn of the Sixth Happiness," plus some big blood money earned by AIP's "Horrors of the Black Museum" and the Hammer productions released by Columbia and Universal. In 1959, five U.S. majors (20th, Cul, Allied Artists, Metro and United Artists) plus AIP, distributed 29 films from England that grossed \$15,046,000. Metro was the most active with 10 such films.

Room At Top

Excluding such British films as were financed and/or released by U.S. majors, 87 "purely" British pictures took in \$3,618,190 here in 1959. The biggest single grower was "Continental" Distributing's "Room at the Top," which at year-end was close to \$1,800,000. Helped along by Simone Signoret's Oscar picture is expected to easily top the \$2,000,000 mark before 1960 is out. Next biggest "pure" British pic was Lopert's Alex Guinness starrer "The Horse's Mouth," which earned approximately \$900,000.

Also at work for the British during the year were 40-odd Rank pictures which were taken over by Lopert when the great Rank experiment in the U.S. market collapsed a year ago last month. The best grower in the group was the critically "A Night to Remember" but even that was a big disappointment. Most of these pix have now been made available to tv.

Swedish Boomlet

One of the most notable gains registered in 1959 was that made by Swedish product. Entirely responsible for the jump from \$97,000 earned by three films in 1958, to \$477,168 taken in by nine last year were two Ingmar Bergman films, "Wild Strawberries" and "The Magician." Both did, and are doing extremely well along the art house route. With the dubbed version of "Magician" now just going into release, and with the tremendous publicity earned in the last six months by the legend of the Bergman genius, 1960 should be even bigger than last year. The director's 1958 release, "The Seventh Seal," which did only fair first time out, also is getting a hefty replay now on the strength of the popularity of his last two pix.

Unknown in the German totals for 1959, of course, is the big play since then given "Rosemary"

Overseas Product Passed in N.Y.

New York state censor in the 12 months ended March 31, 1960, passed a total of 1,094 foreign and American features and shorts. This is just slightly below the total of 1,106 passed in the 1958-59 period, with the drop in the number of American films being almost offset by an increase in the imported product. Following is a breakdown on the first 13 countries. Comparable 1958-59 totals are shown in parentheses.

ORIGIN	FEATURES	SHORTS
Hong Kong	116 (118)	1 (1)
Mexico	95 (110)	none (1)
Germany	73 (72)	22 (17)
Italy	68 (52)	7 (3)
France	67 (81)	7 (2)
England	43 (43)	19 (24)
Russia	14 (17)	9 (20)
Greece	15 (14)	none (3)
Japan	9 (3)	6 (4)
Sweden	8 (6)	3
Spain	1 (1)	
Australia	1 (1)	8 (11)
Total	521 (488)	73 (89)

Major portion of the German earnings were from the untitled and undubbed German language film which played the German language theatres. Same is true in the substantial earnings registered by both the Japanese and Mexican pictures (see accompanying chart). However, the Japanese gross was also boosted by the release of a couple of dubbed Japanese science fiction films by U.S. majors—Metro's "The Mysterians" and Columbia's "The H-Man." All but three of the 53 Greek films released in 1959 went to the Greek language theatre route.

The special language theatres—German, Italian, Spanish, Japanese and Greek—remain a small but important adjunct to more conventional film distribution. One of the problems currently faced by these districts with the possible exception of the Spanish language operators is that with the slow-down in German, Italian, Japanese and Greek immigration, and with the inevitable assimilation of these groups into the mass culture, the demand for this kind of native product must decline. However, Momo Podhorzer, head of Casino Films, reports the higher quality of the German product is keeping business fairly steady.

Overhead As Key

Salvatore Gagliuso, proxy of Casolare-Giglio, says his Italian language business remains healthy "as long as I keep the overhead at a reasonable level." Greek Motion Pictures, Inc. is attempting to meet the problem by tiling all their product and seeking playdates outside the Greek language houses. Arkino, the principal distributor of Russian product, caters to no group of language theatres but is now getting dates in as many as 200 art theatres, mostly for the Soviet opera and ballet product. Companies hope to reap some public relations dividends if the Russian cultural exchange product being handled by the majors goes over big.

Although French earnings in the U.S. declined last year, outlook for

French product here this year seems extremely promising. "The new wave" pictures ("The Lovers," "The 400 Blows," "Black Orpheus" etc.) did not really start rolling in this market until 1960 and thus won't show up on the balance sheets until this year's receipts are added up. Outlook seems more rosy for Italy product. If the pic specs hadn't paid off in '59, the Italian record would have been strictly from bombast. With almost the entire Italian industry now busy turning out this kind of stuff, Rome filmmakers may be in a bad way if the U.S. public suddenly decides to like girls again.

Most significant new wrinkle in foreign film distribution last year was the emergence of tv as a big source of revenue for distributors of this product. For sometime now, of course, British product has been a tv staple. Now, however, stations are buying—and paying good prices—for dubbed foreign films. In some markets, in fact, this product is said to be more popular than the British stuff. Idea is that audiences prefer the dubbed (with easily understood 100 percent American voices) films to the British pic wherein all the people talk like Englishmen. Another happy point is the dubbed product on tv because of the small screen, out-of-sight dubbing is hardly noticeable.

Flamingo Films, perhaps the most active indicator in this line, currently has two different packages consisting of a total of 90 films playing on tv. Lopert has another package of 62 getting a big play. Trans-Lux also is entering the field. In 1959 tv became the "third" step in standard playoff of foreign films, following first the theatrical release of the titled film, and then the theatrical release of the dubbed version. Although first such sales of foreign films to tv several years ago resulted in some legal hassles (the copyright had not been realized in the outline producer/distributor contracts), with the consequence that nobody knew exactly who had to give what to whom, procedure is now standardized and much of this revenue is finding its way back overseas.

Sales of these pix to tv have been going great guns for last six months, but settlement of Hollywood labor difficulties may see a slowdown in the activity to a certain extent. According to the syndicators, the dearth of Hollywood product available has stimulated the sale of foreign pix to a great degree. Should many of these made-at-home pix again start flourishing unimpaired, sales of foreign pix are expected to decline.

Most art house operators won't be sorry. Last year they just started to feel the competition which conventional theatre operators have been heaving about for a decade. Changes are, however, that there will be more and more art pic sales to tv, the clearance between theatre and television being determined only by the film's theatrical potential.

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MICHELANGELO ANTONIONI

with

STEVE COCHRAN — ALIDA VALLI — BETSY BLAIR

TUNISI TOP SECRET, UNA RAGAZZA PER L'ESTATE

directed by

BRUNO PAOLINELLI

with

ELSA MARTINELLI

GIORGIA MOLL

CHELO ALONSO

(A Girl for the Summer)

directed by

EDOUARD MOLINARO

with

PASCAL PETIT

MICHEL AUCLAIR

MICHELINIE PRESLE

Foreign Sales: Bellini Film
Via Savaria, 37
Rome

Foreign Sales: Mondex Films
44, Champs Elysees
Paris

CLAUDE CHABROL'S

LES GODELUREAUX

(Aveva l'amore facile)

with

Jean Claude Brialy and Bernadette Lafont

Foreign sales: MONDEX FILMS — Paris

Foreign Films In U. S. Market

Country Of Origin	Number Films	Estimated Gross U.S. Film Rentals
Britain	116	\$16,644,190
Italy	96	\$12,000,000
France	78	\$18,508,000
Mexico	106	\$2,000,000
Japan	218	\$1,160,480
Germany	81	\$62,180
Sweden	9	\$477,168
India	2	\$200,000
Russia	59	\$175,000
Greece	53	\$167,000
Norway	1	\$50,000
Denmark	4	\$32,000
Israel	1	\$9,900
Total	824	\$39,626,486

(Films tabulated were released in the U.S. by 92 independent and seven major distributors.)

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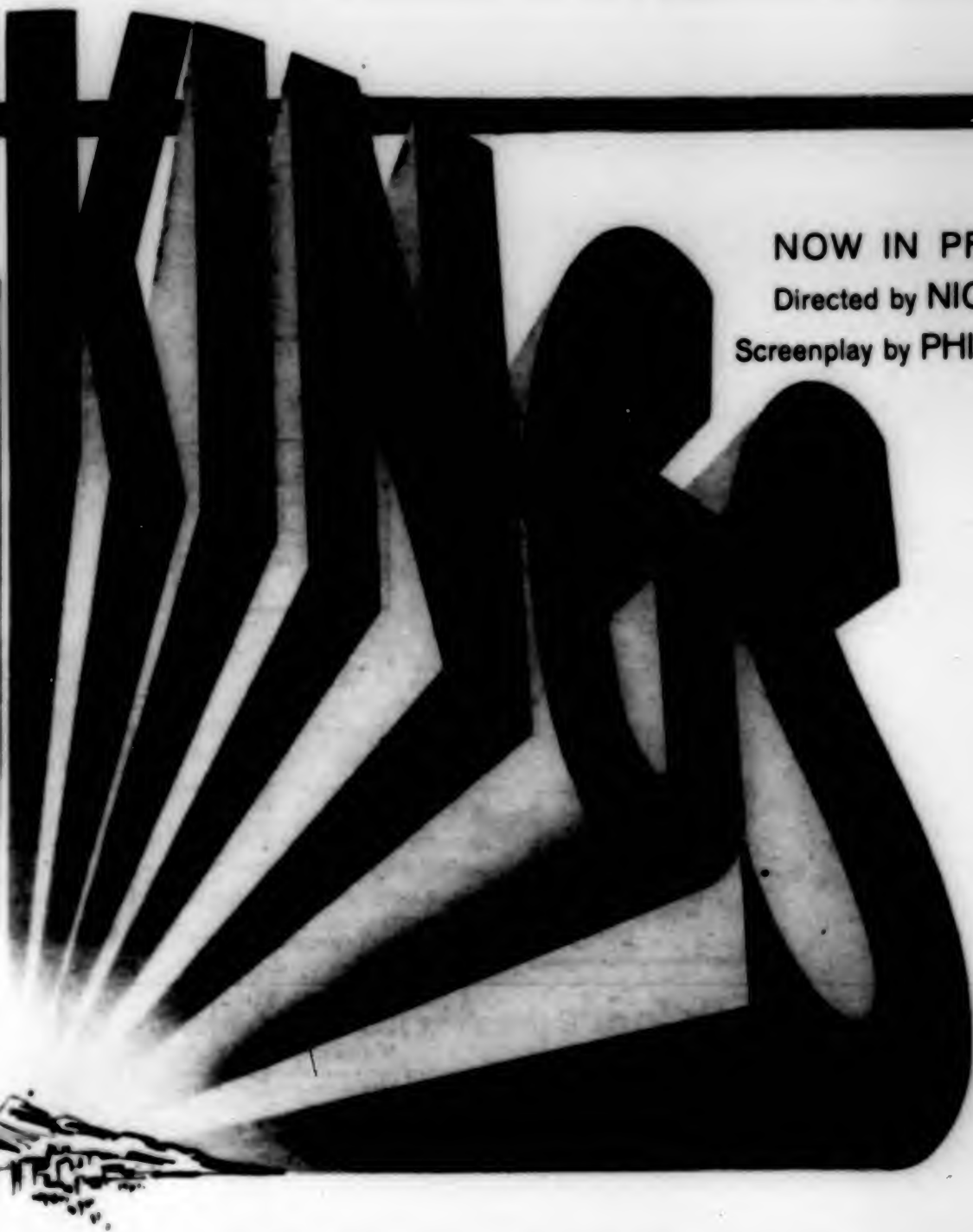
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COMMON MARKET STATISTICS



German-American Film Balance

By HAZEL GULD

Frankfurt.

Future of American motion pictures in West Germany appears to be a fairly bright one, even with the problems of the Common Market. The German demands that American exhibitors take German films into the U.S. and reduce the number of their imports into Germany, and of the east-present threat of taxation, says Motion Picture Export Assn. chief in Germany, Lutz Hochstetter.

"Anybody who expects to forecast the future has to look at the past. Fundamentally over the past five years or so we seem to have carved out a fairly permanent share of the German market—and we can expect just about the same share to continue," Hochstetter said here.

"With about 6,000 theatres in West Germany, including Berlin, we have a little less than 30% of the actual situation because we don't get into the villages as much, but we have about 30% of the revenues. The figure has risen to as high as 32.6% and declined to as low as 28%, but roughly we're on a plateau—a favorable one," he cited. "There is nothing I can see that leads me to believe it will be greatly different in the near future."

Regarding the menace of the Common Market, when it has been initiated German theatres would play more pictures of the member countries like France and Italy and give less playing time to American product. Hochstetter commented that the U.S. has several measures of protection—"We have the GATT Agreement which really commits the German government not to involve any restrictions unless they use the established escape clause of the disaster" or attempt to justify protection for an infant industry, and their film industry would certainly

no longer be considered that, and they could claim 'catastrophe' only if they were threatened by a flood of imports," Hochstetter said.

"That doesn't mean that there are not continuing efforts on the part of some protectionists to curb our position. But in general I feel the philosophy of the Bonn government isn't to subscribe to petty devices."

"I feel that while we have to be alert against any moves to trim our position, nonetheless we can be reasonably confident that we can thwart any such moves."

German producers during 1959 have added pressure, seeking that American member companies of MPEA take a guaranteed number of German films into the U.S. at a guaranteed price, but Hochstetter added, "Pressure continues from the government and from the film industry. It is understandable that our success in the German market (with grosses last year of about \$25 million) as against the German grosses in America (under half a million dollars) would make them feel that they should put a little more weight on the other side of the scale."

"But the first thing that relieved the pressure was Metro's purchase of two films," he said. (The pics are "Der Schindlerjunge" for which Metro reportedly paid half a million dollars for rights and the last Mario Lanza picture, "For the First Time" for which Metro is alleged to have paid \$600,000.)

"Perhaps the impatience on the part of the Germans has been partly due to a misconception that I feel needs continuing correction," Hochstetter added. "First, some of the Germans felt that our companies controlled theatre circuits in the States, and all they had to do was snap their fingers and a German picture would get general distribu-

tion. Some had a feeling that lingering war hatreds were behind our refusal to help out with German films, instead of a belief that some of the German films were not up to international standards. And third, some of the Germans did not realize the costs involved in taking a film to the U.S. To prepare a film for general release in the States with from 150 to 200 copies at \$300 a copy for black and white, and \$700 a print for color, plus exploitation, distribution expenses, freight, insurance, the total investment would be a minimum of \$150,000 to exploit a German film—which is the entire budget of many a German movie."

"I have often been asked why German pictures don't succeed in the States, and while it would be presumptuous for me to say, I have been told several points. Our companies are unanimous in agreement that the technical aspects of German film-making are among the best in the world—so one explanation would be that the scripts are not of interest to the Americans. Some of the German 'hit' films appear to be made for the villages and not for the world."

"Also, I don't think there are not enough angry young men in Germany, at least not writing story material for films," Hochstetter stated. "However, German pictures are getting better and if the future of American films is going to remain the same, the future of German films is bright. This of course is just a personal opinion."

The German government has sounded out MPEA regarding the attitude the group would have toward placing an age limit on an import of films, with 20 months suggested as the maximum. There would be two exceptions, for "classified" films which have gotten a seal as being outstanding, and second, for those older films already in the country.

Meeting The Quota—Not The Girl

Frankfurt.

You can force the people to do a lot of things in the Communist-controlled countries—but you can't make 'em go to the movies.

Despite lots of propaganda slanted to the theme that "East German movies are better than ever," the film attendance has been taking a steady downward tumble as the folks in the Commie lands get increasingly fed up with the themes—anti-Yank, boy-meets-machine, boy raises production and girl falls in love with his quotas.

Official statistics released by the East German government show that in 1957, there were 315,000,000 visitors to the film houses, with 2,300,000 shows playing, and in 1958 there were more features shown, a total of about 2,400,000, but the number of visitors dropped to 273,000,000.

Average number of visitors to each show also dipped from 137 to 113.

Every inhabitant of East Germany went to the flicks an average of 19 times in 1957, and only 16 times the following year.

One reason given for the drop-off in business is that prices of food and commodities have increased in the Soviet-controlled country, and the people had fewer extra pennies to spend on entertainment.

But probably a more exact reason is that the people are tired of the heavy Soviet hammer beating its theme into their heads.

The East Germans have just brought out a propaganda hook to lure back the stay-aways. It's called "DOR, 390 Questions, 390 Answers."

"Do films with Gisa Löffelbrügge also play in the DDR?" (Deutsche

name for East Germany). The answer is, "Of course, the best films from all over the world play here," with an added explanation that of course the finest films for the local folk are those made by the government-run DEFA.

The DEFA is operating under its own seven-year plan, which according to the brochure, includes "films of every kind: comedies, musical, historical, biographical pictures and dramatic movies that tell the story of the German workers."

In October, 1958, though, there were two of the typical DEFA films playing, with countless copies showing throughout the land.

"Erich Kubak" is the story of a little crane operator who works desperately in spite of the efforts of an unscrupulous engineer to cut production. (Kubak's lady colleagues speak with a West German accent, another political cut.) Kubak is eventually forced to resign, but the highest party members discover his good deeds and honor him.

"Weisses Blut" (White Blood) is another new film, about a young major in the West German army who went to the U.S.A. to find out about the "clean atomic bomb" and contracted cancer of the blood. It shows him back in Germany, with his wife, suddenly collapsing. At first the doctors try to prevent word of the cause of his illness from leaking out—but eventually it's revealed that he's dying because of his contact with the American atomic bomb. The love of his faithful wife is a big feature of the film (photos of her are sold in the lobby for 30 pfennig, she's East German star Christine Lauer). His death is not in vain, because the people are informed about the terrors of the atomic bomb.

Timid Still, Germans Export Little

¶ Relatively Few Risk 'International' Appeal Films

¶ Few Stars, Skyrocketing Wages But Now Frozen

¶ Industry Based on Provincial Audience

By HANS HOEHN

Berlin.

One cannot be pleased with the German post-war film. Even the not so fastidious cannot go beyond 10 or, at best, 15 when they are asked to name the most memorable features this country has turned out within the past 15 years. The tendency remains to refer invidiously to the golden era of the 1920s when "masterpieces" were turned out. Even in the 1930s despite the blight of Hitler, German filmmaking was at a higher average standard.

One of the main reasons why bulk of German product has remained inferior relates to a fear of tackling new problems. Functionally exhausted and cautious, German showmen mostly think in terms of home consumption, typical escapism fare often of the most old-fashioned type.

Of course, one must grant German filmists this excuse. Problem films or films with a "daring message" were banished from here during the first postwar years. In those years before the currency reform, when the average German still felt the postwar misery, a filmman not seldom heard "Go away with your problem films! We have enough problems!"

The situation has slightly changed within the past two or three years. There is now an occasional film with "courageous" subject matter. There are now also more films which deal with this country's unholy (Nazi) past. Kurt Hoffmann's "Wunderkinder" ("Aren't We Wonderful," which cynically made fun of Hitler's followers and "reformed" Germans alike, suddenly lured the masses. Another example was "Roses For the Prosecutor," a film with a sharp satirical accent on the Nazi time and postwar period, which also became sort of a must-see item with local patrons. Same goes for such hard-hitting war films as "The Bridge." Half a dozen years ago, such films would have totally flopped.

Technically and storywise, the German feature has considerably improved but real big artistic hits, in an international sense, are still absent. Most of the more than 100 Teutonic features turned out in 1959 were either outright artistic flops or in the too see-and-forget category.

Who's to blame? One puts the blame on the other. Many fault the writers, but they slap the producer. Producer, in turn, says he's cramped by timid distributors.

A director put it this way: "We

have no leisure any longer. Everything must go fast, fast, fast. The result is often a careless film."

Arno Haake, boss of the new (and powerful again) UFA, was recently put the question why German film product hasn't been planning as in Hollywood. He cited four handicapping facts: (1) Lack of qualified authors, (2) lack of suitable artists, (3) lack of studio space and (4) lack of audiences. He said that, in particular, there are not sufficient writers and artists in Germany to meet the increasing demand of the three big entertainment media, the film, the theatre and television.

Money, of course, plays a key role. With very few truly big stars, the salaries of the few go to impossible heights. (That's why the leading domestic producers have finally set up a salary limit—not more than 100,000 D-Marks per role—some weeks ago).

Yet money is not the big thing. After all, there were several multi-million Deutsche Marks pix in 1959. Typically enough, "unusually expensive" films belong to the qualitatively worst releases. But producers say: "We must bring something that television is still not able to." That means films in color, with big scenery, etc.

That the German film trade has

few names which mean something abroad is certainly another considerable flaw. Within the country, Ruth Leuwert is the biggest of her sex, O. W. Fischer the Number One in the male category. Miss Leuwert lures 'em despite poor reviews. Cord Juergens, now regarded as an "international star," is probably more popular abroad than within his homeland.

Good Growers

Heinz Ruchmann and Swiss-born Liselotte Pulver take care of sure grosses too, to a lesser degree also Hardy Krueger, Freddy Quinn, Lilli Palmer, Nadja Tiller and Caterina Valente, but that's about it.

A number of stars, such as Maria Schell and most notably Romy Schneider have slipped very much from former popularity. Among newcomers, Johanna von Krosigk has achieved some place of her own. Conny Froboese and Sabine Sinjen and particularly Heidi Brühl, latter the fastest rising young (18) star, may be worth mentioning too. Peter Krauss, Germany's 21-year-old answer to Elvis Presley, seems to be on the decline.

What goes for German screen-players, goes for the domestic directors. Very few could become prominent outside the country.

Helmut Käutner, who's already filmed in Hollywood, easily tops this list. Next in prominence are Kurt ("Aren't We Wonderful") Hoffmann, possibly country's most talented creator, and Wolfgang Staudte, creator of "Roses For the Prosecutor." Robert Siodmak, of course, has a good name, but he's more regarded as an American than a German. These "half Americans" also include Frank Wisbar ("Inferno") and Victor Vicas.

A handicap, generally regarded as such, is the fact that the German distributer are too influential, not identical as in the States with the big producers. Doubtless, this factor is responsible for the low artistic quality of German pix too. Most distributers, of course, stick to the "safety-first" angle. They say they don't want their films to be big-city audiences but for provincial districts. Latter bring in more money. There's truth to that. The Germans' share in playdates (around 30% and more) does mainly originate from the Teutonic picture's popularity outside the big cities and their grosses in second-run houses. The German critics, of course, put the question: Is that routine the right weapon to combat the invasions of tv and foreign competition?

GERMAN TRADE ORGANIZATIONS

Berlin.

Verband der Filmverleiher e.v. Distributors' association of Germany, of which Americans distributing films in Germany are members, as well as native distributors.

Verband Deutscher Filmproduzenten e.v. Assn. of German film producers.

Zentralverband der Deutschen Filmtheater e.v. (ZDF) Central association of German exhibitors.

Verband Berliner Filmtheater e.v. Berlin film exhibitors, which deals with special problems peculiar to that divided city, such as subsidizing theatre tickets for East Germans who attend West Berlin cinemas.

Export Union der Deutschen Filmindustrie Export body for German film industry, working for all the producers in publicizing their films and helping them arrange exports to other countries.

Verband der Filmtechnischen Betriebe e.v. Association for film techniques, dealing with synchronization, copies, printing problems of the industry.

Freiwillige Selbstkontrolle der Filmwirtschaft (FSK) This is the voluntary self-censorship board of the German film industry, comparable to the Hollywood Production Code. It censors all the films, German and foreign.

Deutsches Institut fuer Filmkunde—DIFF Institute gathering information and statistics for the film industry in Germany. An excellent apparatus. Germans often point out that the United States has no comparable major organization.

Spitzenorganisation der Filmwirtschaft e.v. (SPIO) Top organization of the film industry, dealing with problems which affect the industry as a whole and including representatives of all the various aligned groups.

Deutsche Union der Filmschaffenden (DFU) Union for the personnel working in the film industry.

Deutsche Gesellschaft fuer Film und Fernsehwerbung e.v. Organization which carries on research for the film and television industries.

Film-Bewertungsstelle (FBW) This is the very important Film Classification Board which can classify films as either "outstanding" or "especially outstanding," and if they receive either of these appellations they are eligible for certain tax relief.

National Exhibitors are grouped under Wirtschaftverband der Filmtheater Baden, Baden-Wuerttemberg, Bayern, Hamburg, Hesse, Niedersachsen, Nordrhein-Westfalen, Pfalz, Rheinland, Schleswig, Holstein.

WEST-VS-EAST

Only 17 Red-Side Houses Still In Private Hands

Berlin.

As to latest statistics, West Berlin has a total of 263 cinemas with 130,000 seats. That means that there are 58.5 seats per 1,000 people in E-Berlin (2,200,000 inhabitants) or about 16 people per one cinema seat.

Over in East (Soviet Sector) Berlin, we find 95 cinemas (1952-103) with 38,000 seats. This corresponds to 33 seats per 1,000 seats. E-Berlin has about 1,200,000 pop.

Only 17 East Berlin cinemas are still in private hands. All other cinemas have become state property within the years. One year back, number of privately owned houses still amounted to 38. 44 in 1958. 61 of 103 houses then in 1962. Eight cinemas have closed their doors didn't pay off within the years thereafter.

The expropriated houses have been turned over to various institu-

tions, such as Sovexport, Defa sole pic producing outfit in E-Germany, State-owned, of course, or cultural associations that are "owned by the people," while others are under trusteeship of the E-Berlin senate.

In toto, there are 1850 cinemas in E-Germany. Their seating capacity amounts to about 530,000 or 37 seats per 1,000 E-Germans. (As against W-Germany 32 seats per 1,000 people). May be added that quite a few expropriated E-German exhibitors have moved westwards within the years.

Greek Film for Berlin

"This Side of the River," Justin Wilson Productions' Greek language pic recently filmed in Greece, is scheduled to represent Greece at forthcoming Berlin Film Festival.

Mrs. Chelly Wilson, who coproduced with Nick Justin, is proxy of Greek Motion Pictures Inc. principal distrib of Greek films in the U.S.

'Valuable' Ratings Prove Just That

Berlin.

The number of feature films which rated the distinction "valuable" or "particularly valuable" by the W-German film classification board increased in 1959. While the number of "valuable" pix only amounted to 37 in 1958, it came up to 89 (32 "valuable," 37 "particularly valuable") last year. Germany's share in 1959: 12 "valuable" and four "particularly valuable" films.

These distinctions, which are to foster the good (in a sense of decency) film, mean tax relief and are therefore highly appreciated by exhibitors and distributors alike. In W-Berlin, cultural authorities have long introduced a policy as to which every film that has received such a label can be seen by people from Soviet-controlled territories, on a 1:1—one West Mark: one East Mark—basis. Usually, one West Mark corresponds to about 4.50 East Marks. That means that an East German has to pay more than 10 East Marks for a ticket that normally costs 2.50 W-Marks. But, as said, this doesn't apply to those valuable pix.

As well meant this measure is it has its negative effects too. Exhibitors, of course, now give preference to those valuable pix as latter's 1:1 advantage attracts the East Berliners and consequently, his is better. This means that features without such a distinction have it—at least very often—rather tough to sled into the important houses. In some instances, it even effects the good film since not all so-called good films are being declared—for this or that reason—valuable by the classification board.

The situation is such that a film is often running for a considerable number of weeks at a top house although the reviews were all but good. The exhibitor, however, keeps the film as long as possible as it concerns a valuable pic; the 1:1 admission ratio lures the people from the East. The case of "Grand Hotel" is a particularly striking example along this line. Pic got here extremely poor reviews but its "valuable" label helped him reach a more than 10 weeks running time at Marmorhaus, one of the top Berlin premium houses and one that's frequented by East people.

First German-Israel Coproduction

Finished, But Marketing It Something Else—During 28-Yr.-Old Producer Finds Prejudice on Both Sides

Berlin.

The first German-Israeli feature film, "Blazing Sand," has been completed. Berlin's Aero-Film (Raphael Nusbaum) produced it in conjunction with an Israeli outfit, Ran-Film. Film, a tinter (East-manculer), revolves around an adventure yarn shot entirely in Israel and Jordan. It allegedly cost 800,000 D-Marks (\$200,000) and was soundtracked in German, English and Hebrew tongues.

Nusbaum, possibly Germany's youngest (28) producer, also director and co-author of "Sand," said he founded his Aero-Film, in March 1959, to foster understanding between foreign nations, notably between Israel and Germany. He added that this goal, certainly not an easy task, could be reached best via the medium of film.

Nusbaum, who's Jewish, holds both a German and Israel passport. A son of a prominent banking family, he was born in Berlin and lived during the war in Palestine. After the war, he went to the U.S., where (1952-1956) he studied cinematography at the N.Y.U. and So California U. With a bachelor of arts degree, he returned to Berlin in 1956, where, after a short time with Arthur Brauner's CCC, he joined John Nacchi's CBS-TV unit which, along a world-wide series, was just producing "The Berlin Story" here. After that, Nusbaum worked for UFA's to and, in 1958, got on the payroll of local Aero-Film where he held several jobs, including that of an assistant director. Came March 1959 when he set up his Aero-Film.

A remarkable fact about "Sand" is not alone that it marked the first coproduction deal between Germany and Israel but also that it was made without the backing of a distributor, a rare thing in Germany. In fact, "Sand" has still not found — by the time of this writing — a distributor. Producer said that interest in his film, such as on the part of Allied Artists and Rank, existed but, apparently nothing came out of it. To play off a film without a formal distributor is nearly impossible in Germany, which has no states rights channels as in U.S.

Nusbaum may be forced to store "Sand" for some time. He's not willing to sell it to video as then it would lose one (as to Nus-

baum) of its main assets, the color photography.

Nusbaum said that he negotiated with several German distributors but latter were more than just reluctant. Seems as though some didn't trust his venture. The subject, which Nusbaum classified as "too hot," may have been one of the barriers. The most decisive negative factor, at least in the eyes of distributors, was the complete absence of any marquee names in "Sand." Hildegard Knef (Neff), Nusbaum revealed, had been considered for the leading role but the German actress asked for 100,000 D-Marks, a salary which Nusbaum couldn't pay.

The team that shot "Sand" consisted of 15 people, including seven Germans. With the exception of Gert Guenther Hoffmann, a hardly known German actor, all native players constitute the cast. The female lead is played by 18-year-old Dallah Lawie, a half-born girl new to the screen.

"The film has cost me a lot of nerve depletion," Nusbaum admits. "There were just too many handbrakes." Cites he:

"unlucky working conditions, no distributor backing, prejudice on both sides (Israel, too),

bad weather (never since Napoleon has it been raining that much at the Red Sea". Accidents this German cameraman lost an eye during the shooting).

Lack of knowledge and discipline of the players (nearly all of them were completely new to film working and had first to be made acquainted with it).

Expose Passion Play Racket in Tickets

Oberammergau.

Officials of the Oberammergau Passion Play committee have warned American tourists and servicemen in Germany as well as localities that fake Passion Play tickets are being offered at scalpers' prices. Legitimate tickets for the fest, held once every decade, include room and board plus entry to the day-long Passion Play.

Officials already have received requests for more tickets than will be offered for the event, which is held from May 10 through September 23.

Coproduction Up to 18 in Reich

Fairly Broad Representation of 'International' Players Current in German Features

Berlin

German producers seem to find it more and more advisable to make feature films in conjunction with foreign partners or as not to carry the risk alone. Last year, number of such coproductions deals reached 18. In additional cases the name of a foreign film partner has not been revealed.

Recent examples in coproduction with Berlin's Arco-Brauner (C.V.) who did a film in collaboration with Italian studios, namely "Tiger of Eschbacher" and "Indian Tomb" with Franco's Eros and Italy's Rizzoli. "Angel On Earth" (France-Cinema) "Grand Hotel" (France's Films Studios) and "Secret Action Plan" (Chapel) with Italy's Nemo. Later via Alfa, one of Brauner's other outfits.

UFA produced "Ship of the Dead" with Mexico's Jose Kuhn. "Laborious" with Italy's Cinema and "Gone of Sedan" with France's Capa.

Kurt Ulrich's "Juno and Eddie" was the contribution of Italy's Nemo. Alfred Rittgen made his "First Girl in the East" in conjunction with Holland's Standard. "The Lion of Babylonia" was Germany's Nemo and Nemo's last working hand in hand. Real's "Beautiful Lies" represented participation of France's Regina. Later also joined forces with Germany's Nemo and Italy's Cino del Duca for "Killer Ace" involving. It's behind the Italian film "Last Days of Pompeii" had both Spanish and German co-partners. Philipp's "Cavaliers" included Argentinean partners. "Sign of Rome" was made with Italy's Glomax. "Tom Sawyer—Flow of Green Hell" was a Brazilian-German effort while "Mendocino and Monodino" was made by Berlin's Arco in collaboration with company's Rome outfit, also called Arco.

Alien Directors

Also foreign directors are more and more employed in German films. Kurt Ulrich hired Julien Duvivier to direct "Girl in Artificial Silk." Victor Vicas made "Juno and Eddie" for him, while Ladislav Vajda did "A Man Goes Through the Wall." Arco-Brauner had Luigi Comencini directing "And That On Monday Morning" plus Gera von Randwyck for "An Angel On Earth." Later also did "I Scream and Promise" for Omega.

England's J. Lee Thompson was in Munich to direct "Werscher von Braun," a deal between Fama and England's Morningstar for Columbia. Not to mention the considerable number of "former Germans" who returned from Hollywood to make films here, such as Robert Siodmak, Fritz Lang, Frank Wisbar, Gottfried Reinhardt, William Dieterle, Gerd Oswald, Werner Klingner, and those are not all.

Also the number of foreign screenplayers that appeared in German pictures increased. Debra Paget had the female lead in CCC's "Tiger of Eschbacher" and latter's sequel, "Indian Tomb." Martha Hyer had the title role in same company's CCC "Mistress of the World" which Dieterle directed. Michele Morgan took over the Garbo role in CCC's remake of "Grand Hotel." Italy's Giulietta Masina was seen in two Ulrich pictures, "Girl in Artificial Silk" and "Juno and Eddie," latter co-starring American Richard Widmark. Eddie Constantine was starred in Ulrich's "Bonnie, Here Comes Eddie" and Arco's "Bombs On Monte Carlo." Sabu, Lino Ventura and Micheline Presle also appeared in "Mistress of the World." Belinda Lee, English actress, had the title role in "Truth About Rosemarie." Michael Simon had an important part in "The Naked and the Batan." Jerome Courtland will have the lead in CCC's upcoming "Nihilism" (Part I and II). And those are certainly not all too.

That foreign artists find openings in German industry is evidenced by the fact that nearly one third of this country's top players aren't German. Lineup of Swiss nationals is—after Austria—the most substantial. Hans-Robert, Bernhard Wicki, Liselotte Pulver, Paul Hubschmid, Anne-

Marie Dorschner and Elisabeth Mueller. (Miss Dorschner and Mueller have lately disappeared from the Berlin-players list though).

Two of Germany's most active male stars are foreign too. American Peter van Eyck and Argentinean Carlos Thompson. Lilli Palmer, an ex-German, has gained much in popularity. Sweden has contributed such stars as Ulla Jacobsson and Maj-Britt Nilsson who both are in Germany's top-10 list.

One can labor this list with such names as O. W. Fischer, whose passport now reads Luxembourg, Ivan Deny who plays pretty much international roles of French-Swedish parents, Maria Ruck, and Eva Bartok, who are both Hungarian by birth, ex-husband Johannes Heesters. Dawn Adams, an American actress who films quite frequently in Germany and almost anywhere else, didn't land Christian and quite a few more.

Quite a few German screenwriters have for tax reasons gone to Switzerland, such as the couple, Walter Giller-Nadia Tiller, Caterina Valente, Hardy Krueger, Sabine Bethmann.

Sez Scripters On German Pix Poorly Paid

Frankfurt

The trouble with the German film industry isn't the actors because they do the best they can with the material provided. The difficulty is, according to director Gottfried Reinhardt, that the German writers are so poor that it's difficult to attract them to film scripting.

Writers in America are well-known individuals, but the German screenwriters receive relatively little publicity—and incredibly low pay in comparison with those in other lands.

Average fee for a script job here is 15,000 marks (under \$4,000) while a highly-paid German writer may earn from 60,000 to 100,000 marks (about \$10,000 to \$12,500). German writers tend to shy away from the film industry because of its often hectic working methods.

In Germany, however, the script is sometimes written a day ahead.

(Continued on page 85)

TV 'ABOMINABLE NOMAD' HAUNTS WEST GERMANY

By HAZEL GULD

Frankfurt

It's so quiet in the West German film houses lately that you can almost hear the attendance drop.

Latest alarming figures report 100 million fewer tickets sold last year in West Germany, and business has dropped off in the Ruhr mining area — once the theatre-going part of the land—as much as 20% since the peak year of 1956.

The dirty work behind it all, of course, is "television." And the abominable nomads, the little wood boxes, are increasing unbelievably. Current figures tab the number of German television sets at 2,700,000—about one for every 14 people in the land — and it's expected to top the four million mark by the end of 1960.

Just how television has menaced the flickers was proved in a recent interesting study made by SPIO, the top film industry organization. And in a land where "what show are you watching?" polls are rare, this is considered very significant.

SPIO studied the effect of television shows for eight weeks from May 10 until July 4 last year, in a middle-sized German city, comparing theatre attendance with television viewing, studying effect of weather on both media. During the time of the test, a popular live film was playing in three shows daily at the theatre tested.

Attendance at movies, and television viewing, both increased on the weekend. It found, Monday, Thursday and Friday were generally less important days for movie going, while Monday and Friday were also less popular for television.

Robie's 'Morgen' Hits Gold Disk Bracket

Berlin

Polydor Records here reported that Ivo Robie's "Morgen" has hit the gold disk bracket. Report says that more than 500,000 copies of this song have been sold in Germany and Europe and so many in the U.S.

Ivo Robie, of Zagreb, commanded Polydor's attention via one of his Yugoslav disks last year. A cable was sent to Zagreb and soon thereafter Robie recorded Peter Moesner's "Morgen" in Hamburg. The platter clicked immediately. Numerous German singers came along with "Morgen," too, but although they still rather unknown around here, Robie made the race. The singer lives in Zagreb where he has a band of his own.

Stars Angry At Salary Exposure

[BY CARTEL-MINDED GERMAN STUDIOS]

By HANS HOEHN

Berlin

West Germany's leading picture producers and distributors have recently decided to introduce a so-called "Gegenstop" or salary limit, according to which no German screen star is to get more than 100,000 D-Marks (\$25,000) per picture any longer. Salary curb, through an indiscretion or calculated "leak," became known to the public.

Only 10 stars are currently collecting the maximum allowed salary of 100,000 D-Marks per role. These are:

O. W. Fischer, Curt Jurgens, Hardy Krueger, Ruth Lewerth, Lilli Palmer, Liselotte Pulver, Freddy Quinn, Heinz Rühmann, Nadja Tiller and Caterina Valente.

75,000 D-Marks: Peter Alexander, O. E. Hasse

70,000 D-Marks: Hans-Joerg Felmy, Marika Rokk

65,000 D-Marks: Peter van Eyck, Carlos Thompson

60,000 D-Marks: Hans Albers, Walter Giller, Martin Held, Hannes Messemer

50,000 D-Marks: Eva Bartok, Karl-Heinz Boehm, Cornelia Froboes, Gert Frabe, Heinz Erhardt, Marianne Koch, Johanna von Koczian, Sabine Sinjen, Luise Ulrich and Sonja Ziemann.

45,000 D-Marks: Hans-Joachim Kulenkampff, Ulla Jacobsson and Rudolf Prack

40,000 D-Marks: Mario Adorf, Enald Balser, Fred Bertelmann, Paul Hubschmid, Peter Kraus and Rudolf Schock

35,000 D-Marks: Willy Birgel, Ivan Deny, Horst Frank, Marianno Hold, Johannes Heesters, Joachim Hansen, Maj-Britt Nilsson, Wolfgang Pries, Hans Söhnker and Bernhard Wicki.

All other stars not contained in this list receive a salary of 30,000 D-Marks and below, per film.

Revelation of this salary list has drawn quite a number of negative comments, mainly of course, on the part of German screen players. Some said that it was embarrassing to read in the press how much they are worth. Most have a deep dislike for any publication of their salaries.

Swiss-born Bernhard Wicki (35,000 D-Marks worth) called the form of the salary limit "infamous and mortifying." As to an interview with German paper, he said that it's simply ridiculous if a few men, whom he called "culture jobbers," have to decide whether he is to get 30,000 or 50,000 D-Marks. He has nothing against a salary limit but he's not willing to work under conditions where actors are quoted like "cattle for slaughter."

Rundown of German Directors

Berlin

Say this of today's German film directors: few have managed to become famous outside their homeland. Kurt Hoffmann, Helmut Kästner and Wolfgang Staudte, whom one may describe as the Big Three in this capacity, are somewhat famed beyond their borders. Others who have returned from Hollywood include Siodmak, Lang, Dietrich, etc.

Nearly four dozen German directors are listed by present status—their names listed in alphabetical order.

Axel von Ambesser: A man with charm and ideas. But his last pic ("Charming Arabella") lacked luck.

Franz Antel: Good routine and little imagination.

Joel von Baky: Rated one of the better German picture creators. Perhaps underestimated.

Edvard von Borisy: Oddities. Maker of old-fashioned commercial product.

Harald Braun: He was to direct the Thomas Mann film, "Buddenbrooks," last year. Illness forced him to withdraw.

Gera von Ciffra: One of the most active in the land. Half a dozen pictures a year nothing unusual for him. But all mere routine. Nothing for the critics.

Hans Deppe: Also a busy one. Creator of run-of-the-mill productions.

William Dieterle: Left Germany in 1939 and made about 70 films in Hollywood. Present local status still uncertain. His first feature after his return, "Mistress of the World," hasn't been released as yet. Next directorial job: Zuckmayer's "Mardi Gras Confession" for UFA.

Rolf Hansen: Nothing heard of him lately.

Veit Harlan: Once Germany's top personage but his "Jew Suss" is hard to live down.

Kurt Hoffmann: Country's best comedy creator. Most successful pic: "Wunderkinder" (Aren't We Wonderful). Knows how to say much with a light touch. His 1959 output wasn't too successful though.

Georg Jacoby: Oddities whose sure hand is still remarkable.

Rudolf Jacarz: Some years back still one of Germany's most promising directors. On the wane these past years. But still very much active. His last pic, "Truth About Rosemarie," turned out to be much better than generally expected.

Helmut Kästner: Country's director. Two Hollywood pics to his credit. His most successful pic, "Captain of Köpenick." His 1959 pic didn't come off so well, 1959 was by no means his best year. His latest open "Glass of Water" is awaited.

Werner Klingner: Deserves an okay classification. His features are nothing much for export but still adequate for the local market.

Wolfgang Liebeneiner: Rather busy. A director slightly beyond the domestic average.

Fritz Lang: His silent and early sound pictures are unforgotten. But his "Tiger of Eschbacher" and sequel, "Indian Tomb" are called some of the most unfortunate German post-war productions by local critics. Still they grossed well, also outside the country. Lang will continue filming here.

Fred Marischka: Creator of typical German escapist fare. Last pic: "All-Heideberg." Student France. A very sunny day.

Georg Marischka: "Slave Caravan" and "Peter Voss, Hero Of the Day" his last pic. German escapist fare.

Paul Martin: His fame in German musicals which, however, don't rate any foreign attention.

Paul May: Creator of the commercially successful "38 15" series. Is a good director if supplied with good material.

Hans Quest: Former actor, has been remarkably active last year. His pic are strictly for home consumption.

Harold Philipp: To the surprise of many, he made one of the most impressive German war pic: "Penalty Battalion 999." Latter contributes much to prestige for German filmmaking. A very remarkable directorial job.

Arthur Maria Rabenalt: Once one of the better known German picture directors. Strictly average now.

Gera von Randwyck: Ex-Hungarian (like Ciffra, Martin, Bolvary, etc.) and, doubtless, the most gifted of his countrymen who film here. Not too successful last year. A victim of inadequate material.

Gottfried Reinhardt: "Grand Hotel" and "Farewell From the Clouds," both CCC productions, were his 1959 efforts. He still wasn't able to convince the critics. His best directorial activity continues in 1960.

Wolfgang Schleif: A busy man. Made nearly half a dozen of six last year. Creator of the commercially successful Freddy Quinn films.

Robert Siodmak: Made a couple of attention-getting German postwar pic ("The Rat" "The Night When the Devil Came"); but his 1959 film, "Dorothea Ampermann," was a solid disappointment. His last open, "The School Mate," is eagerly awaited.

Wolfgang Staudte: Along with Kästner and Hoffmann Germany's best director. His 1959 film, "Roses For the Prosecutor," was one of country's best pic. Staudte's films always reveal a remarkable portion of wit and imagination.

R. A. Stenard: He knows to lead moppet players to remarkable performances. Otherwise, not much of an attention-getting film director.

Rudolf Schündler: Also kept busy with escapist fare. Nothing for the press.

Rolf Thiele: The ambitious type of picture director. Always tries to achieve something different. He has a fine sense for satire (see "The Girl Rosemarie") but rather frequently goes overboard (see "Laborious"). Last mentioned pic was a terrible flop.

Georg Tremler: One of the better talented German film makers. His 1959 UFA pic, "Ship of the Dead," wasn't very impressive, in fact rather dull though.

Fritz Ungert: This picture director turned out one of the finest teenage musicals in 1959: "If Conny and Peter."

Paul Verhoeven: His "Judge of the Young" is generally classified as a good film. Verhoeven, who dedicates himself quite a bit to video, may easily be classified as an above-average German director.

Ladislav Vajda: One cannot perhaps dub this former Hungarian (who lives in Spain) a "German director" but his name should find mention here as he directed one of the most charming and imaginative German comedies last year: "A Man Goes Through the Wall." It brought him the Ernst Lubitsch Prize of Berlin's Filmjournalists.

Victor Vicas: Vicas is a Russian-born American living in Paris; cannot be called a German director either but he too directed a German film last year: "Juno and Eddie," unfortunately a disappointing effort.

Alfred Wellhausen: One of Germany's most able film directors. Outcome of his pic not always very positive but his directorial talents are hardly disputed.

Bernhard Wicki: "The Bridge" was his initial feature film. It brought him prizes galore. A nearly sensational debut. Will dedicate his future career mostly to directing.

Frank Wisbar: Shows a predilection for war themes with a "message" and is quite successful in this respect. His Stalingrad pic, "Inferno," was one of the better remembered German pic of '59.

Franz Werth: "Heroes" was his second directorial job after his numerous vidpic successes. Then came a disappointing pic ("Men in the Net") but, no doubt, he too is a promising director.

Alfred Vabner: Maker of pic that revolve around teenagers. Nothing more than an average man in his field.

Eugen York: Was, some years ago, one of Germany's better ("Mortuary") film makers. A far cry from what he used to be. His 1959 film, "The Girl With the Cat Eyes," was mediocre.

(PS. This lineup of German picture creators is not complete, of course, but the most prominent and most active ones have found mention.)

Fresh Story Slants: German Urgency

By ERICH MUELLER

(General Manager of Columbia Films for West Germany)

Frankfurt.

The question is constantly and more often being asked whether there is a film crisis in Germany. The query at this time can be answered with a "No," by laying the accent on the words "at this time." Certainly it is unarguable that there is a serious awareness of the possibility of a crisis. For a better understanding, this is a curt sketch of the situation in the market.

In the year 1957 for the first time a falloff in theater attendance (in West Germany) of 2% was indicated by the theaters' net income. In the year 1958 the attendance dropped 6% over 1957. In fact, the dropoff of visitors was just about equalled by raising ticket prices and by a further sinking of the entertainment taxes.

Admissions fell off in 1959 by more than 20%. In certain areas—especially in the Ruhr—the attendance falloff was even larger. It is no secret that in the year 1959 for the first time a noticeable income decrease occurs. For the year 1960 let us make no prophecies. It is true that the first months have not brought especially good business.

What accounts for this situation? Television? Motorization? Other distractions like sports and concerts? Or are the films themselves guilty that a tendency decreases? I would say—all contribute.

Germans no more "go to the movies," but to only to certain ones, selectively has set in. The fault must be with the films when theater attendance is bad.

Middle quality movement is provided on the television screen. There are in Germany 3,000,000 television sets. That means there are around ten million who watch TV. For a high percentage, television is yet a curiosity. Connected with this fact, the attendance drop-off in the theatres is especially noticeable in the period from Monday to Thursday.

Films and video have the same function, namely to entertain, to inform and possibly also to educate. Then are the outstanding mass media of our time. Their outward positions are definitely different. The film industry works on a wholly private basis. The film is the product of single independent working individuals or organizations, separate from state and political influence. The film industry belongs to business loaded with risks. The features demand high investments. The success or failure of a highly capitalized film depends entirely on an undeterminable factor, the weakening public taste.

Television on the other hand is financed through payments by set owners. That the income is assured here can be worked out rationally and on economical basis. Positions of the two media differ mainly on tax matters. Television is considered an entity with open rights, even when it performs a wholly business function as with commercials, and it is free from entrance, luxury or entertainment tax. The film industry in toto, its technical, production, distribution and theatre costs, pays head tax, entrance tax, amusement and entertainment tax. It is clear that here is the important different point in the comparison of the competition.

The final significance of television can be estimated in about three years. After this time there will be a certain normalization.

West Berlin's Busy Production

By HANS ROEHN

Berlin.

Germany's big distributing companies headquarter in Munich, Hamburg or Frankfurt but the country's production activity centers more on Berlin. Munich may have its Bavaria and Divina, Hamburg its Real and Goettingen its Filmfabrik, all very busy producing outfits, but (West) Berlin has its CCC (Arthur Brauner) and Kurt Ulrich and latter rate as the most active units in the land. Arthur Brauner turned out—via his CCC and Alfa—more than 20 features last year. Ulrich was runner-up with at least 10 features in 1959. And there is also here the new UFA and so are Arca and Melodie and these companies' 1959 output amounted, in toto, to at least 15 films. In all, West Berlin has a dozen film producing companies.

Here's the lineup of production studios:

AERO-FILM

Raphael Nussbaum, 28, set up this outfit in March, 1959. First feature was "Blazing Sand," an Eastmancolor adventure yarn which producer-director Nussbaum calls "the first coproduction between West Germany and Israel." Aero's future still uncertain but Nussbaum says he has several projects on his mind.

ALFA-FILM

Arthur Brauner, the powerful CCC boss, founded Alfa two years ago. While his CCC dedicates itself to the so-called big films, Alfa takes care of the smaller ones. Outfits 1959 included such pix as "The Day When the Rain Came," a juve delinquency yarn directed by Gerd Oswald, "La Paloma," "Secret Action Mark Chapel" and "Diary of a Woman's Doctor." Company continues being busy and has, among others, a Fritz Lang venture ("Unter Ausschuss der Öffentlichkeit") on its agenda.

ARCA

Started with the release of imports in 1951 and began making pix of its own in 1955. For a number of years, Arca held a fine position within the W-German film industry. Its pix, although mostly of mediocre calibre collected quite a bit of coin, chiefly via such box successes as "Liane—the Girl From the Jungle." Worth mentioning also the fact that Arca has studios (two stages) of its own and also set up daughter companies outside the Reich—Rome and Zurich. But then came the downbeat with a number of commercial flops and, to top them all, the big mischief with its big-screen Eddie Constantine alone was pretty expensive remake of "Bombs On Monte Carlo" last year. Film, a coproduction with the French Vex, had to be interrupted because of an accident of pix's female star, Marion Michael. Then came the walkout of the French producer which made the mess temporary insolvent. Complete. Film was completed but its cost climbed up to 3.5 million D-Marks. Company is in a lousy position and may not recover. Its studios, incidentally, are used by tv units at present.

BEROLINA

The original Berolina-Film was founded in 1948 by Kurt Schulz and Kurt Ulrich. Was for a number of postwar years, one of the most active and commercially successful pix producing outfits in the land. Then in June 1957, Schulz (44) died suddenly. His death split the company. Kurt Ulrich went on his own and named his company Kurt Ulrich-Produktion. Erika Schulz, widow of Schulz, continued under the Berolina banner. Outfit is operating on a relatively small basis. Two pix last year—"The Blue Night-Butterfly," a Zarah Leander starrer, and "The Merry War of Captain Pedro," latter starring Carlos Thompson.

CCC (CENTRAL CINEMA)

The strongest and most important independent producer in West Germany's film industry. Company's studios (seven stages) belong to the biggest and most modern in Europe. CCC was founded in 1946 and moved into its studios, a former poison gas factory, 10 years (Feb. 1956) ago. Within the years, 147 films have been shot (by March 1960) here: 83 own and 64 guest productions. That Berlin regained much of its former prestige and reputation of a film town is mainly thanks to Brauner who has received here a popularity normally only due to filmstars. Brauner deserves many superlatives. He is the most active producer in the Reich, he's also the busiest with regard to coproductions with foreign partners, he's also maker of the most expensive (his "Mistress of the World," two-part Eastmancolor adventure spectacle, holds with a budget of 5,000,000 D-Marks the record of Germany's most expensive postwar venture) German pix, and it's also Brauner who's most interested in hiring foreign stars and directors. Brauner is also an unusual film topper inasmuch as his CCC is practically a one-man enterprise. His indefatigable working power has already become a legend here. His upcoming productions include such big-scale efforts as "Nibelungen" (part I and II), "Soldier Schwejk" and "The 1,000 Eyes of Dr. Mabuse." In addition to several "smaller" pix, that's in say films without expensive stars. It all looks as though more than 20 Brauner films will be turned out also this year.

CINELUX

A smaller company which produced two feature pix last year—"Shots At Dawn" and "You'll Cry About Me Tomorrow," both nothing special. As per its trademark, company dedicates itself to production, dubbing and distribution.

DELOS-FILM

This firm, headed by Bernhard Schmidt, was set up in 1953 and turned out several features within its first years of operation. The last feature dates back three years now. Company, which calls itself now Delno-Werbefilm, has become a manufacturer of advertisement pix and spots for tv. Feature pix projects exist.

EICHBERG

Its trade emblem still appears in the local trade press but this company seems to be more dead than alive. (The old Richard Eichberg died a few years ago.)

FRITZ GENSCHOW

Fritz Genschow has become known as city's most prominent "children's uncle," notably via his "Uncle Tobias" radio series. A number of years back, he still produced children's pix and several of his full-length fairy-tales rated recognition. The introduction of the so-called

Youth Protection Law (Oct. 1957), which excludes kids below 6 from going to the cinema (even if escorted by adults) in this country, made him lose bulk of his former audience. That's why he gave up (at least temporarily) the film biz and turned over to stage productions of children's programs.

PETER GOLDBAUM

Goldbaum has become rather active. After "Heroes" (1958), which he coproduced with H. R. Sokal for Bavaria release, he made, in conjunction with CCC and Sokal, "And That On Monday Morning" (after Priestley's "Mr. Kettle and Mrs. Moon") last year. Pic was entered at the 1959 Berlin film festival. Then he produced "I Swear and Confess" which Giza von Radanyi directed. Goldbaum also works on the scripts of his pix. His next pic is "Gustav Adolf's Page" which Rolf Hansen will direct with Liselotte Pulver, in the lead. Other works are in the prepping.

HD-FILM

HD-Film, headed by pic director Hans Deppe, an oldtimer in the German film industry, was set up in Berlin in 1932 and produced strictly for home consumption. Company still exists but no feature film production last year. However, Hans Deppe directed a number of pix for other German and Austrian companies. In fact, he's one of the busiest German pic directors: 19 films within five years speak an eloquent language.

INTER WEST

Wenzel Luederke, head of Inter West, may be acclaimed as one of the most multi-sided filmites in town. Besides running a producing company, he's also the boss of Berliner Synchron, one of the most important (second biggest) dubbing companies in the Reich. Also dedicates himself quite a bit to television such as the purchase and dubbing of U. S. vidpix. Had in mind to produce two features last year but both were postponed. Lineup of forthcoming productions includes "The Girl L.I." "Night Shift" and "Gentleman From Bonn." A Horst Buchholz feature is on his 1961 agenda. Buchholz, incidentally, has been starred in three earlier Inter West pix: "Die Halbstarken" (American title: Teenage Wolf Pack), "Terminus Love" and "Wet Asphalt." Buchholz, one of Teutonia's teenage idols, first under contract with Luederke but latter has priority rights on him. Luederke is particularly interested in giving newcomers a chance. Each of the three Buchholz starrers saw a completely new face—Karin Baal, Barbara Frey and Maria Perschy! In the female lead Luederke is one of those producers who believe in new talents.

KURT ULRICH

After Brauner Germany's most active producer, Ulrich, often described as "The man with a good nose" in the domestic film biz, has been extremely successful with escapist fare for several years. Last year, he tried it for the first time with more fastidious subjects. His first respective venture—"Jens and Erdine"—dipped but the next ones such as "Rome For the Prosecutor" and "Man Goes Through Wall" come off remarkably well. Same goes for "Judge of the Young." Ulrich intends to continue this way, dedicating himself to both pix with mass appeal and more classy products.

Like Brauner, Ulrich is interested in hiring foreign stars and directors and making coproductions with international partners. Last year, he had such names as Giulietta Masina and Richard Basehart on his payroll and utilized such directors as Julien Duvivier, Ladislao Vajda and Victor Vicas. Giulietta Masina, incidentally, meant a little disappointment. Her two Ulrich pix ("Jens and Erdine" and "Girl in Artificial Silk") didn't appeal so much to the Germans. Doubtful whether this outstanding Italian actress will be seen in a third Ulrich movie. However, Eddie Constantine, who was starred in Ulrich's "Hoppola, Now Comes Eddie," may return to the producer. Constantine is affiliated with Sidney Box. Ulrich's ambitious project, a remake of "Three Penny Opera," has been postponed.

MELODIE

Melodie-Film, headed by Peter Schaeffers and Aldo von Pinelli, is another prominent producer in town. Founded in 1952, this unit makes an average of four films per year, nearly all of musical calibre. "If Conny and Peter," starring teenage idols and record stars Conny Froboese (16) and Peter Kraus (21), was one of the nicest German musicals last year. Company is particularly successful with Freddy (country's most successful postwar disk) pix. The initial Freddy (Quinn) film, "Freddy, the Guitar and the Sea," was picked by domestic exhibitors as the commercially best film of the 1958-59 season. "Freddy Under Foreign Stars" also emerged as a stout grosser. Company's third Freddy feature is "Freddy's Melody of the Night." Singer is costarred here with 18-year old Heidi Brühl, fastest rising young pop songstress in Germany. May be added that Freddy has collected five Golden Disks to date—no German singer can compete with him in this respect. Schaeffers, incidentally, son of local cabaret pioneer Willy Schaeffers, is intensively connected with the music biz. Owns the Musik-Edition Europaten Peter Schaeffers which runs here Edition Broadway, Edition Fortuna, Heibling-Produktion, Edition Kessner, Edition Tonleiter and such publishing firms as Edition Corso, Edition Tannmelodie in addition to his own Peter Schaeffers Musikverlag. Schaeffers is an extremely successful man in his music field too.

UFA

UFA plays again in a powerful role in the German film biz. Dozen of houses are in company's possession. Has own studios (seven stages) which (like Brauner's) are often rented to guest companies. Besides releasing (also foreign pix) and financing productions of other companies, it's now also pretty active in the production field. Last year's output came up to half a dozen of films of which three were made in conjunction with foreign units. Remarkably enough, it hasn't been too successful with pix of its own as yet. In fact, most were on the mediocre side. Crits and the more fastidious patrons still wait for a real UFA hit.

ULTRA

Ultra, headed by Alfred Vohrer and Joseph Wolf, became chiefly known via its dubbing setup in the huge Mosaik Labs here. As to its production activity, company specializes in teenage exploitation pix: "Dirty Angel" (1958), "Crime After School" (1959) and "One Doesn't Cry At 17" (this year) were the effects along this line. Alfred Vohrer directed all of them.

German Scripters

Continued from page 84

of the shooting, so the stars don't really know how the pic will turn out until the final day. The producer, the director and the star all tend to make changes in the script as the shooting goes along.

While Maria Schell insisted on dying in her picture, "Liebe," the producer, Arthur Brauner wanted her to live. Comedian Heinz Rühmann often works on his own scripts at night, then announces on the day of shooting that he has polished and made changes in the lines.

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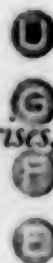
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complicated was advanced in unequal parts to Paramount against western hemisphere distrib rights, Rank for United Kingdom, Pathe for France and Belgium, and Maleson's Magic Picta, distributing in the rest of the world.

Dilemma is not new for Ray since his "Butler Victory" was a center of controversy at the Venice Fest in 1968 before the entry was draped with the French tricolor.

SPAIN: SAINTED MATINEE IDOLS

Spanish-Language Film Market

	Population (Thousands)	No. of Theaters	No. of Seats
Costa Rica	979	106	50,500
Cuba	8,643	837	370,000
Dominican Rep.	2,608	68	32,000
Guatemala	3,349	81	47,000
Haiti	3,350	18	7,100
Honduras	1,711	42	28,000
Mexico	30,538	2,400	1,600,000
Nicaragua	1,283	69	33,273
Panama	934	57	30,825
San Salvador	2,268	37	42,921
Paraguay	2,263	170	71,750
Peru	19,407	2,308	1,300,000
Bolivia	3,235	82	45,000
Chile	4,941	399	314,000
Colombia	13,227	560	250,000
Ecuador	3,777	150	60,000
El Salvador	9,787	234	300,000
Paraguay	1,801	24	17,000
Uruguay	2,615	211	117,000
Venezuela	6,038	496	345,000
Philippine Isles	22,285	650	400,000
TOTAL	172,444	15,288	9,283,100

Source: National del Repertorio. Statistics are based on 1957 figures. Current estimates are from 5% to 6% higher.

Common Market—With Whom?

By DAVID JATO

(Secretary General of Unispespa)

Madrid.

The almost unanimous impression here is that sooner, rather than later, Spain will have to enter the European Common Market. This viewpoint, widely held by the men in the street and shared by government authorities in the field of economic affairs, confronts the Spanish film industry with a series of reticent doubts.

In view of the special ingredients characteristic of motion pictures, it would be an error to amalgamate this particular industry within a framework of standards that might be valid for a common coal or steel market.

Assuming Spain does enter the common market, would our film industry gain or lose by European integration? The increased practical advantages seem evident, but such a step would not be compatible with the traditional good relations our film industry enjoys with those of the Spanish-speaking nations.

Well before the European market was first mentioned, our film industry made overtures to Mexico and Argentina for a common film market that banned frontiers for our films and screen artists.

Regardless of measures adopted in a larger political sphere, Spanish motion picture producers today lack to the Hispano-American countries as the only common market that offers sound possibilities. That market is our primary concern and explains the extensive effort that went into the recent organization of Spanish Film Weeks in Argentina, Uruguay, Chile and Mexico. It also explains the sense of urgency here to reach an inseparable guild with the film industries of Mexico and Argentina before European economic integration overtakes us.

At the present time, we have two coproduction agreements awaiting final approval—one with Mexico and the other with Argentina—which will create a common film industry identity.

Pacts governing the exchange of film product with these countries have been functioning for several years with better overall results than those we have achieved from accords with European countries.

Spain is the only country in Europe to provide appreciable screen time for Mexican and Argentine product. And if Spain can be sold to enjoy a favorable film market in any part of the world—not for two or three films but for film exports in considerable number—that market is Hispano-America.

These links have developed naturally and spontaneously during recent years. If they were to be weakened by what appears to be an inevitable evolution toward European economic integration, it would prove to be illogical and economically unsound for the Spanish film industry.

Mex Producers' Peso

Mexico City.

According to data provided by Raul de Anda, president of the Mexican Assn. of Film Producers, filmmakers receive slightly less than 25c of each Mexican dollar of boxoffice admissions. From this gross they pay out approximately 60c for maintenance of the official distributorships, thus shrinking income to about 19c.

The rest of the dollar is divided by fiscal taxation and exhibitor take, with this coming respectively to 22 and 53c.

Portugal Makes A Few But U.S. Films Dominate

Lisbon.

Portugal with 8,000,000 population, about 2,500,000 in Lisbon, has 414 film houses, 92 of them in Lisbon. Some 12 rate as first-run, for which general admission is about 70c (three unrelaxed daily). A fine run is five to six weeks with eight weeks a top NR. A film can take about \$10,000.

Portuguese themselves make from four to six features a year and 35 to 50 shorts. There are about 15 producers and two studios. Local product gets film aid by taxes on all films shown.

No foreign film can be dubbed into Portuguese as protection to local product. Such films are exported only to colonies or Brazil which has the same lingo.

However, a Portuguese release can earn back its cost of about \$25,000 to \$40,000 on local showings. They are quite popular.

Yank features, over 200, make up the bulk of the market here followed by at least 50 French ones. 10 British and then occasional Italian, Swedish, Russian, Indian, Japanese releases. Yanks operate from Paris via local franchise dealers and take out all their cash. Pictures of other nations are bought outright.

There is a government-sponsored opera, and a government-supported theatre, plus five privately managed legions in Lisbon. Contemporary plays are mounted as well as classics. Visiting French companies are common as French is a current lingo though English is growing.

There is a single government, but independently run, video web which gives 20 hours a week with commercials. However the number of sets are of small importance as far as competition to other show biz—as yet.

RELIGIOSO NOTE PROMISES EXPORT

By HANK WERBA

Madrid.

Film production in Spain displays some new directions and improved quality, though there is a persistence of format. This is the land of the unsophisticated little comedy, the mild adventure yarn, the moment of truth in the bullring. But the essential reality of 1959 was the tightness of production coin. Official interference remains maximum, by the standards of other countries. Spaniards must worry, too, that so little revenues may be counted up from export.

The religious biopic "Molokai" (Father Damian Story) provided clear evidence there is a mighty market at home and growing distrib gain abroad for a film that tells a dramatic religious story. "Molokai" ran 15 weeks of Gran Via first run with untended official Catholic support. Pushed in the parishes throughout Spain it is garnering a producer's net that reportedly could go to \$500,000 from a record 100 prints now out.

Ahead, "Molokai" was given a state send-off at the Vatican with the Pope's blessings and was picked up by Rizzoli's Ciner distrib banner for second slotting behind "Dolce Vita" on release list for exhibitors.

Holy Biopic

Stimulus to Spanish producers was almost immediate. Religioso biopics now in preparation include film versions of Father Claret (founder of Catholic order which bears his name), Santa Teresa of Avila, San Juan Bosco (patron saint of the film industry) and Pray Juniper, one of the first settlers in California.

Another pace-setter is "Ama Rosa" (Farewell My Son) of producer Fernando Viscaino. "Ama Rosa" was read by millions and is a radio serial. On the stage in Madrid last year, it drew capacity for weeks at the big vaudeville house Calderon where it left legit tradition in the dust with three performances daily and four on Sundays.

Viscaino sold a third interest to producer Jesus Sais and a third to leading distrib Cifesa and pocketed a profit before cameras started rolling on film version. Rushed to completion for the busy Easter Sunday premieres (top business after strict Lent), "Ama Rosa" jumped off in 33 provincial capital cities for what the industry expects will be small box-office with extra long first-runs in Madrid and Barcelona. A cycle of soap opera film product is looked for as "Ama Rosa" piles up lofty gross returns.

Two other features were precedent-making—"El Lazarillo de Tormes" (Hazzamuffin of Tormes) and "La fiel infanteria" (Loyal Infantry). In each case no expense was spared to give the film its full measure of screen values.

Artier Candidate

"Lazarillo" is one of the very few art house contenders to come out of Spain in recent years. The bitter-sweet adventures of a homed servant boy in XVIII century Spain are closely drawn from one of Spain's great literary classics. Director Cesar Ardanuy and cameraman Manuel Benquerena used the tale effectively while back-

(Continued on page 94)

Yank Distribs HQ in Barcelona, Far From Officialdom of Madrid

Barcelona.

Madrid's Rare Blow

Producers sometimes are to be sympathized with. Take Samuel Bronston, who noted that Madrid hadn't had a burlesque in 30 years.

That is, not until he had a temple constructed for his production of "King of Kings." Then came a big wind that blew his edifice to bits.

Why are American distributor companies in Spain headquartered in Barcelona when Madrid is the national and film capital? Anomaly is upsetting some European topers and some of the sales managers themselves. Remaining Yank reps don't see the anomaly at all and find status quo plausible.

Pro-Barcelona arguments underscore port facilities that make for economy shipping and a tradition-tested in-and-out smoothness of all distrib footage and adpub bulk through customs.

More valid is the claim that Barcelona and the Catalan region account for one-third of all Spanish boxoffice compared to Madrid's city and province's 18% share of the market. Logically, the manager should stay close to densest area of returns.

Major obstacles to a shift, aside from tendency of Yank limiters to hole in forever in one site, are personnel and real estate. U.S. majors staffed with vet personnel, too Catalan to resettle in Castile. Even if they weren't, companies would face a considerable relocation bite. Prospect of re-staffing in Madrid with non-Catalan paralyzes most managers from making the realistic transfer. Company and personal real estate, now providing low-cost sumptuousness, would represent a very costly capital investment in a reheadquartering move.

Counter-argument is that government bureaucracy in Madrid plays a vital role in film commerce and managers must be on hand for day-to-day public-trade relations and crisis action. It's argued that the 400-odd miles separating Barcelona desks from the cinema capital isolates U.S. companies from the rest of the film industry and strengthens a "they don't belong" psychology which has its center in Madrid.

One Yank rep says he averages 30 Barcelona-Madrid plane hops annually at great expense and loss of time to cope with government and company problems in Madrid.

Many 'Registered' In Mexico While Tiny Bloc Works

Mexico City.

Mexico has more than 1,000 film actors, counting from bit players to stunt men to stars. There are more than 80 directors. While 70 production units are registered, not all are active. Important cameramen come to 15. Total of script writers and adapters is unknown. In latter grouping less than a dozen work steadily.

However, despite the statistics, actually Mexican film-making is in hands of a tight group numbering no more than 150 to 200. Take the case of directors. Many just never have an opportunity under production restrictions today and were no better off when production exceeded 100 films annually. A favored few turn out an average of four or five pictures a year, others have to content themselves with one or two a year. And this still leaves a surplus of 25 directors or so who find work infrequently.

With Mexican production slumping to around the 60 pictures a year, assignments for directors will be cut further.

The same applies for stars. Top group wearily hits a down, and then there are a score or two of supporting players. The hundreds of other names are those who have to fight for the leftovers.

Six or seven cameramen hog the major work.

TV Only Mild As Spanish Heavy; Sets Still Few

Madrid.

There is no television antenna skyline in Madrid or Spain to give film showmen the ethereal shakes. In its fourth year of existence, the home medium is limited to the Madrid-Barcelona axis and the bisecting perpendicular Leon-Valencia link and affects less than half the Spanish population.

When televised, soccer matches (especially the international encounters), bullfights and special events (Eisenhower visit) and unusually attractive culture (Barcelona opera, song fests, etc.) can draw a million or more viewers to the 125,000 receivers already installed and affect boxoffice in the entertainment industry.

On the whole, Spain's film industry does not now feel menaced by television operations. The potential threat of extensive video expansion via bars, cafes, clubs and parish organizations has not taken effect and the pioneer TV fans seem to have lost interest.

The broad level of video entertainment is low and dull. Whereas the public can still go on the town to a Gran Via or Diagonal showcase in Madrid and Barcelona for the tariff-controlled top of 35 cents or to a double-feature nabe for half that amount.

Government-supervised network is growing and relay structures to incorporate the rich Bilbao-San Sebastian area is under way. But even with the new channels functioning, the total number of receivers will not exceed 200,000.

EXEMPT FROM CENSORS: SCREEN ADS & TELEPIX

Manila.

Film advertising and use of features on television do not come within the authority of the Board of Review for Motion Pictures, under a ruling by the Philippine Justice Dept., which denied application of the 15-member group for controls in these fields.

Board, dominated by the Catholic Matrons, censors all films, usually reviewing in panels of three. Depiction of immorality and overthrow of governments by force are on the "most objected to" list. Also censurable are excessive brutality, violence and gunplay as well as ruthlessness of officials.

Spanish Film Exhibition

	TOTAL	HARD TOPS	OPEN AIR	COMMER. CIAL	NON-COMMER. CIAL
Provincial Capitals	1,228	1,009	219	1,118	113
Cities with pop of 10,000 or more	1,435	1,026	409	1,406	29
Towns between 10,000 and 5,000	1,115	846	269	1,079	36
Less than 5,000	3,144	2,748	396	2,859	285
Totals	6,922	5,629	1,293	6,459	463
Percentages	100	81.3	18.7	93.3	6.7

Censor Is Your Collaborator Behind Coproductions in Spain

File censorship is a theme that rarely enters print here but in a favorite topic of conversation in film circles where Spain's thought-control setup is invariably denounced.

Perhaps the basic reason for widespread censor unpopularity is that there are many of them around but no one to guide them, or to make them. A somewhat frequently heard is that in the absence of specific taboo officially appointed censors are nothing but busybodies determined above all to protect their jobs and therefore disinclined to risk approval that might bring down the wrath of high-placed bureaucrats on his head.

The censor is a civil servant functioning within the ministry of information's Directorate General of Cinema and his primary duty is to safeguard political, religious and moral principles. Each script is read by three anonymous censors. In some instances even before the producer obtains an application to the Directorate General for a shooting permit.

Although the number of scripts shelved after censor rejection is not known, Spanish producers, distributors and screenwriters insist the script approval covers much terrain. Writer-director Luis Berlanga, who won film festival honors with "Welcome Mr. Marshall" and "Café de Progreso" is only one example. He has been refused clearance for three scripts in the past two years with resulting enforced idleness during that period.

Censors will often approve a script if the producer or screenwriter agrees to accept recommended modifications. This common practice is known here as the "voluntary collaboration" between writer and censor.

In a second phase, the finished print goes back to censors for final changes and screening. Berlanga's last film two years ago, "Miracle of the Holy Blood," was mutilated in this stage into something he publicly refused to recognize as his own. Among the many final print changes, "Life Around Us" suffered 21 cuts, "Glas of Whiskey" lost a key sequence and "Shoulders to the Door" a mild love scene.

Final Print Probe

What puts producers, distributors and exhibitors in that despite script censorship and final print pruning, Directorate General censors still tag most, not with an "adults only" classification.

A new wrinkle this year is economic censorship for those films that contain right down the line but contain an unmistakable flavor of neo-realism or restless social protest. Case in point is Marco Ferreri's "Los Chicos" (Teenagers)—with a "B" classification disqualifying film from any form of state and film circles say it mounted "B" or "2A" (with eligibility for a better subsidy and obligatory exhib screening) and some critics panned "Chicos" as Spanish entry at Cannes film fest.

Even after a film has been fully approved, it can still run into stormy weather from other ministers. Nieves Conde's "The Tenant" was banned by the minister of housing after release in the provinces on the ground film posed malicious fun at the housing situation.

Nieves Conde finally succumbed after a year of financial hardship and shot a new ending for ministerial clearance.

Box on Export

El Hombre de la Isla (Man of the Island), selected late last year by the film industry to represent Spain in Hollywood's Oscar contest for best foreign film, was banned for export by the minister of information. Ban was later lifted, but Oscar deadline had by then come and gone. Reported reason was that projection of a Spanish poverty-stricken locale on foreign screens would lower national prestige.

Censor handling of foreign film imports is a chapter in itself. Three from Colombia—"They Came to Cordoba," "Anatomy of Murder" and "Pal Joey"—were rejected during current season. So were some like "It's a Wonderful Life" and a group from 20th-Fox, including "Blue

Destiny," "Compulsion," "Peyton Place," "Love Is a Many-Splendored Thing," "Sun Also Rises," and "Seven Year Itch." Listing is only a partial one.

A certain amount of chopping takes place on most Hollywood imports either to remove cuts or substitute dialogue in the dubbed release. Vank distributes welcome adjustments since the alternative is no-less prohibition. With Hollywood trending toward adult film themes, an increased number of censor casualties is to be expected.

On the other hand, film industry here is heartened by the unexpected designation of a "new wave" pic, "Los Golfes" (Young Delinquents) as Spain entry at the forthcoming Cannes film fest. And some progress is reported by a government-appointed commission studying censor remedies in all fields. Film delegate on this commission is reported sponsoring proposals for a censor code with the backing of Spanish film-makers.

Scarecats Rule, So Spain's Films Bore Foreigners

Madrid.

Film censorship is an ever-recurring theme in Spanish motion pictures. Not only does it affect the importation of American and foreign screen-fare, but it also very directly relates to the success of local film features at home and abroad.

One of Spain's prominent directors recently told VARIETY that the failure of Spanish features to attract popular support from the native population or at least to edge into the outside Spanish-language market could be explained in many ways, but that 20% of the explanation could be laid at the censor's doorstep.

A more recent expression of the same problem appeared in a feature article by Alvarez Alonso-Castillo last month in this country's leading newspaper "ABC." After citing numerous examples of successful American films that have dared to expose fundamental Vank social and moral issues, to illustrate his point that a country afraid to image the questions of the day must be in very good health, the author refers to contrary practice here.

"For almost 30 years," he writes, "we have been complacently wallowing in our past virtues. From Juana la Loca to the couple without overlooking folklore, the discovery of America and the memory of Manolete, Spanish films for the most part have succeeded in presenting Spain with the tragic resemblance to Cecil B. DeMille's paper-mache Egypt. A handful of films have branched off the path, tried in the same way a thousand times before, but it seems such films have had more success abroad than at home."

"If we don't hide the seamy side of life," Castillo concludes, "we will go on to create something of value and virtue. We stand in need of films that show dichotomous, brutal and cowardly Spaniards; this will be our best proof that everything is going well in Spain."

The director and writer are not isolated examples of reflected criticism now being directed against film censorship. It might appear so from the fact that the subject is rarely mentioned in print, but—remember—an unfavorable article on film censorship as administered has to pass the press censor who administers it.

Saints Dig B.O.

Continued from page 33

grounding one of the most photographic films ever produced here. Success of "Lazarillo" at home and its selection as Spanish entry at the upcoming Berlin Film Festival should spur more serious film-makers to take a long second look at the host of neglected Spanish literary classics of past centuries.

"Local Infantry" is notable for several reasons as the first to base Civil War battle action on a strong note of national reconciliation as the conflict film of the year with a budget of 12,000,000 pesetas (\$200,000) and because it features the most polarizing special effect battle sequences ever filmed locally.

The historical romantic drama "Where to Alfonso XII" broke all Madrid first-run records in 1959 during 59 combined holdover weeks at two theaters. The sequel, "Alfonso XII and Maria Cristina" is considered a powerful contender in the Easter Sunday marathon of top product and cannot fail to keep the royalty love cycle alive.

Spanish producers Proenza, Estrella and Atencio successfully set their feet with such early civilization epics as "Last Days of Pompeii" (U.A. distributing in the U.S.A.) and "Legions of Cleopatra" bought by 20th-Fox for the world low Europe and Japan. Continued film spectacle coproduction with Italy is assured with such readily-traveling "Colonus of Rhodes" Proenza again and "Fall of Jerusalem" (Pera) and the number will grow before the season dies.

Neo-Realists

Recent and promising trend is the surge of belated Spanish neo-realism with such low-budgeters as Carlos Saura's "Los Golfes" (Young Delinquents) and Marco Ferreri's "Los Chicos" (Teenagers).

Despite official frowning on strong social film fare, "Los Golfes" was picked by the industry to represent Spain at Cannes. Designation is expected to open producers eyes to the unexplored wealth of possible talent among the new generation of writers, directors, performers and technicians—some of whom have grown old knocking at film portals. A third "new wave" pic junched off early this month, "El Chicherito" (Midget Arts) and others are already in the blueprint stage.

Metro's pending investment in Spanish film production is another significant twist in the local scene. Now choosing with Metro's guaranteed coin is the Cervantes-Gonzalez-Saura film production "Heart in His Mouth" Saura de Heredia is directing in Barcelona with Pedro Amendarez and Conchita Velazquez. Metro is also underwriting peseta budget for Juan Bardem's Unimel Films production "Bullfight at Five" which Bardem is about to direct from his own screenplay.

Standout among the staple items was the Scita Muntiel song-and-dance "Carmen of Granada" A Catholic Film Commission low "B" rating reduced her customary endowment on Spanish popularities, but singing star's popularity and added cleavage in export version will bring him the same top foreign currency conversions registered for "Ultimo Cuple" and "La Violeta." Spain's highest-paid actress is also featured in the Easter Sunday film parade with her very recently-completed "My Last Tango."

Song pic are still winners in the local market. There were seven produced last year and three more in recent months. Most promising after "My Last Tango" is "Carnations," vehicle for popular songstress Lilian de Celis. Musical producer Benito Perojo, in addition to "Last Tango" is launching child prodigy Mariol in "Streak of Light," a highly-touted melange of song and tears that director Luis Lucia is now winding.

Spanish Import and Dubbing Tax

	U.S.A.	U.K.	Germany	Italy	France
1. Black & White (normal process)	650,000.	275,000	210,000	250,000	215,000
2. Black & White (special process)		325,000	210,000	250,000	250,000
3. Color (normal process)	750,000	360,000	240,000	300,000	300,000
4. Color (special process)	1,000,000	500,000	260,000	320,000	350,000

Spain's B.O. Leaders—1959

TITLE	NATION-ALITY	DAYS IN FIRST RUN
"Donde van Alfonso XII"	Spain	399
"This Is Cinema"	U.S.A.	380
"The Giant" (W.B.)	U.S.A.	126
"Vertigo" (Par)	U.S.A.	126
"Orpheus Negro"	France	118
"Carmen of Granada"	Spain	112
"Maloka" (Father Damian Story)	Spain	105
"Oklahoma" (Magna)—continuing	U.S.A.	100
"North By Northwest" (Metro)	U.S.A.	91
"The Big Country" (U.A.)	U.S.A.	82
"Mon Oncle"	France	82
"Soul's Destiny"	U.S.A.	56
"Teacher's Pet" (Par)	U.S.A.	56
"Felipe Berblay"	U.S.A.	50
"Luna de verano" (Summer Moon)	U.S.A.	50
"Fortunata"	U.S.A.	49
"Orders to Kill"	Mexico	40
"Meet Me in Las Vegas" (Metro)	U.S.A.	40
"Tom Thumb" (Metro)	U.S.A.	40
"The King and I" (20th-Fox)	Austria	72
"Separate Tables" (U.A.)	U.S.A.	70
"Man Without a Star" (U)	Italy-Spain	69
"Sube y Baja" (Up and Down)	Spain	60
"House of the August Moon" (Metro)	Italy	60
"There's No Business Like"	England	57

Spain: Gear Dear and Scarce

Could Rival Italy If Facilities and Trained Craftsmen Equally Available

By HANK WERRA

Madrid.

Year-round production activity of Hollywood companies in Spain during 1959 thanks to accumulation of blocked pesetas available for filming, buoyed hopes here last year that Madrid was becoming a or the European mecca for American producers.

As the 1960 post-Easter open season for exterior filming gets under way, it is evident Hollywood pilgrims are not flocking to Spain's cinema capital—at least not this year. Only one project, "King of Kings," seems definitely set to roll this month (or next) and the Sam Bronston biblical is a delayed hold over from 1959.

Optimism in film circles here see the situation as a short-term let-down, probably engendered by the West Coast film strike. They cite June camera start of Charles Schneer's "Mysterious Island" for Columbia and such heavy-weight-budgeted projects as Ted Richmond's "Charlemagne," Yul Brynner's "Gladiators" and the Herb Kline-Robert Haggan biblical "Barabas," scheduled to start preparing this year for filming in 1961. "So where's the slump?" they ask.

Film observers taking a dim view think Spain's difficult economics and bureaucratic matters may be involved. In support they point to a very recent, detailed comparative study of Vank film costs in Italy and Spain. Study concludes mathematically that cost difference between the two nations has narrowed down to a relatively insignificant 7% as compared to the common contention Spain budgets are 25% lower.

Apparently, producers can rent extra cameras, lights, generators, etc., by the day as needed. In Spain, it must all be imported—often at great expense by air charter—and kept on rental right through filming to guarantee availability.

Italy's Advantages

Study also reveals that Italy provides key technicians from lighting cameramen on down. This does not seem to be the case in Spain, where producers bring in staffers from U.S., England or Europe; adding outsize salaries, travel and living allowances to budget cost.

The minimum 7% cost difference is giving Italy the nod since that country offers the appreciable advantages of a stable movie colony reservoir of English-speaking feature and bit actors and of greater importance, modern film studios fully equipped.

The Spanish film industry has been acutely aware of equipment shortages, though hamstrung in the face of hard currency obstacles. Spain is now liberalizing foreign trade, encouraging outside capital investment and improving its foreign currency position. While basic industries come first, there are signs Spain will act to hype film equipment imports and modernize studios.

Hollywood hesitancy, however, is thought also to be sparked by suspicion that government cooperation

is not what it used to be. Especially, after the "Spartacus" incident.

Bryna-Universal moved a large blue-ribbon second unit to Spain last fall for large-scale "Spartacus" battlefield sequences, on the assurance 4,000 Spanish troops would be available as Roman Legion extras. After months of costly preparation, troops were refused for reasons alien to the "Spartacus" operation. U.S. ambassador's personal intervention saved the day but Universal-Bryna toppers returned home still shaken by their Kafka brush with last-minute government reversal on top priority commitments.

"Spartacus" incident and reported ministerial ruling that Spanish troops would henceforth be used only in films for the greater glory of Spain's colors, institutions and traditions, was a cold shower for Hollywood at a time when Greece and Yugoslavia were offering armies and aid to American film producers.

Recent events, however, indicate a considerable improvement. Month-long survey by ex-Gladiator producer Paul Rabin and production manager Lee Katz earlier this year ended according to reliable sources, with a hearty recommendation to set "Gladiators" in Spain. Significantly enough, production requirements call for use of 3,500 Spanish troops.

Producer Sam Bronston and director Nicholas Ray asked for and have been assigned 400 cavalry troops for "King of Kings" leaving later this year. Army's camel corps officers are also lending a hand.

There seems to be little doubt that the welcome mat is still out for Hollywood producers. If anything, the area of cooperation is due to expand. That is how the wind is blowing in Spain—toward a deeper entente with the U.S.A. in all fields. For Vank film-makers, it means more intense cooperation, soft-pedaling of red tape and continued cordial hospitality.

Mexico Gets Cinema; To Play Outside Capital

Mexico City, April 12.

Cinema finally will be presented in Mexico. But it will not be in this capital city but in Ciudad Satellite, in the adjacent state of Mexico, or about 40 minutes from the center of the city. Money men in operation include Luis G. Aguilar and Miguel Aleman Sr.

Before planning the investment, Aguilar and Aleman talked over the matter with the verge of this city, Ernesto P. Uruchurtu, since Mexico City has been solid so far against any film bonfire hikes for any reason whatsoever. Investors did not want to have any "friction" with city administration. Uruchurtu said that as far as he was concerned he had no objections as long as tickets are not sold in Mexico City. He did make concession of permitting a branch office for theatre here.

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Hollywood 'Spoils' Mexican Ingenues

American Films Have Used Many Though Few Of Del Rio, Lupe Velez Acceptance

By EMIL ZUBRYN

Mexico City

Mexico's motion picture industry feels anything but brotherly love for "his brudas" in Hollywood when this powerful competitor hunts down Mexico's most promising stellar material on top players.

In recent times such Mexican breakers with talent as Pina Pellicer, Elsa Cardenas, Norma Alcandia, dancer Cordelia Valdes, have been used by Hollywood in pictures made outside Mexico in the film genre. A number of others act stellar supporting roles in pictures made in Mexico.

Marina Camacho is another of the more talented new generation players who has done some work for Hollywood, and Maria Mijares who retired from screen to marry but who contemplates return to films now that she needs freedom again is likely to get a Hollywood bid.

Alicia del Lago, with strong Indian features, has been approached for the role of Malinche, the mistress of Cortez, when John Huston gets around to doing "Montezuma."

Most of the featured players have simultaneously studied English. Some of them already have experience in dubbing work for American TV series. All have a yen for genuine gold. If they hit the jackpot that can make far more than the \$1,000 and \$2,000 that is their per picture lot in Mexico.

Not all make the grade, of course, and the most consistent worker in American productions, Elsa Cardenas, green-eyed, light skinned beauty, is a little tired of being uniformly cast as an Indian maid in westerns. She wants an opportunity that will give her a chance to show off her dramatic skill.

Ana Luisa Peluffo, who has gone far in Mexico over since the day five or six years back, when she got

a start by getting down to bare facts in a wandering Mexican version of an East Lynn theme, has progressed considerably as an actress and is casting eyes toward Hollywood. Silvia Pinal, touted as a best bet for Hollywood build up, somehow has not made the grade.

And there are the easy on the eyes gals such as the Velasquez sisters, Tere and Lorena, who would like to make Hollywood. Ditto Christian Martell, an ex-Mexi Universe, and so on. But so far there have been few nibbles.

It is not easy to effect the Hollywood transition. And, as a matter of fact, outside of Lupe Velez (who committed suicide) and Dolores del Rio there has been no world film personality from Mexico for many decades. Only present day exception being Mario Moreno "Cantinflas" whose hit in "Around the World in 80 Days" got him the followup role in "Pope" and, as he said here last week, "I like making movies for Hollywood and will do another after 'Pope' is concluded."

Katy Jurado is a steady worker in Hollywood but her personality does not lend itself for the big buildup. Then Ariadne Welter, Maria Elena Marquez and others have made the jump from Hollywood—again in the roles of Indian ladies.

Hollywood continues to keep an eye on, and waves a contract under the noses of Mexican female talent that might have the makings for international buildup. Though it has not worked out, practice is still being followed. And Mexican producers beef that Hollywood gives the "girls" delusions of grandeur on return to Mexico.

Some male stars have also tried Hollywood, notably Pedro Armendariz.

Tito Guizar, who began his career in the U.S., went into de-

cline as a film personality although he has done well in night club, theatrical and other engagements. Arturo de Cordova also missed full Hollywood success.

Ricardo Montalban is about the only steady male worker from Mexico, apart from Victor Manuel Mendez, who is a consistent supporting player. His philosophy is expressed in that "I don't think credits have any importance. It's worse to have billing above others and a poor role. The public gives you credit when you turn in a good performance and the actor's job is to do his best work without tiffing about billing."

3d Mex Film Fest Mulls Top Prize

Mexico City

A top award for the festival picture of the year again is considered as a possibility for the Third Mexican World Review of Film Festival next November. Ever since the inception of the Review idea here, elements organizing the event as well as official film agencies have held that Mexico should have a right to single out the outstanding pic of the year and give it a super grand prize, with all the accompanying window dressing.

This idea, naturally, has been fought by the older established European festivals. The first year and last year Mexico sidestepped the grand prize issue adroitly. But now organizers again want to sound out opinion of European officials to work together in creating a top film annual award.

It is claimed that Italy has agreed in principle to participate in the Mexican fest this year, and that objections might not be as strenuous as in past years to the grand prize award. France apparently is the major stand-off.

Mexican film leaders believe that a top award here will not diminish lustre of any European event. As a matter of fact they claim it could contribute towards greater competition in these based on merit instead of publicity bal-lyho.

Union Demands on Mexican Location

Mexico City

Hollywood production units coming to Mexico to shoot pictures have to comply with following regulations imposed by the Union of Film Production Workers—

(1) If units bring along their own technical personnel, they must pay daily wages to displaced Mexican personnel, with norm being scales fixed for the last Hollywood film made in Mexico.

(2) If Hollywood producer does not take along American technicians, he contracts Mexican personnel, paying at a minimum, salaries received in film made before his.

(3) Apart from this, foreign producer must pay social security and other fringe benefits paid by Mexican producers to union members.

(4) If Mexican players are contracted, minimum fee for a stellar role is \$1,000 dollars per week, with same fringe benefits as for technicians. If Mexican players are not used, scales commensurate with displaced personnel have to be floated by Hollywood producer, including fringe benefits.

(5) The Directors' Section of the Union get a displacement fee, and generally Hollywood unit contracts a Mexican as co-director.

(6) The Screenwriters and Adapters Section receives fee for registry of script, as well as fringe benefit payments.

(7) The Composers and Musicians sections also receive fringe benefits. On occasion, however, union elements are used to wax music here.

U.S. Has Most Entries in Spain's Religious, Humanistic Film Fete

Madrid

America has entered more product than any of the 12 countries represented at the Fifth International Week of Religious and Humanistic Films to be inaugurated Easter Sunday in Valladolid. U.S. entries include "On the Beach" (UA), "Last Angry Man" (Columbia), "Left Hand of God" (20th) and one more still to be named.

Competing for the Golden Standard, the Golden Grain and the City of Valladolid Special Award are France, Germany, Italy, Mexico and Spain with two each and Argentina, Austria, Belgium, England, Portugal and Sweden with one apiece.

U. S. rep on the Valladolid re-

ligious film jury, N. Y. Daily News correspondent Ralph Forte, will sit with Rato critic Gadda Conti, German industry delegate in Spain Herr Petersen, French film editor Gilbert Salachas and four Spaniards prominent in Catholic film circles—"Ya" film writer Carlos Fernandez Cuena, Pascual Cebalada, Rev. Felix de Landaburo and Rev. Carlos Staehlin.

April 17-24 film fete will unspool three entries a day and dedicate morning hours to the First Int'l Catholic Film Conversations. Valladolid proceedings are expected to draw high-level Spanish ecclesiastics, several Spanish ministers and ranking film authorities as well as church and film industry delegations from most of the countries represented.



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SOMETHING REMARKABLE IN DENMARK

Film Industry in Tiny Kingdom Plenty Alive
Sentimental Sequels Annually Big B.O.

By VICTOR SKAARUP

Copenhagen. In Denmark (as also in Norway) there is a strong trend, not commonly noted of filmmakers in other lands, namely, a pronounced fondness for light humorous features which are "sequels" in the sense of the same players, setting and director repeating, about once a year. The trend was first remarked about 10 years ago but has been more noticeable recently.

Asa started it when producer Henning Karmark bought the rights to film the tremendously popular author Morten Korch's whole output. Korch, since deceased, wrote at least one novel each year of his long active life. His books were generally panned by the critics, but he had a huge following among that portion of the public which liked sweet, idyllic stories about love and life on farms and country estates.

Almost each year Aase O'Fredericks directs a filmatisation of one of these Korch-novels—in color, with popular songs and with plenty of beautiful Danish countryside. These releases, which usually premiere shortly before Christmas, are always sure of big box office, not only in the sticks, but also in "sophisticated" Copenhagen and the secondary cities.

Growing Larger

Asa also has another popular series—with Lau Lauritzen as producer and Alice O'Fredericks again directing. This is the "Father of Four" series, built over a well-known comic strip, running daily in "Berlingske Tidende." It's star is a small boy, Ole Neumann, known by every Dane as "Lille Per." When this series started eight years ago, these four children of a retuned widower were quite small, but now they have grown up to an age, where the similarity to the comic strip's original figures is fading, but the Father-of-four films are still so popular, that at least two more pictures are coming.

Stars Foreign Secretary's Wife

While the two Asa-series seem to have a ready-made public in Denmark and Norway each year, there are two other series, which have been shown in many other countries, too. One is made after another well-known Danish comic strip, running in "Dagens Nyheder." Its name is "Porten og Lillemor," telling about a poet and his pretty wife and their daily troubles and joys. The young wife's role is being played by Helle Virkner, married to the Danish Foreign Secretary, Jens Otto Krag.

Nordisk Film Kompagni is just now finishing the second in this prospective series. The first one has been shown with some success in Germany and Holland. Erik Balling directs and writes the scripts, with the comic strip's author and cartoonist, Jørgen Mogensen, supplying gags.

Dansk Svensk Film's series, "Soldier Buddies," with Henrik Sandberg as producer, is turning out its third—"Soldatbrøderster på vagt." Soldier buddies on watch. This is being made in color. These films are filled with gags, songs, guest-artists in the second film American box stars, Brian Geta and Oscar Pettiford, played some numbers. Third in series will partly be shot in Gasa, where Danish soldiers are stationed in the UN corps.

These Danish comedies about the lighter side of soldier life have been sold over most of Europe—and now they are getting American dubbed dialog in France and will

be shown in the U.S.A., too. Sven Methling is directing this series.

Henrik Sandberg is also this year producing a film about a Danish ship "Sorte Sara," which escaped from the Germans during the war under unusual and exciting circumstances.

Five Damnable Years

There are more other films about the Danish resistance during the German occupation coming up this season. Just after the liberation in 1945 two Danish films were being made about the war years—but since that time there has been a lull in pictures about that painful period—until last season Johan Jacobsen of Flamingo Films, made a very unusual and interesting picture, "En fremmed banker på" (A Stranger Knocked), directed by his wife, Annelise Hornmand, and with an original manuscript by Finn Methling, about a girl, who meets the man, that had her husband killed during the occupation. This film, with only two roles, was named the best Danish film of 1959 by the Danish film critics.

Film had a very strong erotic scene, but also on its own artistic merits it was a success in several European countries. This year Johan Jacobsen also produced a war film with his wife directing and Finn Methling writing, "Fribødens Pris" (The Price of Freedom) deals with youth and love amidst fighting the Germans from the underground. Ghita Nørby won great acclaim for her playing in this film—and at the same time she had the greatest hit of her young life in the English play "A taste of honey," on the stage of Alie-Sørensen.

Producer Preben Philipsen of Rialto Films is one of the most internationally minded Danish filmmakers. He has made several Danish features, but is now concentrating on making German-language films, the made films in German in Palladium Studios, Copenhagen, with stars like Heino Rohmann, and after scripts by the late British thriller king Edgar Wallace.

He is also making a film about the "five damnable years," at the Danes called the period of the German occupation. Philipsen's film is called "The Last Winter" (Dansk sidste vinter), and Edwin Timmerth is directing this story about life in a small village, where the inhabitants suddenly are confronted with taking a stand respecting war problems. Preben Philipsen is making this film both in Danish and English. Tony Britton will play the leading part in the English version. Preben Philipsen will be making more films direct for the German and the English market—with foreign actors and directors, but in Danish studios. He has used the big Palladium-studios the last few years, but after the death of their owner, Sven Nielsen, they will now be used for Danish productions mostly, they being taken over by another member of the famous old Danish film dynasty, Tage Nielsen who also is the owner of the big building, which houses World Cinema in the winter and Cirkus Schumann in the summer. Tage Nielsen will work in collaboration with Nordisk Film Kompagni with an eye on the foreign market.

Nordisk Film Kompagni has just premed its big and for here very costly production of "Tro, haab og Trolddom" (Faith, hope and Magic) at Paladesteatret. This film was directed by Erik Balling and written by William Heinesen and deals with the colorful life on the Faroe

Islands. Among the many well-known names in this film is Denmark's Grand Old Lady of legit. Bodil Ipsen, who herself has the license in operate Nygade Teatret, where she specializes in films of real artistic merit.

Saga Film, whose founder and president, John Olsen, died a few months ago, will be making folky comedies and Dirch Passer—farers like hitherto—under the leadership of John Olsen's son, Flemming Olsen, who also is manager of the big Saga Bio. Saga Films' Danish version of "Charley's Aunt" with Dirch Passer was one of last year's biggest box hits in Scandinavia.

Newest film producing company here is Laterna Film, founded by Mogens Skot Hansen, well known in Hollywood from his years there as the U.N. representative.

Mogens Skot Hansen, who also has been a big assistance for the American companies, which are making pictures in Scandinavia and Germany, produced as his first Danish film the unusual story about "Paw" after Terry Greaves' 30-year old already classical boys' book about a colored lad's adventures in Denmark's woods, where he becomes friends with a poacher. This film, directed by Astrid Henning-Jensen, became a big hit in Denmark with its colorful story and beautiful scenes of wild animals in Danish landscapes. It was chosen as one of this year's foreign films for Academy nomination in Hollywood. After the success of "Paw" Skot Hansen will probably produce a comedy about winners in Tiptjenssten, the Danish football letters.

The next few years will probably see new film companies formed and new studios built in this kingdom. Already the producers without their own studios are finding it difficult to get sufficient rental time and studio space. It complicates that several American telefilm producers are eyeing the Danish studios with the thought of making tv-series in a country like Denmark, where the costs are relatively cheap both for studio rentals, equipment, technicians and supporting actors. The first new studios being built, will be on a big farm, bought by film writer and director, Per Guldbrandson, who will make his own pictures here.

All in all, Danish film business is looking ahead on a busy and promising future—with gains from the international market making up for the costly competition from the Danish television, which now has 350,000 license-paying viewers.

Remembrances

The relatively healthy condition of the Danish producing companies, regardless of what the future may hold in American telefilm activity here, naturally recalls an earlier period, prior to talking pictures. Denmark though a tiny kingdom of 4,000,000 population, for years competed on terms of equality in the silent-film markets of Europe, and even across the oceans. It has, of course, been a slow up-build since then, with many difficulties.

It is perhaps unnecessary here to elaborate on the well-known situation of the high taxation against the film-makers' tickets which is enforced. This is peculiar to Denmark, and some may argue to a social welfare state. Long used by Danish theatre interests against the demands of American distributors to raise the previous 30% maximum rental terms, that is a quarrel now resolved in favor of a partial victory for the Yanks.

TV Saturating Sweden; Woes Multiply

By FREDERIC FLEISHER

Stockholm.

The Swedish film industry sees itself in the middle of a life and death struggle between (1) the government entertainment tax—which was lowered from 38% to 20% in July, 1959 and (2) state-run television. The growth of television in Sweden is claimed to be the fastest in Europe. Present figures show that there are about 750,000 sets in operation, which is more than double last year's figure at this time.

Swedish television is devoting a good deal of its attention to increasing the network. Many tv officials feel that a state-run firm's first obligation is to enable as many citizens as possible to benefit from it. At present, it is estimated that 3,320,000 of Sweden's seven-million population can view video. As a result, the Swedes are placing the emphasis on increasing the number of transmitters rather than transmission hours. By June, 1964, it is expected that all Swedes will within signal and at least 1,428,000 sets in operation. Viewers will get 35 hours of programs each week. At present service runs to about 22 hours weekly.

Erik Pettersson, managing director of the Swedish film theatre owners' confederation, told VARIETY "The Swedes spent about 500 million crowns (about \$100 million) during the past year on television sets, accessories, and tv repairs." Pettersson says there is a "direct relationship" between the growth of the tv network and theatre attendance figures. As new transmitters and links come into action, the film houses are hit immediately.

The effects of television were first felt in 1956 in Sweden, since

that time admissions have dropped by about one-third in Stockholm, Gothenburg and Malmö. The figures in other areas are dependent on how long the people have been able to view tv. A recent study predicts that Stockholm movie audiences will drop to about 44% in another year.

On January 1, the Swedish Parliament slapped on a new 4% consumers' tax to cover holes in the national budget. Against this background, it seems unlikely that parliament will approve a very noticeable lowering of the entertainment tax on film tickets. It is generally felt that the tax will be lowered to about 26%. As Bengt Lidestam-Almqvist commented this will make no appreciable difference in the situation. Such a change will result in slight wage-increase demands from the poorly paid staff, crews, casts and directors. The amount saved through the tax will be consumed by increasing costs.

Features More Costly

The expense of feature filmmaking in Sweden has risen from an average 300,000 crowns (\$60,000) 10 years ago to about 800,000 crowns (\$160,000) today. If production is to get back on its feet it has to be put on a more equal footing with television. Swedish film men want a drop of ticket tax to at least 15%.

A private producer in present day Sweden has a very slight chance of success. He is compelled to work closely with one of the major companies with a well-organized exhibition chain. These chains are the backbone of the industry and keep it going.

Symptomatic of the industry is

the coming move of Sandrew Studios into the studios of Svensk Filmindustri as of 1961. Sweden's two leading film companies flatly deny that this will be a merger, although Svensk Filmindustri will purchase Sandrew's equipment and the latter firm will be solely a tenant and will continue to be a competitor.

The move has been necessitated as the city of Stockholm has refused to extend or renew Sandrew's contract to house its studios in a former ice stadium, which will be torn down and the area turned into a park. Sandrew has been shooting its films in these studios since 1948. The present film crisis has not enabled Sandrew to build its planned new studios. After the death of its founder Anders Sandrew a couple of years ago, Sandrew has been run by a foundation. As a result, it will be impossible for it to become a part of Svensk Filmindustri.

As both Svensk Filmindustri and Sandrew have cut production by about 50%, the two firms decided to work under the same roofs. They claim they will both be able to cut down expenses as studios will not stand empty. Sandrew has four features on schedule before moving out of their studios on October 1.

U.S. Product Tops

During 1959 there were 362 films released in Sweden. Only 16 of the 1959 figure was 26% Swedish. The United States led the imports with 183, Britain supplied 47, France, 44, West Germany 29, Italy, 18.

Scandinavians first drive-in will open in Copenhagen this summer, but Swedish producers take a dim

view of the chances of such a theatre in Sweden. The rugged Nordic climate would only enable them to be open for a few summer months. Furthermore, the bright summer nights in this northern country are hardly suitable to screen definition. Carl Anders Dymling, head of Svensk Filmindustri, recently expressed the view that continuous showings were a sign of "non-culture" when a person could go into a theatre at any time.

A survey of the past years' Swedish films shows that light comedy, thin thrillers and musicals dominate. One of the few serious films took up the very topical problem of motorized juvenile delinquents. The year's outstanding film was without a doubt Ingmar Bergman's "The Virgin Spring." Bergman has recently completed another film. He claims it is a "comedy" which relates the story of the notorious lover Don Juan who, after three centuries in Hell, returns to earth on a "devilish assignment" to seduce the innocent daughter of a clergyman. Bergman says it is based on the proverb, "An innocent woman is a city in the Devil's eye."

At present, Ingmar Bergman is engaged in writing the screenplay to another comedy which is to be shot in color. During the latter part of the spring, Bergman will gather his crew to study the techniques of color. Before using color, he wants to be well acquainted with its advantages and limitations. During the summer, he plans to shoot his first color film.

As a result of the efforts of a member of the first chamber of parliament, tv and film men have been discussing the chances of co-operating. At present, producers refuse to sell shorts of features to tv and forbid their players to appear on tv. Eventual cooperation is expected. Tv needs serials and features and the producers need money-making projects to enable

them to keep staff, crews and casts to work. Torsten Bengtsson, a member of parliament, feels that the Swedes should learn from what happened in Hollywood.

Renegade film director Lars-Eric Kjellgren, now a leading television producer, says the leading men in this kingdom's film industry are aging and are no longer in touch with the tastes of the new generation. The industry needs young talent for creative work and to reflect the pulse of young people. As things are now young talent prefers to turn to television where it gets a chance to display its gifts. Kjellgren says: "The future of film is in television, which is the largest film producer in the country today. About half of the production of Swedish television is filmed."

The complaints of Swedish film men go even further. The state supports instruction in aspects of music, theatre, literature, art, etc., but there is no organized instruction in film or film-history. They claim the state still doesn't recognize the film as an art form.

Nijinsky Prize to Holmgren

Ballet dancer and choreographer Björn Holmgren of the Royal Swedish Opera, Stockholm, was awarded this year's Nijinsky prize. The prize was presented to Holmgren by ballet-master Serge Lifar, head of the Choreographic Institute in Paris.

Holmgren has been a leading dancer at the Opera since 1948. He has traveled abroad extensively and was in the U.S. in 1958 to study ballet. He first gained recognition as a choreographer in 1958 when the ballet "Swedish Rhapsody" with music by composer Hugo Alfvén, was staged.

3 COMING SENSATIONAL PRODUCTIONS 1960

BY 3 OF SWEDEN'S MOST PROMINENT DIRECTORS

and with outstanding Swedish actors

Alf Sjöberg



THE JUDGE

(Dramas)

Adapted from Vilhelm Moberg's Famous Play
starring

INGRID THULIN

and

Ulf Palme Georg Rydeberg
Gunnar Hellstrom Per Myhrberg
Naima Wifstrand

Arne Mattsson



WHEN DARKNESS COMES ON

(New market feature)

A Thriller by Maria Lang

with

Nils Asther Birgitta Pettersson
Karl-Arne Holmsten Elsa Prawitz
Adolf Jahr Mimi Nelson
George Fant Sif Ruud

Arne Sucksdorff



OPERATION WILDERNESS

(Operation Wildmark)

with

Birgitta Pettersson
Heinz Hopf
Bjorn Gustavsson
Tomas Bolme

Sandrews
— Kungsgatan 65 — Stockholm C — Sweden

... and evergreens like "The Naked Night" and "Woman's Dream", directed by **INGMAR BERGMAN**, **ALF SJÖBERG'S** "Miss Julie" and **ARNE SUCKSDORFF'S** two great successes, "The Great Adventure" and "The Flute and the Arrow".

STUDIO FACILITIES DENMARK

TV-FILMS
SHORT SUBJECTS
FEATURE-FILMS



STUDIO FACILITIES DENMARK

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- 2 — 7 1/2 x 18 -
- 3 — 6 x 8 -
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Tage Nielsen
A/S PALLADIUM
Copenhagen, Denmark



Laterna film

has the honour to present the official Danish entry at
the Cannes Film Festival 1960

PAW

directed by Astrid Henning-Jensen

Nominated
for the Foreign Film Award 1960
of the Hollywood Academy
of Motion Picture Arts & Sciences

A Laterna production

In Eastmancolor with Jimmy Sterman and Edwin Adolphson
presented by Mogens Skot-Hansen



Laterna film - SCT. JØRGENS ALLE 10 - COPENHAGEN V - DENMARK

Preben Philipsen
is proud to present:

THE LAST WINTER

The Last Winter is a Rialto Film starring Tony Britton, Dieter Eppler, John Wittig, Birgitte Federspiel, Lise Ringheim and Hanne Winther-Jørgensen with actors from The Royal Danish Theatre, Copenhagen.

Produced by Preben Philipsen. Directed by Edwin Tiemroth. English dialogue director Michael Birkett. Screen play by: P. C. Green and C. C. Vassar. Script: Karl Bjørnshøj and Basil Dawson. Director of Photography: Ernst Kalinke.

In Denmark during the winter of 1944 German occupation-troops are fighting the increasing activity of the resistance-movement with deportations, executions and the murder of hostages. In the remote little village of Hæsbjerg however there is little open hostility between the population and the small German garrison. The village-doctor regards the officer in command as a patient, not as an enemy; the lieutenant on his side turns a blind eye to the relatively unimportant activities of the local resistance group. Neutrality reigns.

Suddenly a British agent is parachuted into their midst, a very important man who must reach Copenhagen safely. The resistance group manage to hide him but the Germans get to know of it and after a search he is captured. Now even the Doctor must decide to join the resistance group in rescuing the Englishman, who has been injured during the parachute drop. As the film draws to its close a costly and tragic battle develops around the village school where the British agent is imprisoned. The war has come to Hæsbjerg.

Produced in Denmark and filmed in Danish and English.



NORDISK FILMS KOMPAGNI A/S COPENHAGEN—DENMARK

is proud to present the official Danish entry at this year's

X. INTERNATIONAL FILM FESTIVAL in BERLIN

"FAITH, HOPE AND WITCHCRAFT"

Directed by
ERIK BALLING



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RUSSIAN 'PROBLEMS' IN U.S.A.

By ROBERT J. LANDRY

Feature films from Soviet Russia have been showing in the U.S. since the days of Roosevelt's "recognition" of the USSR, and before. A few of the films, such as "Potenkin" and the first section of "Isan The Terrible," have enjoyed a certain success of esteem in the States, retaining over the decades an artistic prestige with the film museum addicts.

But it is true today as heretofore, that no Russian feature has ever scored a bullseye with the American public. There was, first, the lack of payoff in important theatres but, this relates to much more than Yankee prejudice against Communism and must be equated with the long and dreary diet of sheerest Marxian propaganda during the Stalinist era.

Russian movies have suffered from the one defect American audiences would never forgive: too often they were a bore. That this was due to official Stalinist policy can hardly be questioned. Russian talent is far from being dull. To the contrary, it is often wildly exciting as those who have attended the opera houses, concert halls and auditoriums of America the past two years can testify.

Brown-Carved Wheat

The great cinematic cliché has been that in a Russian romance on the screen girl met quota and boy courted traitor. This implied that, for romance-oriented American

filmmakers, a Soviet epic of the tall timber, the brown-carved wheat, or the belching furnaces was the yarn coming up like thunder.

Even so, there was worse. One recalls the big white airplane circling over the gutted steel frame of the Reichstag in a Berlin wholly captured and solely occupied by Russian troops. Out of this white place, miraculously landed in the Berlin plaza, though crowded with a multitude of happy fighters and suddenly reunited lovers, steps—guess who?—old party-line Father-In-law himself, benign Joe Stalin bestowing upon the masses the alibi equivalent of a priestly benediction.

The evidence is that, with Stalin safely entombed, there has been an opening of the ventilation of common sense in the film studios of the USSR. More recent Russian features are closer to the kind of fare Americans might accept. No mystery lurks in this comment. It is an obvious truth that the U.S. film fan seeks entertainment and will absorb a message only indirectly.

German Example

Plainly there has been there will continue to be, strong U.S. suspicion of all Russian films. First for fear that they may be subtly, if no longer blatantly, propagandistic. Add the more basic fun-seeker's fear that the amusement content will be meagre. A parallel may be detected with

the problem of German features today in America, also facing American audience resistance. The Soviet product has been too "planned," the German product too determinedly "escapee" in a beer-and-waltz idiom.

It is too early as yet to assess the results of the first batch of USSR features handled under the Cultural Exchange Pact. A dozen years of mutual recrimination between Washington and Moscow will not be magically dissolved by a "Marty" playing Russia or "The Cranes Are Flying" penetrating Stateside.

Realists that they pride themselves on being, the Russians will hardly be overcome by surprise when American Legion posts continue to sound the alarm against any and all pictures from there. Even the harmless fairy tale cartoon, "The Snow Queen," becomes suspect.

To some extent all the foreign film industries seeking playing time in America face a common first hurdle in the habit-ridden American theatre operator. Only recently in St. Paul a number of subsequent-run houses belatedly booked the buff British feature, "Room At The Top," after originally passing it by by for no better-reasoned excuse than it was "not American."

The American theatre, and the dominating circuits, are often characterized by highpowered

showmanship, which is duly respected, but what needs always to be recognized is the companion strain of extreme conservatism among bookers. They take an awful lot of convincing for anything which is offbeat.

In brief, before the task of selling the American public, there exists the prior problem of selling the American exhibitor. There has been enough evidence around the country to establish the pertinent fact that individual theatre operators have been acutely distressed to be "forced" by distributor—and State Dept.—implied pressure to unroll Soviet releases. Count on the churches to dislike the basic attitude of acceptance here of product from a "godless" state. The Baltics and the Hungarians do not cease their clamor against the USSR because the State Dept. is exchanging films.

'Live' Talent Clicks

Meantime the modern connection between entertainment in any form and politics is crystal clear. The Russians have been avid to crash our American halls. They have managed to present truly dynamic "live" entertainments with only a soupçon of propaganda, as per the "Leonard" item in the Moscow Ballet and the hammer-and-sickle clin carried by the Bolshoi Ballet.

An arresting point in abstract showmanship lies in the "live" contrast provided by Russian

vaudeville instincts. Their whirling, leaping, sword-play have been sensational. Their show-stepping specialties have earned cheers. When in pantomime they choose to be witty, they delight millionaires. When they aim for crescendos, the American audience shouts like the rafters. Head-drops, acrobatic adagio of a kind seldom seen; all these Russian "live" elements have "aroused" the American public, commanding tough ticket prices. But nothing comparable in terms of the motion picture has as yet been demonstrated. Can it be?

Meanwhile there is two-way exchange. Our own State Dept. values the chance for our features to be seen by Russians. So, too, the Soviet authorities value the chance for their features to be seen by Americans.

No one may predict whether an enthusiasm will develop on either side. Today film exchange is a gingery, nervous and criticized procedure of infinite negotiating difficulty—and let it not go unmentioned—with the Eisenhower Administration all too willing to allow individual U.S. film companies to bear the rap when American Legion posts or whoever else, attacks individual Russian films in U.S. playoff.

The moral at the least remains this: even between the two disparate worlds of the U.S.A. and the USSR the moving picture is the commodity of greatest potential emotional impact.

Am. Legion Raps 'Snow Queen'

New Orleans, April 19

The Russian-made cartoon "The Snow Queen" was termed a "diabolical Communist menace" Thursday (14) by the American Legion committee of the American Legion of New Orleans. The Jay started showing the Hans Christian Andersen tale here Thursday.

A statement from committee chairman William W. Irwin Jr., registered, "grave concern for the unseemly attitude of indifference" on the theatre management's part for showing the picture. Irwin said the committee believes "The Snow Queen" is "a weapon of psychological warfare against the innocent minds of children and the unsuspecting minds of adults."

"Snow Queen" has been given an American soundtrack by Universal Pictures and is being released with all the publicity emphasis upon the Danish origin of the author. American Legion here, which previously attacked the Russian feature, "The Cranes Are Flying," did not detail in what way a cartoon telling a familiar fairy tale could corrupt childish minds. Apparently it sufficed for this committee chairman that the cartoonists worked in Moscow.

In the earlier instance of the broadside discharged against "Cranes," the New Orleans watch-and-warders attacked Warner Bros. in apparent ignorance that Warners had nothing more to do with the release than drawstraws with the other major distributors, all acting under the prodding of the U.S. State Dept.

Aussie State Officials Ban 5 of Tom Lehrer's Songs; He Blasts Them

Sydney, April 12

Tom Lehrer, U.S. entertainer here on a concert tour, bumped into more trouble in Adelaide with the gendarmes and burlesque politicians after a prior brush with the cops in Brisbane. His shows have been censor-free in Sydney.

The South Australian Chief Secretary, L. Lynn McKinnon in charge of public morale, banned five songs featured by the singer, "Be Prepared," "The Irish Ballad," "My Home Town," "When You Are Old and Grey," and "I Had Your Hand in Mine." Lehrer was compelled to sign a declaration that he wouldn't use the numbers in Adelaide.

Following his final show at the Adelaide City Hall before a capacity house, Lehrer told his audience: "Before I came to Adelaide, I thought that democracy here was ruled by the majority. I was 'advised' not to sing the songs named. I realized that I would go into the calaboose if I sang those songs."

"Nothing like this has ever happened to me before. I have sung these songs before many well-known Americans and also before members of the British Royal Family." Lehrer has been a big click here and may do a repeat run later. His hot slap at burlesque censorship met with the approval of all major newspapers here.

FRANCO-SOVIET SWAP OF INDUSTRIAL SHOWS

Washington, April 12

Russia and France will swap industrial exhibitions similar to the 1959 U.S.-USSR arrangement, the Soviet Embassy here reported. Russian show (in 1961) will be in the exhibition park of the Porte de Versailles. France will use Moscow's Sokolniki Park.

This is an outgrowth of various agreements finalized during the Nikita Khrushchev visit to France. Also, a protocol and agreement on cultural and scientific cooperation was signed by G. A. Zhukov of the USSR Council of Ministers for Cultural Relations, and Roger Seydoux of the Culture and Technology Dept. of the French Foreign Ministry.

Mex Legit Seeks Means Of Avoiding 96c Top

Mexico City, April 12

Mexican legit producers in a bid to get around the 12 pesos (96c) admission, are seriously considering Acapulco runs for plays as well as tours of the provinces. This means more coin for producers since, outside of this capital, box-office prices go as high as the traffic fee bar.

Producers of "Redhead" are ready to make the experiment, especially during Easter Week when this capital becomes a virtual desert with bureaucrats, many commercial houses, students, etc., on vacation.

Copland and Foss Click In Moscow Conservatory; Hail Yank Modernism

Moscow, April 12

Musical ties between the Soviet Union and the United States were further cemented at a recent concert of American and Russian music at the Moscow Conservatory's Big Hall.

The American portion of the program consisted of the music of Aaron Copland and Lukas Foss, both of whom visited here as part of the U.S.-USSR cultural exchange program.

Soviet music critics, evaluating Copland's Third Symphony, described it as being "rich in content and design and courageous and optimistic in its nature." Copland was termed one of the best known contemporary American composers and an occupying one of the leading positions in American musical life. The Soviet critics commented that the design of Copland's work "shows a closeness to Russian music, particularly Shostakovich's."

Foss' skill as a virtuoso pianist was made clear to the audience with his piano concerto which, the Soviet critics said, shows the composer's great talent. Foss' contribution was well received by the audience and it was described as an example of "fresh and original music, very peculiar at times, if contradictory."

Dmitri Shostakovich's 15-year-old Ninth Symphony was also presented by the State Symphony Orchestra conducted by A. Gauk. Soviet Culture, in summing up the program, said that the orchestra, which recently received a big reception in the U.S., "gave a wonderful performance of our guests' works."

At the end of the program, Copland presented Shostakovich with a diploma establishing him as an honorary member of the American National Institute of Arts and Letters. The presentation, according to Soviet Culture, was "warmly applauded by the audience as a manifestation of friendship and creative ties between the musicians of the two great nations."

'PANCHALI' COIN AIDS BENGAL

Madras, April 12

West Bengal government has decided to set aside \$700,000 which it has received as profits on its film production, "Panch Panchali."

Coin would be for the benefit of the film industry in the state.

To Put Orientals in Oriental Roles

Director Englund Plans Using Natives in 'Ugly American' Pic in Bangkok

Tokyo, April 12

Producer-director George Englund of the upcoming Universal production of "The Ugly American" revealed here that the film version of the controversial best-seller would have Orientals playing Orientals. Englund was a member of a party of four staying over in Tokyo for a day en route to spade work in and around Bangkok where the picture is targeted to go before the cameras early this summer. Marlon Brando as Ambassador MacWhite is the only cast member definitely set.

In Hong Kong, Manila and Tokyo, Englund and his associates will screen local talent for the roles representing denizens of the composite Southeast Asian nation of Sarkhan. They will return to Tokyo in a few weeks where Englund said he expects to find "some dazzling prospects." Key Oriental character will be a man between 25 and 45. Englund described him as "a man of strong nationalism and courage who reflects the times of Southeast Asia today." Also to be cast is the role of a dignified but fading leader, a man over 55.

Deciding to cast Orientals as Orientals is in keeping with Brando's expressed sentiments. After portraying Sakini, a renegade Chinaman, in the film "Tomb Raider of August Moon" with some regrets, Brando said he would never attempt to play an Oriental. "Ugly American" certainly will be that. The Lederer-Burdick group jabbed at the American policy in Southeast Asia and questioned the competence of U.S. officials in the area.

The script, Englund said, as he did here last September, will use the book mainly as a point of departure, with new characters and situations to transmute the cinematic work into a dramatic pattern. Englund denied that the delay in getting the film under way was due to objections raised in Congress. He attributed the pushing back of shooting dates to Brando's having been occupied with his own production of "One-Eyed Jacks" and the Hollywood strikes.

The young producer-director also stated that the "Ugly American" script will not be submitted to Washington.

Englund added, "We've taken a cautious route of progress so that

what we say is authoritative. Being loyal and concerned Americans, we are taking the pains to travel slowly." Asked if the delay in filming might not have diminished the boxoffice potential of the hot title, Englund replied, "I don't think this is just the case of a hot title. The book has been a best-seller for 80 weeks."

Traveling with Englund are production manager Marshall Green, cameraman Cliff Stine and art director Bob Boyle.

HASSLE OVER BALLET PIX

French Musicians Walk When Opera-Comique Tries Filming

Paris, April 12

A. M. Julien, head of the state-subsidized lyric houses, the Opera and Opera-Comique, had his idea of filming all the ballets in both houses slowed down by the unions. He planned to film them at rehearsals or at first showings, and putting them in an archive so that a repeat, years hence, could easily be done by looking at the film and just redrawing its choreography.

Julien went as far as hiring Max De Vaucorbeil to make the pix which would only be seen by dancers and ballet people. But the musicians refused because they wanted to be paid for this filming work.

Julien then decided to make the pix with a piano during rehearsals. But the pianists also refused since they felt that these pix in the future would mean two rehearsals for a ballet reprise instead of 20, and they saw no reason for losing all that work. So Julien's plan is bumped down. However, he is still adamant and may still find a way to do it on 16mm or even on tape.

Want Ritchard in Aussie

Sydney, April 12

J. C. Williamson Ltd., key legit operators, are overruling Cyril Ritchard to do an Aussie run-around with "Pleasure of His Company." No coin figure has been mentioned but it's understood to be a record one for this territory.

It was under the JCW banner that Ritchard got his first stage start as a dancer with the late Margo Channing.



Sovexportfilm MOSCOW

1960

DESTINY OF A MAN

from a story by Mikhail Sholokhov.
Mosfilm Studio Production,
Director — Sergei Bondarchuk,
Starring — Sergei Bondarchuk, Zinaida Kirienko.

BALLAD OF A SOLDIER

Mosfilm Studio Production,
Director — Grigory Chukhrai,
Starring — Vladimir Ivanov, Janna Prokhorenko.

THE UNPOSTED LETTER

Mosfilm Studio Production,
Director — Mikhail Kalatozov,
Starring — Tatiana Samoilova, Innokenty Smoktunovsky,
Evgeny Urbansky, Vasily Livanov.

WHITE NIGHTS

from a novel by Dostoevsky.
Mosfilm Studio Production,
Director — Ivan Pyriev,
Starring — Oleg Strizhenov, Ludmila Marchenko.

THE MORNING STAR

a ballet film.
Lenfilm Studio Production, and Frunze Feature Films Studio
Production,
Directed by Roman Tikhomirov.

TRICKY TURNINGS

a comedy film.
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1. **DEAD SOULS**
from a novel by Gogol.
Mosfilm Studio Production,
Director — Naum Trakhtenberg.
2. **A RUSSIAN SOUVENIER**
Mosfilm Studio Production,
Director — Grigory Alexandrov,
Starring — Liubov Orlova, Elina Bystritskaia.
3. **MAIDENS' SPRING**
Gorky Film Studio Production,
Art Director — Sergei Gerasimov
with the choreographic group "Briozka."
4. **VIRGIN SOIL UPTURNED**
from a novel by M. Sholokhov,
Lenfilm Studio Production,
Director — Alexandr Ivanov.
5. **QUEEN OF SPADES**
a filmed opera.
Lenfilm Studio Production.
6. **A SALESMAN'S DEATH**
Lenfilm Studio Production,
Art Director — Grigory Kozintzev
7. **OTHELLO**
a ballet film.
Georgia Film Studio Production.
Director — Vakhtang Chabukiani.
8. **LEILA AND MEDZHNUN**
a ballet film.
Tadzhik-Film Studio Production,
Directed by Tatiana Berezantzeva and Valamat-Zade.
9. **KOVA, THE BLACKSMITH**
from the novel "Shakh Name" by Firdousi.
Tadzhik-Film Studio Production,
Director — Boris Kimiagarov.
10. **GIANT STEPS**
a new cinema documentary circus programme.
Central Studio of Documentary Films Production.
11. **THE WONDER ON WATER**
a circus performance with animals.
Mosnauchfilm Production,
Directed by Boris Dolin and Albert Gindelshtein.

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14. Italy
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15. Mexico
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Pakistan, Still 'Frontier' for Film Biz; Only 375 Theatres for 80,000,000 Pop.

By A. CHAFFAR

Karachi. While Madras, India, aspired to become the new nation of Pakistan, there was no movie industry. It all started from scratch with a single feature made in 1948 on a budget of \$25,000. Now to the studios of the Pakistan film industry. 13 years later, a matter of art and taste has one picture of distinction has been produced. No star of any magnitude, no wings or director of extraordinary talent may be cited.

Two new gains to be mentioned in the history of the industry are now considerable more volume. In Pakistan, as in India, the production of features is on a modest scale, but as to results. Recently, Pakistan turned out mostly flops. A few of its films are exportable, though no one has probably ever earned over \$3,500 from foreign sources.

A want of literary imagination is the first objection. The others are hampered by low foreign sale. The plagiarisms from foreign plotting skills are notorious.

Pakistan is one of the few countries in the world where films enjoy a similar position. Pakistan as films are the only medium catering to the intellectual and recreational needs of one of the world's largest, most impressionable and entertainment-hungry mass of people. There is no light theater, no vaudeville to speak of, no television and there is little entertainment offered via the radio.

Films could well serve as the government's most potent social and educational force for propaganda at home and abroad. But there is no patronage from the government. In West Pakistan, the center of film industry, there is no official machinery, provincial or central, to concern itself with the development and welfare of the industry. In East Pakistan, where the industry has only recently started production, the provincial government has set up a Film Development Directorate.

Industry Needs

Direct need of the motion picture industry in this country is government recognition and patronage. Currently one form of "encouragement" to a native industry has been the tax imposed by the government on film from Hindi India, which therefor enjoyed tremendous advantage. For a time, Pakistan flunked to the theaters showing their own films, fixed by patronage sport. Now, however, patronage has led up with the police staff, to the benefit of English-language films, even though few could understand the language.

Production

There are at present seven studios functioning in the country—one in Karachi, five in Lahore and one government owned in East Pakistan. Practically all of them are reasonably well-equipped for the making of conventional black and white pictures. But if the country is to find an export market, machinery for the production of color and widescreen processes has to be installed. A studio in Lahore has equipment for making color films, but so far no imaginative producer has appeared.

A most important lack at present is a production code that could provide producers a policy framework within which to function. Films are censored three times at three different places and the censorship codes in prevalence are a drastic hindrance to the creative.

Directors, writers, scenarios, technicians and actors and actresses are most disgruntled. There is no school of dramatics, there is no institution of cinematography—in fact there is nothing that can form a training ground. What is worse, the film people are looked down upon as a lower social order. For this reason few "educated" persons like to take up a career in films. It is literally true that some actresses are by euphemism, belonging to "the oldest profession on earth." Writers are poorly paid and some prefer to work in banks rather than write film scripts.

Yet there are over 100 film dis-

tributions in Pakistan. These are the wealthiest individuals of the business. Their wealth has been accumulated on a cut-throat loan and sure policy in which the producer invariably is the loser. Legitimate bank loans are nearly impossible to get. Distributors from the chief investors and produce enormous profits to the producers.

There are about 375 cinema houses in the country which has a population of 80,000,000 people. Many of these cinemas in the small towns are in dilapidated condition and have out-dated equipment. Only the cinema houses of major cities—about eight in all—are equipped for the screening of CinemaScope films. There is only one cinema equipped to screen Todd-AO films. This cinema has only been recently completed in Karachi and a film in the aforementioned process has yet to be screened. Karachi has also the distinction of having the largest number of cinema houses—37. Population of the city is about 2,000,000.

Since '49, Yanks' Take \$11,224,100 Via Media Fund

Washington

Motion picture companies have done \$11,224,100 worth of business under the Government's Information Media Guarantee program since its inauguration in 1949. The amount, disclosed in House Appropriations hearings, represents the dollars paid the American film companies for the blocked foreign currencies they received from film rentals. IMG's film phase operates in Poland, Yugoslavia, Viet Nam and Turkey.

Biggest participant was listed as MCA Pictures, Export Corp., which received \$1,933,972 from films it distributed under the program. Loew's Inc. and Loew's International Corp. received \$1,794,667. Other companies and their payments as of last June 30 include: Allied Artists International Corp., \$89,121; Alca Pictures, \$3,960; Cananda Pictures, \$2,335; Columbia Pictures Inc. and Columbia Pictures International Corp., \$687,380; Cosmo Film, \$5,784; Crystal Pictures, \$7,000; Walt Disney Productions, \$91,004; Eagle Lion Films Inc., \$92,480; Samuel Goldwyn Productions, Inc., \$120,920; Guarantied Pictures Co., Inc., \$1,200; Keystone Pictures, Inc., \$13,013; Media Productions, Inc., \$23,965; Paramount International Pictures Corp., \$323,495; Republic Pictures International Corp., \$203,920; RKO Radio Pictures, \$902,513; Sports Film, \$5,620; Twentieth Century-Fox Film Corp., \$1,146,176; United Artists Corp., \$394,969; United World Film, Inc., \$3,887; Universal International Film, Inc., \$459,336; Universal Pictures Corp., \$432,347; and Warner Bros. Pictures International Corp., \$1,010,435.

GOOD NEWS ON 'NUDIST'

Low Budget Nudist Film Pass Off, Only Profit Ahead

London

On the day he celebrated his 37th year in films, Nat Miller topped off Obit Film, learned the bare truth about his nudist film, "Nudist Paradise." This low-budget picture had paid off and, as of now, everything in come is gray.

But "Nudist Paradise" has had a chequered career. Britain has okayed it, except for a few prissy shifts in Scotland, Sweden, Belgium, Switzerland, Denmark, Venezuela and the U.S. have given this film a welcome. But there is a formidable banned list.

Mexico, Cyprus, Germany, France, Australia, but not New Zealand, Singapore, Hong Kong, the Malay States and have given the thumbs down treatment to the film.

2 Tintors Planned on May 6 Royal Wedding

London, April 19

Two color feature pictures are to be made of the Princess Margaret-Anson Armstrong Jones wedding on May 6.

Associated-British is to make a three-reel which will be produced by Terry Ashwood. The Rank Organisation has assigned G. Grafton Green to make its featurette.

ACTORS' STRIKE END AND START OF ERA

By BOB CHANDLER

Hollywood

If Hollywood reached the end of an era with the advent of television and the growth of the independent, no event in recent film history dramatized it as starkly as the actors' strike against the Hollywood motion picture producers. There was much talk of this shut down opening U.S. playing time as never before to foreign films.

The reason of the strike, the first to close down the studios, were rooted in the industry's ill-health. The advent of the strike itself was set upon by some company presidents to proclaim the changes to the indie way of life wrought and to attempt to emulate them.

And ironically, it was television production which kept the studios open and in operation while all production was struck.

The strike in simple, was a product of television, since the central issue was the actors' demand for the studios' refusal to pay additional money to actors every time one of their films is released on television. The dispute went back to 1948, when the actors first made this demand and the studios refused to grant it. As a compromise, they agreed to a "stopgap" clause which consisted each side's position and provided that in the event a studio or producer sold his post-48 pictures to tv, the SAG had a right to cancel its contract with said producer—in short, to strike him.

From time to time, producers released such product to television, and either went out of the production business (like Republic) or negotiated a repayment deal to SAG (like Allied Artists).

3,000 Films For TV

But this time around the pre-48 backlogs had been virtually exhausted and the post-48 backlogs had built to a healthy 3,000 pictures. The time had come for a decision.

The actors made theirs, a demand for 17½% of the producers' share of the proceeds.

The producers made theirs. No payment twice for the same job. Nothing at all, they said, and we won't discuss it.

That ended the strike. The solution as it emerged came from lying in the post-48 issue into the pension and welfare issue, with the actors agreeing to forego their 1948-60 demands in return for a lump-sum retroactive payment into the pension plan which would get it off to a flying start and put the actors on a pension par with the rest of the industry.

Settlement emerged in a \$2,200,000 payment into the pension fund and another \$375,000 into a health and welfare fund. Plus 6% of the net on post-60 films sold to tv, a point on which the producers finally yielded.

But behind the strike lay the memory of over 4,000 pre-48 pictures released to television. And their release to the other-mortal enemies of the picture business was caused by the financial stress on the companies.

In such case, television sales baited the makers out of financial

Nat'l Bd. of Review Selections

[BEST FOREIGN FILMS, 1930-1959]

American taste for foreign features has been growing steadily through the years. As a souvenir of its own 50th anniversary the National Board of Review, a public organization in the States devoted to films as an entertainment, an art and a social force, just reprinted its "best" picks back to 1930. These, were, of course, inclusive of American product, too, but for the purposes of the present international film section, VARIETY takes note only of the "best" imports as the National Board's Committee on Exceptional Films has checked them during 30 years.

Foreign films were not cited by the Board during the war years of 1942-43-44-45. They were prominent in the selections, but not segregated from American product, of 1946 through 1949. A separate choosing of imports has been resumed by the National Board since 1950.

The record, herewith:

1930
1: High Treason, 2: Old and New, 3: Soil, 4: Storm Over Asia, 5: Zwei Herzen im 3/4 Takt.

1931
1: Die Dreigroschenoper, 2: Das Lied vom Leben, 3: Le Million, 4: Sans les Touts de Paris, 5: Vier von der Infanterie, 6: Contades of 1918.

1932
1: A Nous la Liberté, 2: Der Andere, 3: La Bataille de Gallinoli, 4: Golden Mountains, 5: Kamerad, 6: Mädchen in Uniform, 7: Der Raub der Mona Lisa, 8: Reserved for Ladies, 9: Road to Life, 10: Zwei Menschen.

1933
1: Horst's Education, 2: Ivan, 3: M. A. Mergent, 5: Niemand, 6: Hell on Earth, 7: Paul de Gontaut, 8: The Private Life of Henry VIII, 9: Quotidien, 10: Rome Express, 11: Le Sang d'un Poète.

1934
1: Man of Aran, 2: The Blue Light, 3: Catherine the Great, 4: The Constant Nymph, 5: Madame Bovary.

1935
1: Chapare, 2: Crime of Châtillon, 3: Le Dernier Milliardaire, 4: The Man Who Knew Too Much, 5: Marie Chandelarie, 6: La Maternelle, 7: The New Gulliver, 8: Peanuts, 9: Thunder in the East, 10: The Youth of Maxim.

1936
1: La Kermesse Herosque, 2: The New Earth, 3: Rembrandt, 4: The Ghost Goes West, 5: Nine Days a Queen, 6: We Are from Kronstadt, 7: Son of Mongolia, 8: The Yellow Cruise, 9: Les Misérables (with Harry Baer), 10: The Secret Agent.

1937
1: The Eternal Mask, 2: The Lovers' Death, 3: Baltic Deputis, 4: Mayerling, 5: The Spanish Earth, 6: Golgotha, 7: Elephant Boy, 8: Rembrandt, 9: Janosik, 10: The Wedding of Palo.

1938
1: La Grande Illusion, 2: Ballerina, 3: Un Carnet de Bal, 4: Generals Without Banners, 5: Peter the First.

1939
1: Port of Shadows, 2: Harvest, 3: Alexander Nevsky, 4: The End of a Day, 5: Robert Koch.

The Baker's Wife
None cited

1940
None cited

1941
None cited

1942
None cited

1943
None cited

1944
None cited

1945
None cited

1946
1: Poison, 2: Day of Wrath, 3:

The Search, 4: The Treasure of the Sierra Madre, 5: Louisiana Story, 6: Hamlet, 7: The Snake Pit, 8: Johnny Belinda, 9: Joan of Arc, 10: The Red Shoes.

1947
1: The Bicycle Thief, 2: The Quiet One, 3: Intruder in the Dust, 4: The Heiress, 5: Devil in the Flesh, 6: Quartet, 7: Germany, Year Zero, 8: Home of the Brave, 9: Letter to Three Wives, 10: The Fallen Idol.

1948
1: The Titan, 2: Tight Little Island, 3: The Third Man, 4: Kind Hearts and Coronets, 5: Paris 1900.

1949
1: Rashomon, 2: The River, 3: Miracle in Milan, 4: Kon Tiki, 5: The Browning Version.

1950
1: Breaking the Sound Barrier, 2: The Man in the White Suit, 3: Forbidden Games, 4: Beauty and the Devil, 5: Ivory Hunter.

1951
1: A Queen Is Crowned, 2: Mouth to Mouth, 3: The Little World of Don Camillo, 4: Strange Deception, 5: Conquest of Everest.

1952
1: Romeo and Juliet, 2: The Heart of the Matter, 3: Gate of Hell, 4: Diary of a Country Priest, 5: The Little Kidnappers, 6: Genevieve, 7: Beauties of the Night, 8: Detective, 9: Bread, Love and Dreams.

1953
1: The Prisoner, 2: The Great Adventure, 3: The Divided Heart, 4: Drame, 5: The End of the Affair.

1954
1: The Silent World, 2: War and Peace, 3: Richard III, 4: La Strada, 5: Riffa.

1955
1: Ordet, 2: Genevieve, 3: Tercera, 4: The Red Balloon, 5: A Man Escaped.

1956
1: Father Pandolfi, 2: Rouge of Nine, 3: The Horse's Mouth, 4: My Uncle, 5: A Night to Remember.

1957
1: Wild Strawberries, 2: Room at the Top, 3: Apparition, 4: The Roof, 5: Look Back in Anger.

Can't Shift Films' Moral Standards To U. S. Parents

Athens

The Evangelist, in a five-paragraph editorial, criticized (18) a statement which Eric Johnston, president of Motion Picture Assn. of America, had recently issued in opposition to film classification and in support of the thesis that it is "up to us as parents to help our children choose motion picture entertainment, just as we help them to discriminate among books and music and art and all the other experiences of life." Commentary here caption, "Look Again, Mr. Johnston."

"One would think that Hollywood should be the place for some unimpeachable in respect to trashy movies that have a demoralizing influence on youth. Instead, Eric Johnston gives evidence of blind spots on this obvious need, but he becomes very righteous in pointing up the responsibilities that rest with parents."

"In view of the rising tide of public indignation over low grade movie fare Mr. Johnston is obviously looking for a scapegoat that will divert blame from the movie industry and save it from strict measures of restraint."

Evangelist asserts that "Johnston avoids the point. The best of parents require some help and cooperation outside the home, in order to raise their children to be 'responsive and responsible adults.'"

"Should parental indifference, where it exists, be compounded by public media of expression that berate decency and virtue?" asked the dissonant Shet.

International Film Societies Number 2,500

By GIDEON BACHMANN

(Author is acting president of the American Federation of Film Societies, editor of *Cineaste* magazine, and, in addition, a radio show, *The Film Art*.)

In 1939, film societies existed in seven countries. After the war, they began to grow everywhere. By 1959, there were 2,500 of them in 29 countries, totaling 500,000 members. Today, film societies and similar screening groups exist in 46 countries, and their total membership exceeds the 4,000,000 mark. Average attendance is once every three weeks, or 40,000,000 individual moviegoers yearly, seeing approximately 110,000 film programs, many of them composed of a double feature plus a number of shorts.

When one contrasts this phenomenal growth since the war with the decline in the number of motion picture theatres at the same time bearing in mind that the growth has been most marked in highly televisionized countries, it becomes effectively clear that the "lost audience" has found new sources for film fare. It also becomes clear, especially when one considers the type of films the societies feature, that this "transferred audience" is at the same time a matured audience—that "popular tastes" have shifted to a more serious appreciation of the cinema as a medium of entertainment.

In B.O. Right Index?

It has always been almost impossible to pin down the direct causes for individual moviegoing. Is it the star, the type of picture? Word of mouth? A "pre-sold property"? Brigitte Bardot? The film industry needs the answer. Does the boxoffice really provide it? No, because we pay before we see the film. But the film societies—the only film viewing where public choice is exercised—could provide at least some of the answer. But film societies and the film industry have been at opposite ends of an everlasting misapprehension for so long that it seems almost impossible to bridge the gap now. But in the final analysis the film society movement depends on the films that are being made, and the film makers depend on the people who want to see them. The bridging of the gap is essential.

Perhaps the most important—and most overlooked—fact about film societies is that they are exhibitor equivalents formed voluntarily by the audience itself, an impossible dream situation if transferred to traditional theatre practice. A film society is usually formed initially by a small group of people wishing to see films their local theatres do not provide. As it costs money to rent films, the first impulse is growth, to share the expense.

Eliminated immediately are the cost of running local exchanges, maintaining expensive theatre overheads, publicity and advertising, exhibition and projection cost—expenses usually born by the representative of the film making body, but here assumed by the audience itself. Result: lowered rentals, increased possibilities for distribution.

Furthermore it must be remembered that these people love the films—to the extent that they will assume all this work—rather than having to be convinced at great expense that the films are worth seeing. It would seem that the least the industry could do to encourage this windfall-distribution is provide the films the societies want with the least difficulty. Unfortunately, the situation is exactly the reverse.

Ever since the first film societies were formed in the 1930's in England, the industry has regarded them with suspicion. Clearly, they had minds of their own, their club hours, and watch out! The theatres feared competition, the distributors feared unusual work in touring films not in current release, and the producers feared a general upturning of their carefully-nurtured publicity "public taste."

As a result, the film society movement has suffered from a psychological inferiority ever since its inception. Its activity the world over has been conducted in an atmosphere of insecurity, of groping for product, of fighting for acceptance. And the reverse-reaction quickly became standard: retort the film industry was derided as an artless monster, interested in nothing but money, deaf to the idea of film as art, a heavy-footed ape out to crush all attempts to elevate film to a level where it could breathe freely.

While the boom lasted, that attitude didn't disturb the film-makers very deeply. It still doesn't. But recently something has been added which has made every conscious Hollywood prophet sit up and listen: the ranks of the societies have been joined by some very vocal critics. And, even more important, some recent developments in the "new wave" of directors in a number of foreign countries have very clearly been traced to training their expatriate received in their early film-society days. And a lot of little things, such as the theatre in Salisbury, Conn., which began showing "art" films to compete with the film society at the Public Library, and found its own "lost audience" coming back more strongly than in the five previous years, or the Rocky Mountain chain of theatres which experimented with film-society-type subscription series, finding their Saturday and Sunday morning sessions more crowded than the same nights. Or take the owners of a number of art theatres in the New York Metropolitan area who now supplement their income by renting their facilities to the country's largest film society, "Cinema 16."

Low-Level Promotion

How can the film societies help bolster fading income? Their number, if considered simply as a market, is too small and insignificant to actually make up in daily receipts what has been lost. But for those who are willing to take the long-range view, the societies offer a unique opportunity. Because they choose the films they want to see, they provide an unusual and accurate cinematograph of public taste—just the thing the doctor ordered as far as the film

industry's future production decisions are concerned.

Furthermore—and even more important—societies do not simply show films, but by providing detailed, printed program notes and often lectures and discussions, they enhance film viewing and make it into the kind of experience which creates its own internal momentum: the film becomes more than a way to spend an hour and a half—it becomes, like painting or music, something to be cherished on a higher level, and something to be sought out again in the future, in the light of the knowledge and perspective gained.

The film industry has always "promoted" only on the lowest level—audience identification through gossip and personal publicity—a method now largely taken over by video: the film societies can do a deeper and more lasting level by appealing to the intellect, the perception, the maturity of every viewer. They make film acceptable on a level the industry has only very recently tried to invade, and by doing so they stimulate an appreciation of cinema which can only lead to the continued demand for more and better films.

In many ways, film societies are comparable to repertory theatres. They present the whole range of filmic creation, covering the historical as well as the recent. To enable them to find films not in current release, they work very closely with the various film archives which exist in most countries. These are national, state-supported organizations dedicated to the preservation of good films. In many countries, furthermore, the federations of film societies maintain their own libraries of films which they rent out at a very low rate to their member societies. This is the situation in France, for example, where the Federation Française des Clubs is a strong national body wielding considerable political intra-industry power. Some of the major film critics of France are among the Federation's top brass, thus assuring public support of the movement.

Another important lesson to be

learned from the film society movement in France, is that it has served as a proving ground for practically all the fresh talent of the "New Wave." In the film society situation, where films are commented upon and discussed publicly, the beginning film maker receives an honest and serious appraisal of his work and can guide himself thereby. Men like Truffaut, Chabrol, Malle, Godard, and others, when questioned concerning influence in their past all count the viewing sessions of cinema repertory as among the major ones. And it is obvious that this should be so in what other art form are men supposed to create new works without knowledge of that art's history? And where, aside from film societies, can they study that history? The mutilated television prints of the great film classics serve only to whet the appetite. The Museum of Modern Art shows films in only one city. But the film societies are international, and they are growing.

Recently a movement has begun within the film society world to break down the barriers between the "commercial" production machine and the "non-commercial" societies, by making each side aware of the potentialities of cooperation. The International Federation of Film Societies a federation of federations recently adopted a policy statement suggested by the American Federation which outlined ways to increase the consciousness of the public to the existence of the cinema as art, and by creating an intelligent and discriminating international audience, increase the demand for mature films. A Liaison committee is at this moment in the process of being formed, to seek ways of mutual assistance in the U.S. Many new art theatres work very closely with the societies already. Importers of films, distributors and exhibitors are aware of the societies' role and potential. And signs indicate that the industry may be ready to cooperate at last. If interested our address is: American Federation of Film Societies, Box 2007, Grand Central, New York 17.

INTERNATIONAL AS H'WOOD: SLOGAN

By RON SILVERMAN

Hollywood

Grisha girls and Continental levers... British gentlemen and Italian assets. They're all here, making Hollywood a melting pot for the world's film personalities. The result is that everyone has learned to pronounce "Lolobrigida."

Popularity of film stars between countries no longer runs on a one-way see saw. To match the box office draw of Gary Cooper in Europe is the attraction of Laurence Harvey in America. And U.S. marquee did in 1959 (or will in 1960) light up the names of Maurice Chevalier from France, Maria Schell from Germany, Gina Lollobrigida from Italy, Eleana Eden from Israel, Nobuo McCarthy from Japan—all of them in American films made in Hollywood.

A quick check shows at least 75 foreign players filling top roles in recent, current or future Hollywood productions. Most have been brought here by major studios, others join American companies choosing abroad.

The influence of these faces is felt both in terms of new story areas and new exploitation areas. Hollywood has, indeed, expanded its horizons: its stage is truly the world, and it has neagled that stage with top foreign actors to complement the biggest American names.

Once one catches on it's a catch. It's Lolobrigida, for instance, followed "Solomon and Sheba"

and "Never So Few" immediately with "Go Naked in the World." She's set for "Lady L" and then "Come September." Harvey, jetted to the top via "Room at the Top," has finished "The Alamo," now in "Butterfield 8" and already is set for "Greenglass Summer."

Foreigners in Cuts

Some of the other foreign names that are spotted around current Hollywood cast lists, along with their top credits, are:

Sophia Loren, "Heller in Pink Tights"; Dirk Bogarde, "Song Without End"; Alec Guinness, "Our Man in Havana"; Capucine, "Song Without End"; Curt Jurgens, "Blue Angel"; Laurence Olivier, "Peter Ustinov, 'Spartacus'; Rosanna Bruni, "South Pacific"; Peter Finch, "The Pawn's Story"; Richard Burton, "Ice Palace"; Jack Hawkins, "Nava Harareet"; Hugh Griffith, "Beulah"; Kay Kendall, "Once More With Feeling"; Cantinflas, "Pepe"; Horst Buchholz, "The Magnificent Seven"; Yves Montand, "Frankie Vaughan"; "Let's Make Love"; Anna Magnani, "The Fugitive Kind"; Rex Harrison, "Midnight Lace"; John Mills, "Sense Hayakawa"; "Swiss Family Robinson."

Some of the other names include May Britt, Christine Carver, Cesare Danova, Elinor Powell, Michael Redgrave, Evelyn Williams, Cecil Parker, Virginia McKenna, James Shigeta, Genevieve Page, Lisa Lu, Rex Norlund, Victoria Shaw, Gila Seala, Patricia O'Brien, Nicole Maurer, Silvana Mangano, Nancy Kwan, Sylvia Sims, Pina Prikover, Ziva Rodann, Yoko Tani, Lilli Palmer, Eiko Anjo, Juliette Greco, Trevor Howard, Margaret Leighton, Whitely Hyde, Linda Crawford, Wendy Hiller, Jeanette Scott, Glynnis Johns, Martine Carol, Pedro Armendariz, Natasha Perry, Lilo Pulver, Mijanoo Bardot, Janet Munro, Albert Sharpe, Huxley Mills, Victoria Gassman and Katina Pannou.

TV Assumes 'Opium of Masses' Role, Theatre Screen Thereby Stimulated

By HENRY HART

(Editor, *Films In Review*, National Board of Review)

Soon after the cinema learned to talk, and thereby, at first, became less of a universal art than it had been, Europeans started using the phrase "an international picture" to describe any film which came up to the artistic and technical standards of the foremost filmmaking countries. These standards were not high. A film had merely to be technically adequate, and ideologically a bit more than optimism for the people, to be called "an international picture," especially at film festivals.

After World War II the phrase acquired an out-and-out commercial connotation in Hollywood, and, on the lips of producers and distributors there, "an international picture" meant one which might make money in most, if not all, countries of the world, no matter how sophisticated, or how primitive.

When spoken in both Europe and Hollywood today the phrase has a third meaning. By "an international picture" people now mean any feature which espouses a vague sort of one-worldism and eschews, or even denigrates, the ethos of the country of its origin.

The cultural implications of this are momentous.

In forecasting one or two of them, let us begin with the basic fact: television, not theatre features, now supplies the opium of the people. At least, it does so in the U.S., Canada and Great Britain, and is increasingly doing so in Western Europe. Ultimately it will do so in South America, Asia and Africa.

Freed from the necessity, as well as the opportunity, to enter-

tain the lowest common denominator, films-in-theatre — as distinct from films made-for-tv, must, in appealing to the intellectual minority, appeal to the intellectual minority in all countries, since there are not, in any one country, enough intellectuals to defray the current cost of a Grade A feature film.

In appealing to the intellectuals of all countries, the theatre screen will importantly contribute to the solution of humanity's most basic problem, i.e., will accelerate the evolution of a mono-culture for man. Theological monism has been of inestimable importance in human history; cultural monism will be of inestimably more.

The movies, let us not forget, are the only contemporary art equipped for this high task. The legitimate stage is too cumbersome to move about this jet-shrunken world, and cannot surmount language barriers with anything so simple as shadows on a sound track. Music is too privately emotional. Painting has abdicated to photography. And as for literature—a moving picture is worth how many times 10 thousand words?

What will the subject matter of these future "international pictures" be? The best of it will not be negative. In the coming decade, as the cultural battle between statism and individualism is finally joined, the capitalist democracies and the communist dictatorships will each be obliged to put forward their affirmative best. The major plots of the future "international pictures" will be ramifications of the dialectics of the needs and as-

purations of the individual in conflict with those of society.

Let us not try to peer into the future too far. We might desecrate some future child of Satan, bored with mono-culture, beginning a revolutionary manifesto against it with the phrase:

"Intellectuals of the world, unite! You have nothing to lose but your brains."

NATKE to Observe Its 70th Anniversary 40th Year for Tom O'Brien

London.

Dual celebrations are planned by the National Assn. of Theatrical and Kine Employees when the union holds its biennial conference in Brighton next month. The union will be celebrating its 70th anniversary and it is the 40th year in which Sir Tom O'Brien, the general secretary, has been a fulltime officer of the organization.

The union, which claims to be the oldest and largest in the entertainment industry, was founded in 1890 by the stage-managers and staff at the old Adelphi Theatre. Today it represents 250,000 occupation grades in theatres, cinema, film and tv studios and film distribution.

Sir Tom O'Brien joined the union in 1918. After holding honorary offices of shop steward, branch treasurer and branch secretary in Llanelli in Wales, he was appointed a full-time organizer in 1920.

German Film Self Censorship

By Dr. ERNST KRUEGER

(Director of Self-Censorship, Film Industry of West Germany)

Wiesbaden.

It is right to say I don't belong to the friends of censorship and mass controls of products in the artistic realm. The danger of employment of this direction of the narrow rules of subjective art, is with the nature of mankind who tend to dress up such a position and to be too near and too positively committed to practice censorship effectively.

At the same time I will say that with films, with that well-known streamlining motivated to a very broad problem where there is the possibility of having a disastrous effect, especially on youth and children, it cannot be allowed to stray too far out of hand. It also happens that it is always possible to see the battle between artistic freedom and danger lines.

Therefore, a self-censorship practiced by the film industry is preferable to a federal censorship. When censors are pushed from the government, especially by civil servants, the danger from the extreme right line is far greater than by a self-censorship system. In the former case, also through its personal and organizational structure it can maintain an independent status while in a democracy the government censorship brings the uncertainty of changing and weakening control and handling. A self-censorship from the direction of the film industry, of trained censors, gives a greater possibility for advising the film firms in the planning and shaping of the movie.

The best self-censorship in an ideal situation would certainly be that in which every member of the film industry participated in the production and working out of a product in the way of an all-inclusive moral code and other important points to an all-encompassing control for self exercise, so that a complete control would overflow through special delegated points. The ideal situation isn't fully possible to reach in practice. If I am not mistaken.

In West Germany, one has with the self-censorship (FSK) from the beginning on a close contact with competent authorities, with the church including the juvenile beliefs and to the youth organizations in that all these groups, as well as the film industry itself, send reliable persons to work in the censorship of the FSK. The delegates from these authorities cannot be ministerial civil servants. All censors belong to different professions, with women included. Some censors are busy daily in the main profession, but most work part-time. For the youth censorship of the film there are representatives with connections to youth-teachers, psychoanalysts for young people.

There are two possibilities of appeal, that from the producers and distributors, and from the out-voted minority of the first censorship, that can be instituted when the films or the minority do not agree with the decision of the censors. The highest (third) instance of objecting to the censorship is arbitrated finally through lawyers.

Have the ages go by strict steps under youth controls of the West German Republic. Films are classified for six, for 12, and 16, while from 18 years the classification reaches the adults. For children under six, visiting open film showings has been forbidden since 1957. The youth controls have been strengthened by us in the last few years, which leads back in part to the handling of themes and materials.

Now Divided

In 1959 the 521 complete foreign and native films cleared (of which 193 come from the United States).

85 were classified from six years
174 from 12 years
167 from 16 years
95 only for those over 18

All of these films were also censored as to whether they were permitted to play on church and state holidays.

Also from our institute all the publicity material that is used openly was censored, including placards, distributors' photos, mats for inserting in newspaper, dispositive, etc. In the judging care must naturally also be taken that

the publicity material applies to the age groups permitted to see the pictures. The censored placards and photos were marked with an FSK sign.

Opposite from the North American production code of MPAA, the films with us are not censored according to rated groups, for in general fact areas, so-called general classes, as in the sensitivities of the religious and moral groups, depraving or vulgar tendencies, anti-democratic, militaristic, tendencies toward race hatreds, tendencies to falsify truths. Further, censoring runs smoothly as in other lands for instance, not to do damage to the reputation of other lands, for instance, not to do damage to the reputation of other lands and danger to the constitutional and governmental grounds of our own land through films must be avoided.

The considerations of our censorship also lay in a knowledgeable free area of measure that naturally is not bound. The question is open as to which of the two methods—detailed single regulations or general classes—in the way of such an institute are more flexible and better for the practice. Both censor methods have their special advantages and disadvantages.

Regarding the North American film production, from our viewpoint the following short notice stands. A part of the films gives the censors difficulty, as in your powerful scenes, fights, acts of suspense, death scenes, which are made in dramatic realistic style, which arouse vulgar tendencies and for showing to youths and young people must be cut out or shortened because of excesses. But it can be said that the presentation of this kind of brutality in the North American films, as far as those coming to Germany is concerned, has been considerably improved in the last year or two. Perhaps it is a joyful factor to note that in recent times a few stark sex-themed films crapped up which must be censored under the standpoint of indecency or moral danger, and must not be permitted for people in the younger groups.

Something else must be said—it always appears that from other lands recently more films with such elements and treatments are coming on the market. A fair censorship—whether dealing with sex or brutality—is whether the preceding action or situation or theme or handling are tied in with artistic grounds or are more forced together for an effect. It is clear that in the second case our censorship is stronger than in the first.

As a whole we are pleased with the North American film product that comes to us, we have a high percentage of very good films from the United States that thematically and in form are very worthwhile.

W. Germany's Regulation On Films Gets Tougher

Berlin.

West Germany's Freiwillige Selbstkontrolle (FSK) Voluntary Self-Control handling the country's production code, declared more than half of the pictures viewed last year as not suitable for patrons below 16 years of age. The upward trend on turn-downs increased sharply since 1954 when only 34% were rejected.

Of the 521 films viewed last year, 193 were of American origin, 110 were German, 60 French, 26 Italian and 13 of Austrian origin while 54 feature pictures came from other countries.

Germany Top Export Mart for France

Paris.

Best foreign markets for French films, as far as income is concerned, remain European followed by Latin America, North America, Asia, Africa and other spots. Takings during 1959 divided this way:

West Germany—\$2,810,000
Belgium—\$1,270,000
Latin America—\$1,068,000
Switzerland—\$834,000
U. S. A.—\$641,000
Japan—\$561,000
Canada—\$444,000
Italy—\$407,000
Spain—\$276,000
Sweden—\$260,000
Great Britain—\$274,000

Foreign film rentals income for '59 and was about \$200,000 over '58.

Cambodia Govt. Okays Locationing in Angkor

Hollywood, April 19.

Cambodian government has given its official permission for use of its fabled lost city, Angkor Wat, as a location site for an upcoming high-budgeted indie, "The Glory of Angkor."

Howard Estabrook, vet screen writer, who wrote story and screenplay, has set up a company in partnership with vet lawyer Carl Berger, attorney Samuel Yorty and Robert Balzer for project. Negotiations will be launched immediately, now that Cambodia has sanctioned undertaking, for a co-production deal with a major studio.

Estabrook based his works on voluminous research by Berger who filmed Frank Buck's "Bring 'Em Back Alive" in the Cambodian jungle in 1932 and has been compiling data ever since. Negotiations with Cambodian government were started by Balzer, who will act as technical adviser. Balzer is operator of an L. A. food store who has spent several years off and on as a monk in Asian Buddhist monasteries. Yorty is handling negotiations with majors.

Marlon Brando, who leaves in three weeks for Bangkok to star in "The Ugly American," has asked for a script, according to Estabrook, and Brulish Bondi also is interested in film.

Actors' Strike

Continued from page 110

difficulties. Sale of the backlogs have paralleled the disposition of other assets, real estate, labs, ranches and stores of backlogs. There's no question that the major companies don't desire to release their post-48 backlogs; they all acknowledge that the sale of the pre-48's was a mistake.

The real question is not whether they want to, but whether they will have to.

And that question leads to the nub of the matter, the "bad of an era" status is the business of producing and distributing motion pictures any longer a profitable one? Is the market big enough to cover the costs? Is the method—the structure and technique—of film-making and selling now archaic? Can it be streamlined to coincide with the shrinking market?

Most company heads admit—and with the strike had stressed—that filmmaking and distributing alone is unprofitable, at least under their major studio setups, as opposed to a lot-less U. A. Some pictures make money, but over the long haul, most of them lose, even figuring in the gravity of distribution.

Barney Balaban and Spyro Skouras have indicated they feel that with proper streamlining—and that may extend to a complete pullout from actual production with their activities restricted to financing and distribution—the film business could continue profitable for them.

But the overall mood of pessimism, be it propaganda for negotiating purposes or the real thing, dramatizes once the basic changes which have evolved in the business over the past several years. Columbia has one staff producer, all of its other productions are independent ventures with Columbia financing, furnishing facilities and releasing. To a lesser extent, that's true of every other major in the field.

It's been happening all along, but there was nothing like a strike to make people sit up and take notice.

U.S. Film Industry Organizations

The following is a partial list of the many industry organizations and the functions they perform.

Motion Picture Assn. of America—The representative of the major film companies in dealing with the government, censorship, administering the advertising and production code, acting as a title registration bureau, collecting information on industry matters, and serving as a sort of general public relations outfit in connection with women's, school and religious groups.

Motion Picture Export Assn.—An arm of the above MPAA, set up to deal with the distribution of films overseas, negotiating quotas, arranging currency exchange, and unfreezing runs earned by American films abroad.

Assn. of Motion Picture Producers—The Coast arm of the MPAA involved mainly in labor relations.

Society of Independent Motion Picture Producers—Functions in the same field as the MPAA, keeping an eye on the affairs of the top independent producers not financed by the major companies.

Independent Motion Picture Producers Assn.—A Coast outfit representing small indies and studios, especially in the field of labor relations.

Independent Film Importers & Distributors Assn. of America—A trade association of distributors and importers of foreign films.

Film Producers Assn. of New York—A trade group of non-theatrical, television, and theatrical film companies based in Gotham.

Motion Picture Industry Council—Group made up of key Hollywood organizations covering production branch of business. Aim is mainly to promote good relations for the industry.

Society of Motion Picture and Television Engineers—Professional society of engineers working in films and tv.

Motion Picture Research Council—Coast group organized to research and improve technical advancements in film shooting and projection.

Council for the Improvement of Projection—A group organized by Theatre Owners of America to give exhibitors assistance in improving theatre projection and sound.

Theatre Owners of America—A national exhibitors' trade association of which several of the large chains are members but which has expanded to include numerous small theatres.

Allied States Assn. of Motion Picture Exhibitors—Also a national exhibitors trade association whose membership is made up of independent exhibitors. It has no members that were part of the formerly-affiliated circuits.

Independent Theatre Owners Assn.—An unaffiliated N. Y. area trade association.

Metropolitan Motion Picture Theatres Assn.—Another unaffiliated N. Y. group dealing mainly with legislative matters in N. Y. City. Made up mainly of Broadway first-run houses and the large Gotham chain.

Organization of the Motion Picture Industry—A paper organization of both N. Y. exhibitor groups formed for the purpose of uniting in dealing with legislative matters in the city and state.

Southern California Theatre Owners Assn.—An unaffiliated Los Angeles trade association of exhibitors.

American Congress of Exhibitors—An overall non-dues paying exhibitor group organized to deal with trade practices and other problems facing theatremen. All the individual national and regional groups are represented.

Council of Motion Picture Organizations—A public relations and lobbying group representing exhibition and distribution and governed by a triumvirate made up of a representative of the MPAA, TOA and Allied.

International Alliance of Theatrical Stage Employees—The parent union of most of the labor groups engaged in motion picture work.

RKO Still Closing Out O'seas Distrib Offices

Paris.

RKO, under its new title of RKO General Inc., is still closing out its film distributor branches abroad. But it is also going into a new venture at the same time. Film cutoff will take another year but a deal with the Compagnie Luxembourgeoise De Tele-Diffusion, handled through the French Committee of Information & Publicité, already has been concluded. It will involve getting advertising films and ad pix for the RKO General tele setup in the U. S. and vice-versa.

Charles Rosmarin, RKO vicepres, made the deal official here this week. Luxembourgeoise, with a long experience in multi-lingual radio and video broadcasting will have series and ad pix made for it by Paris Television located in France.

RKO would also take foreign pix for a video showing in the U. S. Most would be dubbed but some shown with subtitles. There will also be exchanges of programs between the U. S. and European countries involved. Paris Television is completely equipped for making vidpix and ad pix and has been doing them for Luxembourgeoise for some time as well as Switzerland, Canada and Belgium.

Jacques De Faramond, who recently went to work for the Motion Picture Export Assn., as assistant to Fred Grunich, quits this post to become director of sales for RKO General Inc. here. Idea is to utilize the RKO tele knowhow in the U. S. and the Luxembourgeoise background here for a truly international setup.

It is felt that the five RKO video stations will profit by new and colorful foreign located material. Rosmarin moves his offices from the old RKO setup, now taken over by Rank, to the offices vacated by the Warner Bros.

Americans' Own Foreign-Selling Organization

America's own organization to sell foreign product to Americans is the seven-months-young Independent Film Importers & Distributors of America. Organization is the natural child of the old Independent Motion Picture Distributors of America, founded by the late Joe Burstin and Arthur Mayer in 1932. That group, which lacked a strong dues policy and a full time exec head, just faded away.

Outlook for IFIDA, however, is promising. It has both a dues policy of course, getting the guys to pay up always is a problem, and a hardworking exec director in Michael Mayer, attorney, political candidate and son of Arthur, who is now an honorary IFIDA board member.

With 24 memberships that include all the most prominent distributors of foreign product in the U. S., with one notable exception, IFIDA, under Mike Mayer, has in past seven months been moving ahead on a wide-ranging program which has provided a rallying point for the ordinarily independent (by liberal definition) distributors.

Group has been vocal in its defense of foreign films when the majors would like to blame for current woes. It has gotten the Academy of Motion Picture Arts & Sciences to consider a revision of the rules under which the foreign language Oscar is awarded. It has won important concessions from distributors of trailers and accessories and inaugurated a program to crack down on delinquent exhibitors and subdistributors. Under consideration is a public relations campaign on behalf of all foreign product.

International Film Festivals 1960

(As approved by the International Federation of Film Producers Associations unless otherwise indicated.)

Oberhausen, W. Germany	Shorts only— competitive (Competitive)	Feb. 22-Feb. 28 March 8-March 17
Mar del Plata, Argentina	(Competitive)	May 4-May 20
Cannes, France	(Non-competitive)	May
Johannesburg, So. Africa	(Non-competitive)	May 23-June 11
Melbourne, Australia	Shorts only— competitive	May 22-May 28
Munich, Germany	(Competitive)	June 24-July 5
West Berlin	(Competitive)	July 8-July 24
Karlovy Vary, Czechoslovakia	(Competitive)	July 21-July 31
Locarno, Switzerland	(Non-competitive)	June 22-Sept. 3
Stratford, Canada	(Competitive)	July 9-July 19
San Sebastian, Spain	Features & Shorts competitive	July 11-July 27
Vancouver, Canada	(Non-competitive)	Aug. 21-Sept. 10
Edinburgh, Scotland	(Competitive)	Aug. 24-Sept. 7
Venice, Italy	Shorts only— competitive	Sept. 12-Sept. 18
Bergamo, Italy	Features & Shorts competitive	Sept. 23-Sept. 30
Cork, Ireland	Shorts only— competitive	Oct. 3-Oct. 9
Toronto, Italy	(Non-competitive)	October
London	(Competitive)	Nov. 9-Nov. 23
San Francisco	(Non-competitive)	November
Mexico City & Acapulco		

* Not yet approved by IFFPA.

Foreign Players' Odd Predicament When Actors' Strike Hit Hollywood

By ARMY ARCHER

Hollywood.

The Korean war was called the most unpopular war in U.S. history. And the recent Screen Actors strike was probably the most "unpopular" strike in Hollywood labor history.

It was "unpopular" with the film-going public. It gave cartoonists the opportunity to pen theses, reviling at their postures, glamor gals sipping martinis, requesting butlers to bring 'em the latest strike news. The same ideas were translated into words by scribes covering the film beat for wires, syndicates, etc.

The public didn't take long to pick up the message—actors have always been easy targets for publicity, as well as anxious for it. The strike wasn't the kind of publicity they wanted. A Hollywood plumber, for example, in a letter-to-the-editor to an L.A. paper wrote that he believed he should get residuals on some of his fancy pipe work installed in 48 and thereafter. It was typical of public reaction in Hollywood. Few laymen had any "pity" for the actors, as they might have had for the steelworkers, coal miners, etc.

The actors admitted they didn't want to strike. Ronald Reagan, SAG proxy, said they were forced into the action. Moreover, the actors, among themselves admitted they were unhappy their strike caused layoffs of some 5,000 studio workers. Nevertheless, in the early days of the strike, there was no question about the thespians' unpopularity with the majority of co-workers who suddenly found themselves unemployed. However, as the position of the actors guild became fortified by offers of support from fellow crafts, guilds, unions, the feeling in the industry changed from that of antipathy toward the performers to one of hope for settlement by both parties and by strike's end, the antipathy had virtually disappeared.

Long Time No Trouble

Hollywood was unaccustomed to labor strife during the past decade. The film industry prided itself in being a big where the same "happy family" worked together for years, in jobs which could not be duplicated in any other industry. Those who were suddenly notified of their layoff found they were not equipped to work elsewhere—they had to look in television, or contracts in the indie to find jobs. And there were few openings.

The strike also hit some SAG newcomers to Hollywood in a strange way. Haya Harareet, who had not yet made a film in Hollywood but who costarred in the industry's biggest, "Bon-Hur" felt the impact via news that her best friends, members of the MGM publicity department, were all suddenly without jobs. She seemed

far more upset by the news than some of them.

Maria Schell, another comparative newcomer, was one of the most active SAG members attending all meetings, including the dissident groups. Her interest perhaps increased by the fact she costarred with Glenn Ford in "Cimarron," which filmed until the very last minute prior to strike deadline. Ford, of course, was the most active big name in the dissident group.

Yves Montand and Simone Signoret, spotted in the lobby of the Beverly Hills Hotel during early days of the strike, were debating whether to pack and head back to Paris prior to his Japan May 10 personal appearance date, or to remain at the hotel and cut out the strike as long as possible. And Jerry Wald, who knew that the Montand p.a. had been set by the French government, had no recourse but to keep him here. "I feel like a wishbone being pulled by two people," said Wald who was hoping for an early settlement so he could complete his film. However, as a producer for 20th Century-Fox, he was obligated to abide by the stand of the studio.

As it turned out, Wald had plenty of time to complete "Let's Make Love" by the May 18 deadline.

Swedish Print Followed By English Dub Clicks

Minneapolis, April 19

Experiment, for Minneapolis, of showing a foreign film its first week in its original language and the second in dubbed English has proved a boxoffice success at Ted Mann's Suburban World in the case of "The Magician" according to Bob Hazleton, Mann's general manager.

But, of course, in this instance, the film's merits and fame and critics and word-of-mouth praise have been a factor, Hazleton points out.

"The Magician" grossed approximately the same amount its first two weeks, some \$4,000 plus each, excellent for the 800-seat neighborhood house at advanced admission, \$1.25, instead of the regular \$5. It's now in its third week and probably will run longer and the English dubbed print will continue to be used.

"We figured that all denying to see it in Swedish language came the first week," says Hazleton, "and that's why we'll go along with the English dubbed print for the rest of the run."

Hazleton believes that a number of those who saw the Swedish language print with the English titles are returning to catch the dubbed English version and that is helping the experiment to work out well. However, he points out, this would not be the case except for the fact that the film is so meritorious.

American Pictures Denied Medic Fund Assistance For Reasons of State (Dept.)

By JAY LEWIS

Washington.

Fewer films are being rejected for overseas exhibition under U. S. Information Agency's International Media Guaranty Program. Turner Shelton, USIA Motion Picture Service Director, sees this as reflecting a general improvement in the type of Hollywood product being exported.

Lates(breakdown shows that only 28 films were turned down by IMG during 1959, while 180 were approved. During the last nine months of 1958 alone, 35 films were rejected as not prestigious for U. S. in contrast to 109 approvals. For the year beginning April 1, 1957, 82 films were disapproved and 181 okayed. The calendar year 1958 total as such was not available.

Shelton stated there has been no decrease in applications for the IMG program or any other factor accounting for the rejection decrease other than what he termed the "general improvement in the appropriations" of American films for foreign viewing.

The titles of the films were furnished by USIA to the House Appropriations Subcommittee headed by Rep. John Rooney (D-N. Y.) during recent hearings on the Agency's budget.

As another happy sign, there were no beefs raised by subcommittee members this year, either about the IMG program itself or the quality of films being shown abroad in general. Last year's hearings were marked by heated criticism of Hollywood which resulted in USIA being forced to submit the list of IMG rejections for the first time.

Film phase of the IMG program, which guarantees U. S. distributors and publishers a dollar return for rentals in countries having blocked currencies, operates in Yugoslavia, Turkey, Poland and Viet Nam.

Titles furnished by USIA are actually those rejected for one of the four nations, not identified individually as to objections for policy reasons but disapproved because they would "not advance the interests of the U. S." In the country involved. He said "We have to make a positive determination that the films would help us. It's not a question of 'censoring out' objectionable films, but rather of 'including in' those advancing our interests."

Following are the films unaccepted for Media fund assistance during 1959:

- "Al Capone" (AA)
- "Blood Arrow" (Indie)
- "Blue Angel" (20th)
- "Blue Denim" (20th)
- "Cool a Long Shadow" (UA)
- "Compulsion" (20th)
- "Cry Tough" (UA)
- "Deceit" (20th)
- "Destiny Under the Stars" (Par)
- "Escape from Red Rock" (20th)
- "Flood Who Walked the West" (20th)
- "Five Gates to Hell" (20th)
- "Gidget" (Col)
- "Girl on the Run" (Indie)
- "Great St. Louis Bank Robbery" (UA)
- "Gunfighters of Abilene" (UA)
- "Harry Black and the Tiger" (20th)
- "In Love and War" (20th)
- "Inside the Mafia" (UA)
- "Intent to Kill" (20th)
- "Invincible Invaders" (UA)
- "King Creole" (Par) (reissue)
- "The Last Mile" (UA)
- "The Last Posse" (Col)
- "The Naked and the Dead" (War)
- "Never Love a Stranger" (AA)
- "Never Steal Anything Small" (UA)
- "Odds Against Tomorrow" (UA)
- "Plunder Road" (20th)
- "Ride a Violent Mile" (30th)
- "Rise of the Warrior" (UA)
- "RX Murder" (Par)
- "Showdown on Root Hill" (20th)
- "Smiley Gets a Gun" (20th)
- "Sound and the Fury" (20th)
- "Tombhawk" (UA)
- "Villa" (20th)
- "War Arrow" (UA)
- "Wild in the Wind" (Par)

W. German Exhibs Find Higher Cinema Scales Accepted by Public

Hamburg

In the era of dwindling boxoffice receipts, some of the West German theatre owners have taken the direct approach of raising ticket prices during the last couple of years. The question is, does the higher fee decrease attendance or is the dropoff in business caused by other factors? To find out just how folks feel about paying a few pfennigs more to get into the cinema, a poll was just completed with theatre patrons in various key cities.

Reaction here generally was "the public has become accustomed to the increased standard of living. And acceptance of the higher prices is usually the rule." Most first-run houses lifted their prices in 1959. For many workers paid at an hourly rate, the cinema still is the cheapest entertainment for a night out.

In Nordrhein-Westfalen's key city of Dusseldorf, every theatre has raised its prices within the last two years. Several cinema owners agreed, though, that another price rise would be "impossible." Another disadvantage is that if prices are raised an additional 150 marks (40¢) the tax increases from 15% to 20%.

In Hannover, only two big houses which opened in 1958, have held their prices constant. Others have raised tickets from 120 marks (30¢) to 240 marks (60¢). First-run reported slower sales of the more expensive seats, unless they had a hit film, but action houses reported about the same proportion of seats sold in all categories sold.

In Kassel, only one house has raised its scale—about 5¢. Little big houses are having trouble because with prices the same in Kassel, it's difficult to get audiences to stay in the suburbs. Folks would rather go in a first-run house in town and see a new film for the same price.

Cheapest seats are 150 marks (36¢), and exhibitors don't plan to raise prices.

French, German Consuls Show Product in India

Bombay.

In an effort to cultivate a taste among Indian audiences for films produced in their countries, French and German Consular Services have launched regular showings of their films in many Indian cities.

The full-length documentary, "Encounter With Germany" and "The Spessart Inn," a comedy directed by Kurt Hoffman, were screened by the German Republic. The French consulate showed the French comedy, "Le Bourgeois Gentilhomme" on the consulate premises.

Oscar's Overseas Sons & Daughters

Since its inception in 1927 the Oscar awards of the Academy of the Academy of Motion Picture Arts & Sciences have been generous in recognition of non-American stars. Best Actor and/or Actress accolades have gone to 10 Britons. Other winners by national origin: Germany, 1; Sweden, 3; Italy, 1; Austria, 2. In 1939 both male and female winners were British. Luise Rainer won two years running. Ingrid Bergman's two statuettes were a dozen years apart. Vivien Leigh's two 14 years apart. (To anticipate any query on Miss Hepburn, she was born in the Netherlands although identified with British films, pre-Hollywood.)

Herewith the top prize:

- 1927-28—Emil Jannings (Germany)
- 1929-30—George Arlino (Britain)
- 1932-33—Charles Laughton (Britain)
- 1936—Luise Rainer (Austria)
- 1937—Luise Rainer (Austria)
- 1939—Vivien Leigh, Robert Donat (British)
- 1942—Greer Garson (British)
- 1943—Paul Lukas (Hungary)
- 1944—Ingrid Bergman (Sweden)
- 1947—Ronald Colman (Britain)
- 1948—Lawrence Olivier (Britain)
- 1951—Vivien Leigh (Britain)
- 1953—Audrey Hepburn (Netherlands)
- 1955—Anna Magnani (Italy)
- 1956—Ingrid Bergman (Sweden)
- 1957—Alec Guinness (Britain)
- 1958—David Niven (Britain)

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Title

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THE FANATICS
FORBIDDEN
THE LUCK OF BEING A WOMAN
THE LOVE SPECIALIST
NERO'S MISTRESS

THE NIGHTS OF LUCRETIA BORGIA
THE PRISONER OF THE VOLGA

SALAMBO
SON OF THE SHEIK
THE SWORD AND THE CROSS

TIME BOMB
VIOLENT SUMMER

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Cast

Aromarema
Pierre Fresnay, Michel Auclair
Mel Ferrer, Eduardo Ciannelli
Sophia Loren, Charles Boyer
Diana Dors, Vittorio Gassman
Brigitte Bardot, Gloria Swanson,
Vittorio De Sica
Belinda Lee, Jacques Sernas
John Derek, Elsa Martinelli,
Dawn Addams
Edmund Purdom, Jacques Sernas
Ricardo Montalban, Carmen Sevilla
Marisa Allasio, Jorge Mistral,
Gianna Maria Canale
Curt Jurgens, Mylene Demongeot
Eleanora Rossi-Drago (Winner
Best Actress Italian Silver
Ribbon, and Mer del Plata
Festival), Jean-Louis Trintignant

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Title

THE AMBITIOUS ONES

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THE DOCTOR FROM STALINGRAD
FERDINANDO, KING OF NAPLES

FLESH AND THE FIENDS
INFERNO OF STALINGRAD
THE INNOCENT BYSTANDER
THE MAGIC HIGHWAY OF THE WORLD
THE MAGISTRATE
THE NIGHTS OF RASPUTIN

THIS OTHER EDEN
VIA MARGUTTA
THE WEAVERS

WOLVES IN THE SHEEPFOLD

Cast

Directed by Marcel Camus, whose BLACK ORPHEUS won the Academy Award
Sera Montiel, Jorge Mistral
Eva Bartok, O. E. Hasse
Vittorio de Sica, Jacqueline Sassard, Rosana Schiaffino, Rascal
Peter Cushing
Horst Frank, Joachim Hansen
Vittorio Gassman, Claudia Cardinale
Hans Domnick Documentary
Jacqueline Sassard, Claudia Cardinale
Edmund Purdom, John Barrymore, Jr., Gianna Maria Canale
Abbey Players
Alex Nichol, Antonella Lualdi, Gerard Blain
Belinda Lee, Alberto Sordi (Winner Best Actor Italian Silver Ribbon)
Jean Babiloo, Jean-Marc Bory

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Brit. Exhibs Now Realize Abolition Of Cinema Tax Puts Their Campaign To Cut Eady Payments in Jeopardy

Now that the first hurrahs over the government's abolition of ad minimums are being down, exhibitors here are beginning to realize that there's a side effect which isn't on pleasing. The fact is, by its concession, the government has indirectly jeopardized the entire case for a reduction in payments to the British Film Fund Agency (BFFA) which was based on the argument that there's no justification for the annual total of around \$3,600,000 in present economic circumstances, meaning while theatres were struggling under the burden of the tax.

The Cinematograph Exhibitors' Assn. submitted a document only recently to the Board of Trade with this argument emphatically advanced. The \$3,600,000 is the minimum sum that must be raised per year under the Eady Act that brought a compulsory ad levy into being, with \$14,000,000 the maximum. At present, the actual income is designed to yield \$10,500,000, though the producers state that this target never so far has been hit.

On their side of the fence, the producers are thinking again of seeking an increase in levy payments from exhibitors, although there's some support for the notion that smaller theatres might be

aided by raising the exemption limit for take-before-payment from the present \$420 to \$500. It's seen that the involvement of theatres playing Todd-AO Technicolor 70 and Cinemas in the levy scheme would bring in sufficient to compensate for any monies hereby lost.

The government orders bringing Todd-AO and the others within the scope of the Eady Levy regulations were duly approved by Parliament last week, though there was an attempt in the House of Lords to get one process, Cinemas, excluded from their scope. Lord Bessford pointed out that whereas ordinary pits went on several days, Cinemas was shown at only one cinema in England. It was no more reasonable to put a levy on the process for the benefit of the industry, he claimed, than it would be to put it on "My Fair Lady."

Lord Dundee, Minister without Portfolio, wouldn't accept that at no time would the big provincial cities have Cinemas and said that the Films Council and the Board of Trade were agreed it would be unfair to exclude it from the regulations.

No Flight From Hollywood

Continued from page 14

into the new SAG pension plan and health-welfare fund.

Although the Assn. of Motion Picture Producers has yet to complete contract negotiations with the Directors Guild of America, it seems a fairly safe bet that the Guild will obtain protection similar to that accorded the actors in regard to minimum rates and possible pension fund contributions—for directors engaged here to work on films made abroad.

While it still will be possible to achieve below-the-line savings in some through using the services of lower-paid native production crews, this has not been up to now, at least, a decisive factor in the decisions of American producers to go abroad.

Long Range Outlook

Long range production plans— from early summer through the remainder of 1960—are not as clear-

ly defined as they usually are at this stage because of the continuing writers strike. While studios have sizeable stockpiles of scripts, many still need to undergo that all important final revision, either in whole or in part. Therefore, it is not possible to state that all of the pictures now scheduled for production in Europe, Asia and Africa this year actually will be made.

Since the beginning of the year, a total of eight pictures out of the 33 pits started to date have been filmed abroad, with six of the eight currently before the cameras. These are "Pope," Mexico, and "The Guns of Navarone," Greece, for Columbia; "The World of Suzie Wong," Hong Kong and London, for Paramount; "The Guns of Navarone," London, for Universal-International; "The Magnificent Seven," Mexico, and "Exodus," Israel, for United Artists.

Already completed after late 1959 starts are "Blood and Roses," Italy, and "Tarzan the Magnificent," Africa, for Paramount; "Rome and Lovers," England, and "The Golden Touch," Mexico, for 20th-Fox.

Foreign Shooting

Looking ahead, Paramount is preparing "Counterfeit Trail," for filming in Germany and Sweden; "My Gambia," Japan, and "Tanganyika," tentative title, Africa.

Although nothing has been filmed, it's possible Melvin Frank-Wyn-Moser may start "Charlemagne" and "Four Horsemen of the Apocalypse" on European locations before the year ends. Originally "Charlemagne" had a July target date but all preparations were halted during the actors strike.

On Columbia's slate are "Mentor's Island," England and the Caribbean; "Man Running," Europe; "Lawrence of Arabia," Near East and England; "Isaac Newton," France and North Africa.

The anticipations giving the following going "The King Must Die," Italy, "South by Java Head," Mediterranean and British East India; "Compagnie," Italy; "O Mistress Mine," England; "Dragon Tree," Canary Islands; "Mount Olive," Egypt tentatively. DPZ Productions (the Darryl F. Zanuck company) allied with 20th, has "The Big Gamble," tentative title set for Ireland, France and Africa.

Universal-International has two set for Italy "Romanoff and Juliet" and "Come September" with "The Ugly American" destined for South East Asia locations and "Day of the Gun," Mexico.

In addition to "Exodus" and "Magnificent Seven" United Artists has scheduled "Time on Her Hands" and "Paris Blues," France; "First Train to Babylon," London, and "Short Weekend," Italy. Three others tentatively set for 1960 filming are "Greenage Summer" and "Apple Pie Bed," France, and "North From Rome," Italy.

Allied Artists has "Streets of Monaco" scheduled for France and "Marco Polo" for Hong Kong, Japan, India and Malaya.

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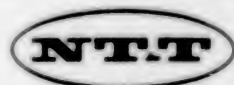
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WINDJAMMER

Mex Artists Union Plans Drive To Clean Up Smelly Agent Situation

Mexico City, April 12

The notoriously smelly situation of artists agents and reps in Mexico, dating back for years, is now coming up for a strong dose of disinfectant. Joint action by a handful of serious members of 10,000s, The National Assn. of Actors is aimed at ousting hangers-on who have been making a good thing of milking entertainers.

The Mexican Union of Artists Representatives, a group of top agents, is spearheading the drive to ferret out the con men preying on actors and all entertainment elements. Union has as founding members such notables as Fanny Schatz, Jacobo Kephis, Felix Alvarez, Louka Becker and Santiago Vallejos.

Idea back of the new organization is to give "dignified stature" to the low esteemed percentage boys. Statement of the aims of the Union stress that it wants to elevate the profession on a business-like honorable basis to fight for rights of their clients and to denounce "extortionists" who perform mythical services but always insist on their 10%.

And to make sure that these goals are maintained, the Union has a clause calling for expulsion of a member found to have misappropriated funds rightfully due an actor or undertaken questionable actions. Organization also plans to link with similar groups throughout the world. The National Assn. of Actors also plans to keep a weather eye open on unethical practices by all agents.

Many serio comic aspects have resulted from lack of understand-

ing between alleged 10%ers and their clients. For instance there was the actor who was left in his provincial hotel bathroom in his birthday suit when agent stole his suitcase when former refused to pony up 10% for engagement. The pseudo agents contract for services of a specific entertainer, pocket salaries, and forget to pay off the thespians, singers, dancers, etc.

Or a "muy listo" (very quick witted character) will ingratiate himself with film or legit producers, night club impresarios, etc. Then when a production is to be staged, he offers a list of potential entertainers and when interest is evoked in any specific name, off he rushes to part the entertainer so that he can collect 10%. Producer could have traded with performer directly. The National Assn. of Actors is not against agents as such and admits they are necessary adjuncts to the entertainment industry. But it is tired of having its members make the fall guys for slick types.

Taub's Spanish Legitizers: 'Marriage' and 'JB'

William Taub, whose Swiss See Corp. is involved around the Continent in commercial and industrial film exploitation, is entering Spanish legit as coproducer with Conchita Montes. Miss Montes is a top stage star who also directs her own company.

Two plays already designated are "Marriage-Go-Round" and "JB"—both adapted by playwright Jose Lopez Rubio. "Marriage" may go this season, depending on success of the Conchita Montes Easter Sunday preem of Rubio's "Strut Sense." Taub-Montes company will be a permanent one with the possibility of year-round production at the new Teatro Goya. Deal for the house, owned by the Society of Spanish Authors and Composers, is now being negotiated.

Taub was partnered last year with play director Julio Alonso (aka agent Andres de Kramer) to stage "Sweet Bird of Youth" and "My Fair Lady" but abandoned both projects with leave when local stages failed him. Taub did admit that official sentiment against Tennessee Williams is strong and probably accounted for failure to launch "Sweet Bird."

Cockney Vs. Draws

London, April 19

Commenting on the news that "The Angry Silence" is being re-recorded at Shepperton for the American market, show columnist Cecil Wilson, of the Daily Mail says that before the film crosses the Atlantic the sound track will require a surgical operation to clarify the cockney accent and idiom.

"I have never understood the linearity of American audiences' ears," Wilson comments. "Our own cinema and tv public gorge themselves on the widest of Western talk. Yet offer the American public anything but our standard English and it might as well be Chinese."

Lack of Publicity Plus High Scale Blamed For Dunham's Vienna Fold

Vienna, April 12

Despite excellent, even rave reviews, the Katherine Dunham "Caribbean Rhapsody" revue got into financial troubles and was forced to discontinue its run at the Ronacher here. There are two reasons for the closing. One is that the Ronacher management had announced in February, that it would close down for good. However, it changed its policy at the last moment, the house being leased on a percentage basis to Hans Hubert, an agent in Zurich.

Secondly, Dunham came here and opened with but very little advance publicity. Besides, the \$3 top was viewed as too high.

Business was so bad that some of the show members were unable to pay their hotel bills. Hotel Arlon and others are suing Miss Dunham, making her responsible for the bills of her outfit. Hotel owners claim that the rooms were rented to the Dunham Company.

Miss Dunham told VARIETY that nobody deserted her, the whole cast is still in Vienna, some being active in nightclubs, and also that she hopes to obtain permission to appear in Budapest. Meanwhile, the ballet will do tv work and later go on to Cologne, should the Budapest plan fail.

BAN 'LOVERS' IN PORTLAND

Theatre Held City Off For 10 Days, Then Lost

Portland, Ore., April 19

Guild Theatre lost its case to continue showing the French import "The Lovers" last Tues. (12). After a 10 day battle with the Mayor and City Council to delete the bedroom and bathroom scenes, it was judged that the pic should be pulled or the scenes deleted in compliance with the City ordinance enforced by the local government after viewing the feature.

Manager Nancy Welch was challenging the constitutionality of the censorship ordinance of the City that forced the ban to fall on "Lovers." The court decided, it will hear the case further on April 20. In wake of publicity Miss Welch's art theatre had S.R.O. for very performance.

Joe Levine Carries On; 'Unchained' to Warners; Metro Handles 'The Law'

Boston, April 19

Joe Levine, the Boston based film importer and states-righter whose meteoric rise as a U. S. national distributor with "Atlas," "Hercules" and "Jack the Ripper," last of which despite rumors to the contrary, is going to make money, he says, is back with another \$1,000,000 exploitation blockbuster, "Hercules Unchained," to be released through Warner Brothers.

Levine, dying in from Rome to be at the bedside of his wife, Rosaline, in Peter Bent Brigham hospital stopped short reported he has inked with MGM to distribute his Italian-French import, "The Law," with Gina Lollobrigida and Yves Montand.

In the meantime he's earmarked slightly over \$1,000,000 for hope of "Hercules Unchained," which opens in the New England territory at the Pilgrim in Boston on June 28. Next day, the film is day and date in over 300 N. E. theatres.

With ads in Life, Look and trade papers in advance of playdates, "Hercules Unchained" will also be hyped with a big radio and tv hoopla plus a bicycle promotion in which "Hercules" bikes will be given away at theatres and drive-ins playing the picture.

Outline Prelim Plans For Berlin Film Fest

Berlin, April 12

Some details of the forthcoming 10th Berlin International Film Festival (June 24-July 5) have been revealed. Fete's opening ceremony will be at Congress Hall again. City's ultra-modern Deutschlandhalle (12,000-seat) will be the site of a big-scale "Festival Revue 1960" on the following day.

Awarding of German Film Prizes by Federal Minister for Interior Affairs, Dr. Schroeder, will be at the High School of Music June 26.

The Municipal Opera House will perform "Der Rosenkavalier" for festival guests June 30. The traditional film ball will be held at Palais am Funkturm July 2. The awarding of the Golden and Silver Bears by the Fest jury will be on July 5 at Zoo Palace.

Louis Groen to Leave WB

Amsterdam, April 19

Louis Groen will retire this year as head of the Warner Bros. Amsterdam office. His successor will be Piet Ooms, now sales manager at WB. Groen is a discovery of William Fox, who met him when the former was travel guide of the Amstel Hotel in the 20's. Fox brought him to the U.S. for a year "to get educated."

Back in Holland, he worked with the Fox company until 1940. After the war, he became head of the MPEA office, and when the American film companies went on their own, he became head of the WB office.

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Competition Forcing Nippon Pix Prods. To Find Own Identification To Succeed, Industry Leader Claims

By DAVE JAMPEL

Tokyo. Increased competition is forcing the Japanese to find their own product identification if they are to be successful, according to Shiro Kido, proxy of Shochiku and one of the industry's spokesmen.

In giving a rundown of the fortunes of the six Japan majors, Kido pointed out to *Variety* that only two (his own Shochiku and Toei) are now enjoying prosperity. The reason is that these two have become identified with a particular genre of successful pictures.

The two flourishing companies are Toei and Nikkatsu, both comparative newcomers to the tight group here which also includes the more institutional Shochiku, Toho and Daiei as well as Shintoho.

Toei, far and away the biggest owner in recent years, produces largely low-budget period action pictures based on the heroics of the legendary samurai warriors' counterparts of U. S. oaters. According to Kido, these attract youngsters under 16 who are accompanied by adults and who also bring extra coin by hitting heavily into concession seats.

Nikkatsu, at one time also in shaky fiscal status, has developed a popular stable of young stars of late, topped by Yajima Ishihara who has achieved a James Dean-like here and draw here in depicting the onset of young Japan. Blending doses of violence and sex and a rebellious attitude toward authority, Nikkatsu product is scoring among teenage audiences here.

Kido cited that it was at his own house that Toei and Nikkatsu mastered their formulas at a time when they were near desperation.

Helped His Rivals

Asked if he has such sound suggestions for his own studio, Kido replied, "Generally speaking, we are a bit of a loner because I give much more advice to our competitors."

On a more serious note, Kido pointed out that the erstwhile Big Three, Shochiku, Toho and Daiei are suffering among themselves for the limited adult audience. He said that neither of these three have yet to find their own genre, suggesting that Daiei, in having become known as the producer of premenstruals, may not be seeing the forest for the trees.

As in the U. S. and elsewhere, Kido said Japanese films will have to become bigger and better to compete with other diversions such as hi-fi, skiing, bowling, night-driving, all brought on by Nippon's improved economy.

He said they must go in the direction of such recent box office winners as "Solomon and Sheba," "South Pacific," "Horse Soldiers," "The Bravo," "North by Northwest" and "On the Beach." Whether domestically produced or otherwise, Kido declared that Japanese moviegoers will still turn out in droves for a large-scale production which of the same time is "very impressive and touching."

He said, "Of course we cannot match the scale of American pictures, but we are making pictures on a larger scale than before in Japan."

This makes the competitive fight for box office a basic issue of quality vs. quantity, Kido said.

Although Japan still produces more features than any country in the world with 492 in 1959 (562 in 1958), Kido believes the overall figure is misleading since it includes the production of a second Toei studio which is grinding out almost two pictures a week, showing them first on NET-TV and then finding these cheapies to its smaller theatrical outlets which run as many as four features on a single bill.

While Shochiku, Toho and Daiei produce films too costly to lend to even smaller situations, Kido said that Shintoho is helping to supply the rapid consumption of Toei's theatre chain.

Although all six Japan majors have hedged their bets somewhat with interests in tv stations (Nikkatsu, Toei and Shintoho in NET and Shochiku, Toho and Daiei in Fuji TV) and tv production (sans

top stars) Toei is the only studio which also screens its telefilms in theatres.

Generally speaking, Kido said, the growing tv industry is not putting the squeeze on Japanese films as it did in the U. S. The difference, the veteran exec noted, was in the density of the population. In Japan, which contains some 92 million people in an area only slightly larger than California, picture houses are easily reached, being within walking distance.

Regarding exports, Kido acknowledged that Japan still has a long way to go to compete internationally. He discounted such costume success as "Rashomon" and "Gate of Hell" as having been mainly of curiosity value and such monster entries as "Godzilla" and "Raiden" as being significant only because Japan can offer them at a price based on cheap production costs.

Breaking down Japanese moviegoers into age brackets, Kido said that almost 50% are in 15-18 age group, 17% are between 25 and 30 and 18 and 25 and that only 12% are over 30.

More artistic and intellectual productions are required to further top the adult group, Kido believes. He thinks this also would naturally attract greater numbers in the other age groups also, feeling that Toei and Nikkatsu tailored product are only on top for a short run.

For Shochiku, Kido said the direction will be toward adult realistic dramas with the emphasis more heavy on individuals than on the stories. This, he said, will become the identity stamp of Shochiku. He suggests the other Japan majors find their own.

Cinema Biz Dip Worries Dutch

Amsterdam, April 12. The annual report of the Nederlandse Bioscoop Bond, Dutch Cinema League, points a rather gloomy picture. Cinema attendance declined 13 1/2% in 1959 compared with 1958. During the summer months it was even off 16 1/2%. The growing competition with other mediums of entertainment is reason for the dip in attendance, states the report.

The increase in the number of tele sets in Holland is cited as the big competition. Another protest is made against the high entertainment tax which now amounts to 26.4%, including the purchase tax. Despite all this, 11 new cinema houses were opened, making a total of 359 film houses with a capacity of 263,100 seats.

Only 495 pictures were imported in 1959 against 508 in 1958. In 1958, there were 280 American films distributed but in 1959 only 215. Yank films made up 47.8% of all cinema programs against the top year 1949 when U. S. pix made up about three-quarters of all shown.

Academie Du Cinema In Awards Ignore U.S.

Paris, April 12. The Academie Du Cinema, a special body composed of film critics and creators has handed out its awards for 1959. And the Yanks, for the first time, did not garner one this year.

Best pic was the Czech special effects opus, "Weapons of Destruction," based on a Jules Verne book. Top French film was Georges Franju's study of insanity, "La Tete Contre Les Murs" ("The Head Against the Walls"). Best French against prizes went to Emmanuelle Riva for "Hiroshima Mon Amour" and Charles Aznavour for the aforementioned "Head."

Top foreign thespians were judged to be Ewa Krzyzewska for the Polish pic, "Ashes and Diamonds" and Hannes Messemer, a German actor, for his role in the Italian pic, "Il Generale Della Rovere."

Dutch Studios

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Dutch Producers: They're Downbeat

By HANS SAALTIK

Amsterdam

Native filmmakers appear restless here, apparently somewhat discouraged by the fact that pictures which win critical acclaim are not particularly impressive at the box office. Case in point is "Dorp aan de Rivier" ("Village on the River"), which lost money here despite good comment. It has, however, achieved recognition and some success in Scandinavia and Germany.

And while the Dutch producers are for the most part marking time, apparently uncertain as to which direction to turn, foreign operators are active, mainly doing location work. Among the more important projects on the immediate horizon is "Dino De Laurentiis' "Love on the North Sea," with Ernest Borgnine and Annette Vadim.

French, Japanese, German outfits are coming to use Amsterdam and the Dutch Landscape for their films. The Amsterdam red lamp district is eagerly demanded, but as police try to clean it up the film companies will have to stage backgrounds. Danny Carrel and Pierre Brice head the cast of a French picture called "The Mill of the Stone Women," while Marina Vlady and Lino Ventura are to be seen in another film about prostitutes.

Reason for this flocking to Holland is labor permits are easily obtainable, and the availability of well equipped Cinetone Studios in Amsterdam, where all feature film industry is centered.

Last year many foreign film companies used Amsterdam and The Netherlands as background for their films. After producing the "Secret File U.S.A." tv series, director Alfred Dreyfus returned to shoot "The Last Blitzkrieg," Col.

deputing the 1944 battle of the Ardennes. "A Dog of Flanders" 20th-Fox was filmed here, using many Dutch actors in featured parts, besides the stars David Ladd, Donald Crisp and Theodore Bikel. "House of the Seven Hawks" MGMs, with Robert Taylor, Hans Brinkers and The Silver Skates Disney, about the legendary hero, Dutch but unknown to Dutch children, directed by Norman Foster for the Svensk Filmindustri. Finnishman George Luster went on location for his "Walk or Die," with Juliette Maymel and Bernard Blier, and will return this year to make another film.

In the field of documentary, Dutch producers were more successful and active. Charles Huguenet van der Linden won kudos with his "Interval By Candlelight" featuring in one program with "The Mouse That Roared" in the U. S., Bert Haanstra's "Glas" won an Oscar and is linked with "400 Coups" in the U. S. Documentaries are not hindered by language difficulties like feature films, and are most times sold to many countries. Shorts are mostly made with government subsidies.

Not using the Cinetone Studios, two feature films were produced in 1959, one an experimental feature film, "Moutarde Of Sonancee," by Dutch comedian Toon Hermans who, by his unprofessional approach and lack of know-how, lost a lot of goodwill for other filmmakers and \$125,000. And "Strandling," a new version of a film produced in 1957 and never released; this film, starting out as a documentary on a \$15,000 budget, in the end cost about \$100,000 but has recouped only \$500 on the domestic market.

West End Biz Helped by Abolition Of Tax; 'League' Nice 13G, Tom' Hep \$9,800; 'Can-Can' Sockeroo 15G, 3d

London, April 12.

Mex Film Censors Leery

Mexico City, April 12.

Mexican film censors hold a dim view of Hollywood producer promises to conform with current regulations regarding elimination of defamatory sequences from pictures made in Mexico. Gentlemen's agreements to the contrary, the government has set a double check pattern for all future foreign production activity here.

Yul Brynner's "Magnificent Seven" is getting the full treatment to see that until now the line and does not step on Mexican toes via unsympathetic portrayals of Mexicans, its people or customs.

Yanqui Filmers Like Mex Scenics

Mexico City

Mexico is a favored location spot for Hollywood filmmakers. Producing units have turned out approximately 65 feature lengths, including "The Magnificent Seven" currently shooting in the vicinity of Cuernavaca.

American companies first started making the trek south of the border in 1933, when Columbia Pictures initiated shooting of "A Night of Sin."

Main attraction of Mexico is the superb scenery, and it has served as background for many westerns and thrillers. Further, archeological monuments and historical sites have also been used by Hollywood, with Mexican Government charging only nominal fees for use of these. Thus Chapultepec Castle was used as a French war hospital in shooting of scenes of "A Farewell to Arms."

Favorite location site, especially for oaters and Indian epics, is Durango. Sets built by Hollywood have served for a long series of westerns from "White Feather" to "The Wonderful Country." The typical western village has been backdrop for casting of such Hollywood names as Clark Gable, Jane Russell, Robert Ryan, Robert Mitchum, Gary Cooper, Burt Lancaster, Audrey Hepburn, Audie Murphy, etc.

Virtually all the big stars, at one time or another, have concentrated on "Durangopolis," nicknamed by local citizens as "The Little Mexican Hollywood." Natives look forward to announcement of every new gringo picture, for it means that a good number are pressed into service as extras, playing parts of Indians, ruffians, in crowd scenes, etc.

These epics of the old American west shot in old Mexico have been directed by such adept hands as John Ford, Henry King, J. Negulesco, John Huston, Rudolph Bortolich, etc.

Swedish Tele To Hike Its Film Prod. Program

Stockholm, April 12.

Swedish television, which is already the largest film producer in the country, will increase film activities in the coming months. Some 20 films of one hour's length or less are planned for the summer. One of the major projects will be a feature pic based on Nobel prize winning author Par Lagerkvist's novel, "Guest of Reality." The tv film will be directed by the aging author's son, Bengt Lagerkvist. Shooting will start July 1.

The majority of the other films scheduled will be documentaries. Rolf Huserberg will shoot two films in Lapland. Explorer Rolf Blomberg will do the same in Ecuador. Torngy Anderberg will deliver three from Brazil. Photographer Lennart Olsson will film the Black Sea while cameraman Harry Dittmer will do one on Mexico. Other units will travel to Spain and Ghana.

The abolition of admission tax as of last Sunday (10) is going to make quite a substantial difference to West End first-run returns, particularly since most theatres are in the higher admission bracket and also in the top tax bracket. In a good week, this relief may add somewhere between \$2,000-\$3,000 to the gross. However the concession is only partially reflected in the current return since the non-tax setup applies only to a small part of the full week.

Among the newer entries, "Seven Thieves" leads the field at the Odeon, Leicester Square, with a great \$15,000 in the second frame, "Once More With Feeling" shapes smash \$12,000 or close in second session at Leicester Square Theatre.

"The League of Gentlemen" is heading for a nice \$13,000 or thereabouts in initial round at Odeon, Marble Arch. "Peeping Tom" looks set for a neat \$9,800 in first Plaza week. "Circus of Horrors" looks okay \$9,000 in initial stanza at London Pavilion.

Estimates for Last Week

Ascoria (CMA) 1,474 \$120-\$175 — "Solomon and Sheba" (UA) 24th wk. Steady \$3,700.

Carlton (20th) 1,128 70-\$175 — "Please Don't Eat the Daisies" (M-G) 2d wk. Average \$9,000. Opener was \$7,000. "Wake Me When It's Over" (20th) opens April 21.

Casino (Indie) 1,155, \$120-\$210 — "South Sea Adventure" (Robin) 23d wk. Great \$22,000.

Columbia (Col) 740, \$105-\$250 — "Last Angry Man" (Col) 2d wk. Poor \$2,000. First week, \$2,500. "Bridge on River Kwai" (Col) opens April 14 on release run.

Dominion (CMA) 1,712, \$105-\$230 — "South Pacific" (20th) 103d wk. Still big at around \$17,000 or over.

Empire (M-G) 1,700, \$105-\$230 — "Ben Hur" (M-G) 16th wk. Fancy \$22,500.

Leicester Square Theatre (CMA) 1,375, 50-\$175 — "Once More With Feeling" (Col) 2d wk. Smash \$12,000 or near. First was \$13,400.

London Pavilion (UA) 1,217, 70-\$175 — "Circus of Horrors" (Anglo) Okay \$9,000 or near.

Metropole, Victoria (CMA) 1,410, \$105-\$220 — "Can-Can" (20th) 3d wk. Great \$15,000, just below the previous two weeks.

Odeon, Leicester Square (CMA) 2,260, 70-\$175 — "Seven Thieves" (20th) 2d wk. Great \$15,000. First week, \$19,000. "Ones of Silence" (Bryant) set to follow.

Odeon, Marble Arch (CMA) 2,200, 70-\$175 — "League of Gentlemen" (Ranki) Heading for good \$13,000.

Plaza (Par) 1,902, 70-\$210 — "Peeping Tom" (Anglo) Looks to hit neat \$9,800.

Rialto (20th) 1,362 70-\$120 — "Sink Bismarck" (20th) 3d wk. Big \$7,000 or near.

Ritz (M-G) 432, 70-\$175 — "Gigi" (M-G) 27th wk. Roff \$7,000.

Studio One (Indie) 956, 50-\$120 — "Toby Tyler" (Disney). Likely okay \$3,000 or close.

Warner (WP) 1,785, 70-\$175 — "School For Scoundrels" (WP) 3d wk. Smash \$14,000 after great \$14,600 in second week.

Record Ticket Sale For Edinburgh Fest

Edinburgh, April 12.

Signs point to a record booking at the upcoming International Festival of Music and Drama next August and September.

On the first day of mail orders being opened, more than \$120,000 worth of ticket orders were received. Amount of overseas bookings is double that of last year. Main bulk of overseas interest is from the U. S. and Canada, according to organizers here.

Other ticket orders are from Australia, Tasmania, the Philippines and Japan.

World's Largest, Most Influential Military Network (AFN) in Financial Jam; Both Radio-TV Are Affected

By HAZEL GUILD

Frankfurt, April 19.

American Forces Network (AFN), the world's largest and most influential military network which stretches over Germany and France, and more than 100 other radio and television stations throughout the world which are operated by the U. S. government, are facing a major financial upset.

Starting with July of 1962, the Defense Department, which has formerly completely financed the Army, Navy and Air Force's sprawling worldwide radio and television stations is withdrawing its money for new station equipment and spare parts.

"Since Department of Defense is a policy organization and not a hardware store, the decision was made to have the individual services handle their own logistic service starting with fiscal year 1962," according to word received here.

The Defense Department will continue to pay for the programming of radio and television.

American Forces Network, with its European headquarters at Hachet, a suburb of Frankfurt, and the Air Force's farflung 15 television and 100 AM-FM and closed-circuit radio stations will be affected by the cut.

Also to be affected are any plans for future new stations. The Air Force in Europe had recently made plans to open about 10 "out-of-the-box" stations, operating as portable closed-circuit stations, and will be forced to arrange its own financing instead of getting any help from the Defense Department for this project.

The radio stations were aimed at bringing news and Armed Forces Radio Service shows from Stateide to remote bases at such places as Turkey, Morocco and Greece.

Either the Army, the Navy and the Air Force will have to squeeze out thousands of dollars from their already tightened budgets, or there is a possibility that the American radio and tv stations for servicemen might be reduced. Another solution would be some system of toll viewing similar to that used by German radio and tv, where every set owner pays a monthly fee.

'Helen Trent' To Get a Trindown

"Helen Trent," who has remained impervious to the encroachments of time and television, is finally going to lose a little of herself. One-third of this daily CBS radio serial will be shaken on May 2 to make way for a fully sponsored five-minute radiodrama.

Whitman is buying a two-daily five-minute spot for Red Bob Richards. The first of the two-day interviews by the former big jumper will take the 12:30-12:35 p.m. time, thereby displacing in importance the once indomitably charity Miss Trent. Until now her tribulations have always taken 15 minutes a day of the housewife's attention. Now she'll have to do everything in 10.

The second Monday-through-Friday Richards interview goes into the 7:40-7:45 p.m. period, which will push Andy Griffith from a 7:40 to a 7:45 start.

It is understood both NBC and ABC radio will be shopped by Whitman before the CBS affirmation was made.

BBC Okays CBS Radio's Elgin Deal on Wedding

BBC Radio has finally followed the lead of BBC-TV and permitted a sponsored prelude to be made of one of its wireless program feeds. CBS Radio has inked Elgin White to broadcast coverage of the Princess Margaret wedding on May 6.

Only stipulation BBC made is that Elgin be allowed to pitch during the segment of the broadcast covering the ceremony from Westminster Abbey.

CHESSMAN CASE TOO HOT TO HANDLE?

There are signs of hesitation on the part of CBS Radio to carry out a 55-minute documentary program that it hoped to do on condemned Caryl Chessman and on the issue of capital punishment. Hints were emanating late last week from some quarters that the network may not at this time want to get involved in the potentially explosive issue.

However, one key CBS source stated that he'd be willing to bet that the hot documentary, for which producer Don Kellerman has already collected considerable information, will be heard on Thursday, April 28. Network hopes to have an answer this week, after it mulls over the many ramifications engendered by the Chessman situation.

Civil War Series Spices CBS-TV's Pubservice Plan

CBS-TV has another contender for "Doerfer show" honors next fall. Presence of "The Desperate Years," a Civil War documentary prepared for the network by Irving Giffin & Co., could either go into the Sunday-at-6 slot or either the Monday or Friday 10:30 p.m. periods.

Pilot for "Desperate" was just finished, and the network was showing it up and down Madison Ave. on Friday (15). It's not likely the half-hour drama will be slotted unless it is picked up by a sponsor. Sponsor Olin Mathieson is considering it, it's reported, as the possible replacement for "Small World." "World" is slated at present to take the Friday night 10:30-11 time, just as "Face the Nation" is scheduled to be positioned on Mondays in the same period. Latter two are in response to a request by former FCC chairman John Doerfer for more public service by networks in prime time.

CBS is also trying to sell the dramatic Civil War documentary for one of these periods. Bruce Catton and American Heritage are associated with CBS in production of the series. If show is sold for Friday nights, it could mean that Mathieson would retain "Small World" in its present Sunday time. Nobody this week can be sure quite what shifting will take place with "Desperate" brought upon the scene.

PAULEY SUCCEEDS DEGRAY AT ABC-AM

Robert R. Pauley succeeds Edward J. DeGray at head of ABC Radio. Pauley assumes his new post as v.p. in charge of the radio web April 29. He formerly had been eastern sales manager for the network.

DeGray's exit, long rumored, came on the heels of reports that he had been dickering with Mutual for the No. 2 spot on the web. The DeGray talks were said to have centered around the possibility of DeGray becoming exec v.p. reporting to MBS prexy Robert Hurleigh.

ABC Radio has been losing money. In the recent past, it has cut those losses. Apparently retreating to reports that the ABC Radio web might fold or cut its operations, Leonard Goldenrod, prexy of American Broadcasting Paramount Theaters, stated that "ABC is in network radio to stay, and we plan to expand our programming service."

Pauley joined ABC Radio in October '57 as an account exec and was named eastern sales manager in March '59.

'601 Park Ave.' Shifts To CBS-TV Fri. Slot

CBS-TV has again shifted its fall sked, with "601 Park Avenue," the hour detective drama shot in New York, moving from 7:30 on Mondays to the 9:30-10:30 time on Fridays. Shift will—temporarily at least—opportunity to program "To Tell the Truth," the half-hour paneler, at 10 on Fridays.

Move is considered part of the last-minute jockeying which all networks are indulging in to accommodate sponsors or to attract them.

When Are Charity Cuffolas Payola? KSTP Finding Out

Minneapolis, April 19.

Stan Hubbard, president of KSTP-TV and radio (NBC affiliate), is hitting out at which he calls public service charitable organizations' "payola."

At a time when the Federal Communications Commission is calling upon television and radio stations to devote more of their time to "public service," Hubbard declares that, if anything, KSTP likely will curtail it "because there's so much personal profit connected with these sorts of thing, as has been revealed recently by exposure of fund drives mismanagement."

Hubbard has appointed a staff committee to check "with a fine toothcomb" henceforth into all charitable organizations' requests for free time and to grant it only when there is convincing evidence that collected funds are properly expended.

"There'll be no more free KSTP time for fund raising campaigns until we know for sure everything is on the up and up in every way," Hubbard announced.

The KSTP owner points out recent "unhappy" conditions which have been coming to light in connection with supposedly highly worthy causes for which public contributions are sought and which have received free airline time.

His announcement comes on the heels of the exposure here of the fact that funds raised by public donation for the Sister Kenny Foundation have been going in considerable amount into private pockets.

"My directive to my staff is to clamp down henceforth on this free time unless it's established without a shred of doubt that the vast bulk of monies collected goes to help the worthy causes," says Hubbard.

Mark Evans Exits WTOF To Join Kluge Chain As Pubaffairs Veepee

John W. Kluge, president of Metropolitan Broadcasting Corp., has gotten WTOF (D.C.) commentator Mark Evans to join his radio-TV chain. Evans last week was named vicepresident of public affairs.

Evans won't be able to do any broadcasting for Metropolitan until next January, when he is released from his WTOF obligations, but he'll tour for Met (which also owns a billboard advertising firm) to make speeches before various civic groups. An old friend of Kluge's, according to a Met spokesman, Evans presumably will also be used on the Washington front where over the past 12 years with WTOF he's had time to develop friendships among members of officialdom.

Meantime, Metropolitan sometimes uses the service of Florence Lowe on the Washington scene.

In New York, as a sign of further expansion, Frank Young has been appointed assistant director of publicity and special events for Metropolitan. Former manager of tv program publicity for Benton & Bowles and onetime press chief for Screen Gems, Young will work in his new post under Phil Cowan.

The Peabody Winners

CBS or CBS staffers capped five of the 15 George Foster Peabody radio-tv awards yesterday (Tues.). At a New York luncheon given by the Radio-TV Executive Society to handle the annual presentations, CBS chieftain Dr. Frank Stanton won a special public service award for his efforts to alter Section 315 of the Federal Communications Act or, as it's otherwise known, the equal time law.

Award chairman Bennett Cerf read a letter from President Eisenhower endorsing the Stanton commendation. "This award is most appropriately presented . . . Frank Stanton has fought long and effectively."

Producer David Susskind was, in a great sense, involved in two other Peabody awards. He personally won one for his NBC-TV production of "The Moon & Sixpence" which was a winner in the category, television entertainment, non-musical. Another award in the same category was also made, this time to "The Play of the Week" on WNTA-TV, Newark. Susskind had been executive producer of the series until early this month.

NBC did three shows that won, and ABC had one. Besides the "Play of the Week" prize to WNTA, there were four other local station winners. WGBH-TV, Boston for "Decisions," a series that led in the category of television education; WGN-TV, Chicago, for "Great Music from Chicago" in the musical television entertainment division; WDSU-TV, New Orleans, for its editorial coverage in the category of local tv public service; and to WCCO, Minneapolis radio outlet, for local radio public service.

A second CBS special award went yesterday to the Ed Murrow-Fred Friendly team for doing "The Last Class of '36," a documentary on segregation. Other CBS awards were for "Population Explosion," winning for tv education, Ed Sullivan's "Invitation to Tomorrow" for contributing to international understanding, and a similar award to "Small World," CBS Radio also won in the radio news category with "The World Tonight" for its scope and depth.

NBC's Peabodys were for "The Bell Telephone Hour" in the class of tv entertainment, musical; for "Family Living, '59," on NBC Radio as a public service vehicle, and for the "Moon" Susskind show, which was aired via NBC-TV, although the prize went to the producer.

ABC won in tv news for "Khrushchev Abroad," coverage of the Soviet Premier's U. S. trip last fall.

More Money for FCC & FTC; UHF Test in N.Y. Gets \$2,000,000 Push

Washington, April 19.

NOMINATE TREYZ FOR ABPT BOARD DIRECTORS

Oliver Treyz, prexy of ABC-TV, is being nominated to the board of directors of the parent company, American Broadcasting-Paramount Theatres.

Treyz's nomination is further recognition of the growing stature of the web and of his role in building it.

About six months ago, Treyz and ABC-TV programming v.p. Thomas Moore were given stock options.

ABPT's board is due to act on the Treyz nomination at its meeting in May.

Harris Lashes NAB for 'Let's Do Nothing' Stance

Washington, April 19.

The National Assn. of Broadcasters' familiar standpat attitude against new broadcasting legislation unleashed a strong tongue-lashing by Rep. Owen Harris (D-Ark.) during hearings on his bill, HR 11341.

And while NAB, represented by Vincent T. Wawilowski, government relations chief, generally opposed all five provisions of HR 11341, the only other industry witness, CRS v.p. and general attorney Thomas K. Fisher said, in effect, that four of the five parts of the bill were acceptable with certain changes in language.

The break in the industry's ranks dampened Harris' scorn for what he called NAB's "consistent let's don't do anything" approach.

Harris took a dim view of NAB's promises that the industry could police itself without any assist from Congress. Presumably, this

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'Wizard of Oz' Repeat Gets Dual Client Coin

Benrus Watch and Whitman's Chocolates are sharing the tab on the perennial CBS-TV repeat of Metro's "Wizard of Oz" feature motion picture.

CBS is scheduling the Judy Garland-Ray Bolger pie for Sunday Dec. 11, in the 5:30-7:30 p.m. slot.

The House tomorrow (Wed.) is expected to pass a new money bill creating new jobs at both the Federal Communications Commission and Federal Trade Commission and providing \$2,000,000 for FCC's proposed bigtime test of UHF in New York.

With the \$2,000,000 approved by the House Appropriations Committee for the UHF undertaking (a cut under the \$2,250,000 which had been proposed for the study in President Eisenhower's budget), FCC proposes to construct two UHF stations, one on a tall building in mid-Manhattan and the other about 15 miles uptown. FCC also will buy and distribute about 100 special UHF receiving sets throughout the metropolitan area and receive reports from viewers on their opinion of the reception.

In addition, portable equipment will be used to test picture quality and signal strength. The idea is to find out by actual testing how well UHF can work in New York, figuring that if it works there, it will anywhere. It's obvious no one outside the Government would ever bankroll a UHF station there under present circumstances.

A lot rides on the tryout. If successful, it could lay the groundwork for a switch to all-UHF for commercial tv, thereby satisfying the military's appetite for more VHF.

Programs on FCC's two stations will probably be drawn from the seven N.Y. VHF channels now on the air. The Government plans to operate the stations for one year.

Now FCC will absorb the \$250,000 clash in its request for \$2,250,000 to finance the UHF stunt remains to be seen. Originally, FCC

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Chevy Coin Into CBS 'Route 66'

Chevrolet has purchased a fourth of the hour-long "Route 66" next fall on CBS-TV. Stanza, which is slated to fill the 8:30 p.m. time on Fridays, also has received orders from Philip Morris and Pillsbury.

With Chevy firm and PM and Pillsbury likely, only a fourth of the Screen Gems stanza seems to be really unaided.

Incidentally, the Friday placement of "66" by CBS-TV will give Screen Gems two programs in direct opposition to each other. SG sold the Hanna-Barbera produced half-hour cartoon situationer, "The Flintstones," to ABC-TV for the 8:30-9 time on Fridays.

THE 'NEW SOUND' OF RADIO

Sloppy TV

Complaints are mounting over the excessive use of on-the-air promotion by the television networks. All three webs would seem to be equally guilty of the practice. Many within the industry are in agreement with Terry Cline, the McCann-Erickson tv tactician, who registered a squawk last week over the fact that the advertisers were taking the rap while the networks were loading up the airwaves with their own cuffed promotions on upcoming shows.

Some go so far as to say that the major sins being committed today do not lie in the programming, per se, but in what surrounds it. A client will spend upwards of \$200,000 for a special, for example. Perhaps a month of creative effort went into its production. Yet the very instant it goes off the air, without permitting the audience a 10-second or even five-second reflection, the entire mood is destroyed by a network-inspired promo-inviting the audience to stay tuned for the next attraction, or even a show two weeks or a month away. Or if not that a barrage of station breaks that are equally as effective in destroying much of the impact that has gone before.

At a time when the three-network competition for audience is at its peak, the on-the-air promos have hit a new high in repetitive display. But many sponsors and their agencies are of the opinion that such a triphammered technique can do more to alienate audiences than invite them in.

Those AFTRA-SAG Dickers a Real Battle of Wits—Paging Charlie Chan

By ART WOODSTONE

Washington, London and Moscow don't possess all the master pawns. Some of them work for the Screen Actors Guild and the American Federation of Television & Radio Artists, where they make maximum use of propaganda, sometimes in the open and occasionally through lavishly nurtured linkage. Tactically, both sides are alternately bold and cautious and frequently they work in the shadows.

Two weeks ago, AFTRA leaders expressed fear that SAG would back a gentlemen's agreement that gave by negotiating tidbits wages and working conditions with the program makers of the Independent Alliance of TV Film Producers. But this week, word reached New York and AFTRA headquarters that SAG plans to comply with the agreement by refusing to discuss tape when its negotiators meet the work out a new contract.

Who isn't all. The same well-developed labor grapevine says that the Alliance, which has members such as Screen Gems, Revue, Desilu and Ziv, will demand that SAG not voice tape demands to those who summarily make in the area of film. The Alliance will make this demand, according to various sources, because it is spurred on by fear of AFTRA.

To continue this home-tale, the union actors are also afraid of AFTRA. That is, as much as the noble plottings of any gentlemen's agreement, is thought to have no-logged SAG to exempt talk of tape from contract negotiations—which should occur, if all goes well for the Alliance on more immediately pressing labor fronts, before summer. SAG will never forget how AFTRA publicly and repeatedly castrated the former with making a hot deal in negotiating rates a few days ago for videotape commercials. Rather than again be charged with

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NBC Dickers Berle For Bowling Show

NBC is dickering with Milton Berle to return as host of a weekly program series. The veteran is "Jackpot Bowling," and if the comedian accepts he'll be entering what is a rather new phase of show for him—out of encores for a big money payday.

However, instead of giving away money for the answers to questions, Berle will be giving away money in champion leggers. Naturally, he'll be expected to turn in the best times as well as the dough.

NBC has the program scheduled for the 10-30 to 11 time Monday nights, and might go ahead with it even if Berle finally nixes participation for himself.

OLDTIME JOCKEYS LOSING THEIR GRIP

By GEORGE ROSEN

It's generally agreed that the next twelve-month period will find a "new sound" coming into radio, particularly radio on a local level, keyed to an alertness on the part of local station management that it must gear its programming toward serving the public interest. As such it's predicted that the day of the oldtime disk jockey, with his innocuous fore and aft banter, is just about over. In the place of the outmoded disk jock will appear the personality, whether or not he chooses to play records in between, with a keen sense of social responsibility in keeping pace with changing conditions.

It's already evident on some of the stations around the country and explains, for example, why a Harry Gray in New York has not only retained his impact on the listening public, but figures to be in the vanguard of the "new sound." There are counterparts for Gray on some of the other stations in key cities throughout the country who have found the knack for dispensing entertainment, which, of course is and always will be the primary requisite, but at the same time possessed of an intelligence, and sensitive to their roles in the informational scheme of things.

Down Miami way, for example, a Sam Givson who has been doing the late night radio trick for several years, has been the recipient of encomiums for social reform, both in and out of show biz, and while the Grays and the Givsons may be few and far between at the moment, though they are definitely around, it is considered inevitable that their breed will assume added importance on the AM kilocycles.

Music and news, of course, will remain basic. The better the music and news formula, the better the Pulse-Nielsen-ARB returns. But over and above these basics, the difference will lie in the stations that attune themselves to the changing conditions and emerge with personalities who recognize their responsibility to the community and have a gift for good gab.

It isn't alone that the old time disk jock, in the D.C. dog house and suspect—and has pretty much played himself out. But coupled with this offshoot of today's climate is the recognition by local stations that they can no longer afford to remain passive. Along with their continued desire to "make a buck," they realize they must henceforth also make a good impression. The station that can parlay this with entertainment will have the formula for tomorrow.

Erskine's ABC Ballcasts

Los Angeles, April 19. Cast Erskine, former L.A. Dodger pitcher who retired last season, will handle color commentary for ABC-TV's "Big League Baseball" series of 23 Saturday afternoon telecasts.

Time for Performance

Washington, April 19. With it now apparent that, except for the Dick Clark probe, Oren Harris & Co. is finished with investigations of broadcasting until at least November (see separate story), the industry has adequate time to translate promises of workable self regulation into the real thing.

The most effective way of answering the Harris Subcommittee and other critics of the industry is with performance. When Harris is in shape to turn the heat on the industry again and that looks like either next November or next January, the new season of programming will be well under way. It would, it's felt, be wise for everyone connected with broadcasting to keep this and its vast influence in mind.

The Harris probes have brought the most serious threat ever of a new law to require the licensing of networks. Harris got started too late this year—and became too involved in other things—to give HR 11340 the bill authorizing it the big push it would require for enactment.

The bill will be back next year. And what the industry—and the web in particular—do and don't do in the meantime could tip the scales on its chances of enactment.

Oren Harris' Gas Pains Could Be Break for Broadcasters; Dick Clark's 'Closing Act' Before Adjournment?

By LES CARPENTER

'Inside NBC' Series
Information veep Syd Higes, his chief press department aide Ellis Moore, ad head Joan Porter and promotional chief Al Rylander are to be main participants in a new NBC-TV "series," kicking off tomorrow (Thurs.) via closed-circuit to 200 affiliates.

This quartet of "actors" will lay out the web's press-promotional ad plans to the outlets in a 45-minute "premiere." The four web officials taped the first stanza yesterday (Tues.).

ABC-TV 80% Sold For '60-'61 Season; \$125,000,000 Gross

The earliest buying season ever in being experienced at ABC-TV, with the web going beam-boost in sales for next season, Web's evening line of programming, Sunday through Saturday now is over 80% sold out to the tune of about \$125,000,000 gross, based on the business in the house running the full 52-week course.

In the entire evening network lineup, only two half-hours at this time are not locked up with sponsor coin. The two are the Warner Bros. anthology series at 10:30 Thursday nights and "Room for One More," WB situation comedy at 7:30 Friday. All other program slots, ranging from 6:30 p.m. Sundays to 7 p.m. Tuesdays and Saturdays, are tied up with sponsor coin. Normal network option time, if the phrase still can be used, runs from 7:30 to 11 p.m.

The estimated \$125,000,000 gross does not include NCAA football or daytime revenues.

Heaviest buyers on the not are Procter & Gamble, Liggett & Myers and Brown & Williamson.

CBS UNDERWRITING PHILHARMONIC TOUR

CBS is underwriting a seven-week, 26-city tour by Leonard Bernstein and the N.Y. Philharmonic. In all, Bernstein & Co. will do 37 concerts, beginning Aug. 11 in Cleveland and ending Sept. 23 in Washington, D.C.

Orch will hit Hawaii and Canada as well as the continental U.S. Originally, the Philharmonic was to do only a three-week stint out of town. The CBS grant made it possible to add the other four weeks.

Washington, April 19. Rep. Oren Harris (D-Ark.) has gas pains—and who should be happier than broadcasters?

The approaching Harris investigation of the Federal Power Commission, in which a number of very important political names are almost certain to figure, has vast potential for lambasting headlines.

But more important for the radio-tv industry is the fact that the probe of the natural gas industry and the FPC is virtually certain to keep the Harris Subcommittee occupied for weeks after its start, tentatively set for May 2.

In fact, there seems almost no chance that there will be further broadcast hearings by Oren Harris & Co. after the Dick Clark sessions opening April 26. The group has considerable material on disk jockeys and others in New York, Chicago, Detroit and other places not to mention juicy items on the Miami Beach beach convention last year. But the calendar has no dates. It appears, for such things before the early July Congressional adjournment. Neither is there time for his proposed look into ratings before Congress quits.

Harris still might call post-election November-December payola hearings, however. But he said there definitely won't be any subcommittee meetings between Congressional adjournment and Election Day.

Natural gas has long been a favorite Congressional snafu, although for Harris personally it represents a delicate subject. Harris' Southern Arkansas Congressional district produces large quantities of oil and gas, and he has always been in the forefront in supporting legislation favorable to this industry.

The fact that he decided to go all-out with an investigation of influence peddling with FPC is obviously triggered by politics. Harris evidently has reason to believe such a probe could be costly to the Republican Party in this election year. All FPC committee.

(Continued on page 133)

NBC-TV Jumpin' With Tobacco Coin

R. J. Reynolds loans large in the NBC-TV '60-'61 sked. This week the cigaret sponsor signed for half of the hourlong Wednesday "Wagon Train," half of the new 30-minute "Tall Man" on Saturday nights and looks about ready to close for at least half of the half-hour "Klondike" if NBC can pin the latter stanza to a time period.

The smoke is heavy around NBC for other reasons as well. American Tobacco, along with Whitehall Pharmacal, again poked up "Bachelor Father," keeping it in the NBC Thursday-at-9 anchorage. And the same tobacco house is in for a third of "Bonanza" on Saturdays and half of "Wells Fargo" on Mondays, keeping the latter western where it is, although for a time it looked as though it was "smoked out" for good after this season.

To fully pack the NBC lineup, P. Lorillard has firmed up for half of the new Tab Hunter Sunday 30-minute situation comedy, and the same bankroller is looking around NBC for a time slot in behalf of a second situationer called "Band of Gold," which is fronted by Jim Franciscus. "Gold" might not find a time period there, however.

'LASSIE' RENEWAL \$6,000,000 DEAL

Hollywood, April 19.

Campbell Soup Co. has renewed "Lassie" for an additional three years, beginning in September. Excess of \$6,000,000 in production costs is involved in new deal, which includes production of a maximum of 29 new "Lassies" to be made this summer for the 1960-61 season release, and similar number for each succeeding year.

Filming of new series starts as soon after current writers strike is resolved as it's possible to go into work.

4 for Fedderson As Chevy Picks Up MacMurray Series

Chevrolet has picked up the Fred MacMurray starter "My Three Sons" for sponsorship on ABC-TV, Thursday nights next season at 9 p.m.

The Chevy buy bumped the "Pat Boone Show" and it looks like that half-hour sked won't be around next season on the web schedule.

The Don Fedderson-MacMurray sked is a high-priced half-hour series, running the summer season \$60,000 in program charges. Only half-hour sked as rustic as ABC-TV is the Robert Taylor "Detectives" but there are only a couple of half-hour skeds on the other web's roster.

Chevy was asked for the Fedderson package after the car company dropped Pat Boone on the web. On NBC-TV, Chevy has renewed its Sunday evening Dinah Shore "Cherry Show."

Peter Torkshury will produce and direct the MacMurray starter. William Fraxey will have a featured role. If expected renewals materialize, Fedderson will have final web show going for him, others being "Millionaire," "College" is staying with this one, "Whom Do You Trust?" and the Charlie Weaver Show.

J. B. Williams Buys Lawrence Welk Show

J. B. Williams has bought half of Lawrence Welk for next season. Buy of the pharmaceutical house puts ABC-TV's Saturday night hour show sold out for next season. Dodge has the other half of the show. For the summer months, alternate sponsorship still is available.

J. B. Williams also bought one minute participations in ABC-TV's "Islanders," and "Adventures of Paradise" for next season.

Television Networks '60-'61 Program Schedules

AMERICAN BROADCASTING CO.

	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
7:00	WALT DISNEY PRESENTS (Beginning at 6:30)		EXPEDITION				DICK CLARK SHOW
7:30							
8:00	MAVERICK	CHEYENNE	BUGS BUNNY	HONG KONG	GUESTWARD HO	ROOM FOR ONE MORE	ROARING 20s
8:30			RIFLEMAN		DONNA REED SHOW	HARRIGAN & SON	
9:00	LAWMAN	SURFSIDE 6	WYATT EARP	OZZIE & HARRIET	REAL McCOYS	THE FLINTSTONES	LEAVE IT TO BEAVER
9:30	THE REBEL				FRED MacMURRAY ("My Three Sons")	77 SUNSET STRIP	LAWRENCE WELK SHOW
10:00	THE ISLANDERS	ADVENTURES IN PARADISE			UNTOUCHABLES		
10:30			ALCOA	NAKED CITY		THE DETECTIVE	BOXING
11:00	CHURCHILL MEMOIRS	PETER GUNN	Local		WARNER BROS. ANTHOLOGY	LAW AND MR. JONES	

COLUMBIA BROADCASTING SYSTEM

	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
7:00	Not Set						
7:30							
8:00	DENNIS, THE MENACE	ON THOSE BELLS		AQUANAUTS	CHECKMATE	RAWRIDE	PERRY MASON
8:30	ED SULLIVAN	PETE & GLADYS	FATHER KNOWS BEST (Returns)				
9:00		BRINGING UP BUDDY	DOBBIE GILLIS	Not Set	ZANE GREY THEATRE	ROUTE 66	WANTED DEAD OR ALIVE
9:30	GENERAL-ELECTRIC THEATRE	DANNY THOMAS	TOM EWELL	MILLIONAIRE	ANGEL		Not Set
10:00	JACK BENNY	ANDY GRIFFITH	RED SKELTON	I'VE GOT A SECRET	ANN SOTHERN	601 PARK AVE.	HAVE GUN, WILL TRAVEL
10:30	CANDID CAMERA	HENNESSY	GARRY MOORE	U. S. STEEL HOUR and ARMSTRONG CIRCLE THEATRE	DR. KILDARE		GUNSMOKE
11:00	WHAT'S MY LINE	FACE THE NATION			JUNE ALLYSON	SMALL WORLD	Local

NATIONAL BROADCASTING CO.

	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
7:00	SHIRLEY TEMPLE						
7:30							
8:00		RIVERBOAT	LARAMIE	WAGON TRAIN	OUTLAWS	Not Set	BONANZA
8:30	NATIONAL VELVET						
9:00	TAR HUNTER SHOW	WELLS FARGO	ALFRED HITCHCOCK Presents	PRICE IS RIGHT	Not Set	DANTE	TALL MAN
9:30	DINAH SHORE	Not Set	THELLER	PERRY COMO	BACHELOR FATHER	AT&T SPECIALS AND OTHERS	DEPUTY
10:00		ALCOA and GOODYEAR (Show not set)			ERNIE FORD		ARTHUR MURRAY PARTY
10:30	LORETTA YOUNG	BARBARA STANWYCK THEATRE	Not Set	PETER LIND RAYES-MARY HEALY	GROUCHO MARK	MICHAEL SHANE	WORLD WIDE '60
11:00	Not Set	JACKPOT BOWLING	Not Set	Not Set	THIS IS YOUR LIFE		

NBC DAYTIME: FINE & DANNY

Rexall's TV Prescription

Something unique in advance bally and promotional hoopla for a forthcoming tv spec has been invented by Charles Wick in riding herd on the Frances Langford hour special which gets a May 1 (Sun.) exposure on NBC-TV in the 8 to 9 slot. Show, directed by Frank Tashlin, has been in the tape vaults for some time, co-starring, among others, Mary Costa, Johnny Mathis, Don Ameche, the Three Stooges and Bob Cummings.

Convinced that in the area of musical extravaganzas the Rexall-sponsored entry is something worth shouting about, Wick nonetheless took the calculated risk of bicycling a number of tapes into 24 of the major cities around the country, setting up press previews with NBC affiliates and inviting advance comment.

Tapes have already been run off in Washington, Denver, Pittsburgh, Atlanta, Baltimore and Cleveland, among other cities (with Houston, New Orleans, Chicago, Baltimore, etc. upcoming), and Rexall has literally slipped over the advance payoff accruing to the spec.

In addition, some 2,000 LP soundtrack copies have been run off and are presently in circulation among the nation's disk jockeys. Rexall figures it's "home" even before the show goes on the air.

Look for More Fur to Fly As Yarborough Gets Monitoring Coin

Washington, April 19.

Stalled seven months, the Senate Yarborough Radio-Television Subcommittee has money, will travel.

That is, the subcommittee of the Senate Commerce Committee headed by Sen. Ralph Yarborough (D-Tex.) has crossed the toughest hurdle in getting \$45,000 with which to operate, and final approval of the funds can be regarded as a cinch. The money, cleared by the parent Commerce Committee, still must have routine approval of the Senate Rules Committee and the Senate itself.

Purpose of the Yarborough Subcommittee, set up last September but penniless until now, is to make certain radio-television news programs of all types are impartial.

"That is a big job," explained Yarborough. "We have no intention of concerning ourselves with any other type of programming."

The subcommittee became controversial immediately after its creation. More political fur in certain to fly.

Yarborough accuses Republicans of blocking the group from getting any money for seven months.

"They found out," the Texas said of Republicans, "that the partiality shown in this media was partiality in favor of the Republican Party. We couldn't even get money for a secretary until now."

Senate Commerce Committee Chairman Warren Magnuson (D-Wash.) originally created the subcommittee following passage of the new "equal time" amendment to check on how it works in news programming.

All three subcommittee members are strong partisans. Yarborough, defeated three times in a row for the Texas governorship before his election to the Senate, is a flamboyant champion of the underdog and a fierce battler for liberal

(Continued on page 133)

ABC-TV Pencils In 'Roaring Twenties'

Late juggling of the ABC-TV schedule for next season shows the appearance of "The Roaring Twenties" housing vidfilm series. It's slated for Saturdays at 7:30 p.m.

Web will move another show in the 7 p.m. period, a slot heretofore reserved for local station programming. "Dick Clark Show" has been pencilled in at 7 p.m. Saturdays. On Sundays, web is programming "Walt Disney Presents" from 6:30 to 7:30 p.m.

Present indications point to Friday night as comedy time from 7:30 to 9 p.m. on the web. The comedy lineup starts with "Room for One More," a situation comedy from Warner Bros. then "Harrison & Son" at 8, followed by "Flintstones," first animated nighttime adult series. Comedy lineup ends with "TV Sunset Strip" at 8, although Kookie is there for comic relief even in the private eye series.

THOMAS RERUNS \$7,000,000 DEAL

NBC-TV's bid for daytime supremacy, given a considerable shot in the arm in recent weeks by the stripped reruns of "Loretta Young Show," went winging off in a new direction over the past weekend when the network finalized a \$7,000,000 deal for acquisition of the "Danny Thomas Show."

In one of the costlier ventures negotiated in the nighttime-to-daytime program transition, NBC pacted for the Thomas situation comedy reruns in a four-year leasing arrangement with the star and his co-packager Lou Edelman. After four years the show reverts back to Thomas-Edelman auspices.

There's only one major proviso in the deal—that NBC doesn't sell it to a sponsor competing with General Foods, which bankrolls the continuing Monday night series on CBS-TV.

For the William Morris agency, whose chieftain Abe Lastfogel helped negotiate the deal with NBC proxy Bob Kintner, it will mean a fat \$700,000 fee—at the going 10% commission.

All told there are some 250 reruns in the bundle for stripping, covering the six-year span that the half-hour series has been on the air. Each installment during the four-year daytime deal will be permitted four runs. At \$7,000 per playing date, it just about doubles current programming costs in the daytime sweepstakes. But in terms of what a hot nighttime family show in the daytime swim (as with Loretta Young and some other entries that have made the transition) can do toward helping achieve a topdog status, it's figured a coup even for that kind of coin.

Program kicks off in the fall and is slated for the 4 p.m. cross-the-board slot. Since the Loretta Young premiere, the network's been cutting some fancy afternoon rating capers.

While CBS-TV continues to adhere pretty closely to its daytime serial formula, although clicking with the daytime reruns on "I Love Lucy," both NBC and ABC have been embracing the nighttime-to-daytime rerun pattern with upgraded reruns. Only recently ABC concluded a long-term deal for playbacks on the "Father Knows Best" series, which was scheduled for a fall kickoff, but these had to be vaulted for another two-year period under terms of a CBS-Screen Gems agreement with Scott Paper, which continues to ride with the new nighttime episodes.

Murrow's Home Stretch On CBS-TV Sabbatical; Boning Up on Politics

Honolulu, April 19.

Edward R. Murrow "rested up" in Hawaii last week after jetting in from Tokyo on one of the final laps of his nine-month globe-girdling trip. Mr. and Mrs. Murrow and their son, Casey, this week will be in Seattle where they will visit the commentator's mother.

"After that, I'll once across the country trying to learn as much as I can about politics before the national conventions," Murrow told newsmen.

The veteran observer said Uncle Sam is "getting through" to the people of Europe and Asia much better now than five years ago. "But I am not home to issue an encyclical on the state of the world," he added.

During his extended tour, he came across "better prepared" U.S. information Service staffers, noted wider acceptance of U.S. Armed Forces radio programs and found broader freedom of action for American information specialists.

Murrow said the American tourist overseas is conducting himself less obnoxiously than in former years. "I have the feeling the U.S. tourist does less harm than he used to," he said.

Commentator will return to a regular tv-radio schedule July 1.

Par TV Can Freeze on a Frame In Major Viddape Breakthrough

Hollywood, April 19.

7-Up Sponsor Coin Into 'Guestward Ho'

Chicago, April 19.

7-Up is back in a program buying mood. When it dropped "Zorro" a season ago, the soft drinkery eschewed another series buy and put its coin instead into prime time minutes on ABC-TV.

Now it has a yen again for a program and will sponsor alternate weeks of ABC's 7:30 p.m. Thursday entry, "Guestward Ho," new situation based on the bestseller by Patrick Dennis. Co-sponsor will be Ralston, through its Coast agency, Guild, Bascomb & Bonfigli.

"Guestward" stars Joanne Dru, J. Carroll Nash, and Mark Miller. J. Walter Thompson, Chl, is the 7-Up agency.

MMM Buys MBS With Hurleigh To Remain as Prexy

Albert G. McCarthy Jr., real-estate man of New York, Washington and Tampa, Fla., has ended a brief career as a broadcaster with sale of the Mutual Broadcasting radio web to Minnesota Mining & Manufacturing, St. Paul, early this week.

The sale, subject to FCC approval, was closed early Monday morning (19) via telephone by Mutual proxy Robert F. Hurleigh and Herbert P. Burow, 3M proxy, in St. Paul. Sale price was not disclosed.

McCarthy purchased Mutual in July of this year in association with his son, Albert McCarthy III, Chester H. Ferguson, Tampa lawyer and Lee Rankin. The four held equal shares of ownership, but the senior McCarthy acquired 50% of the holdings when Rankin sold out to raise funds for other investments.

Several weeks ago Hurleigh, acting for McCarthy, approached 3M with the idea of peddling a one-fourth interest. The St. Paul company at that time expressed interest in buying control of the web, but McCarthy held out until this week. Reportedly the multi-millionaire investor was in a huff after being sharply called down by the National Assn. of Broadcasters executive committee for his web's promotional modus operandi at the recent Chicago convention. Mutual hired models and distributed gag buttons, which the committee consider inappropriate in the current climate. It was shortly (Continued on page 133)

WABC-TV'S BANNER 1ST QUARTER PROFITS

First quarter of '60 for WABC-TV, N.Y., was reported to be the most profitable in the history of the ABC-TV flagship station.

Joseph Stamler, v.p. and general manager, said that the station's net profit increased 18% over the comparable period of '59 which had previously been the all-time high in profit gains. Station sales, local and national, were stated to be up some 15% over the '59 period.

Turning to Nielsen ratings, the station's ratings for the '60 quarter, from sign-on to 12 midnight Sunday through Saturday, increased overall 11%.

WABC-TV for the second quarter has more sales on its books currently than ever before, Stamler added, and will set new local and national sales marks during this three month spring period.

A major breakthrough in videotape editing—the ability to freeze individual tv frames one by one on a "TVola"—has been achieved by Paramount Television Productions in Hollywood.

The Paramount subsidiary's new development, the electronic equivalent of films' movieola device, means that virtually any desired brand of tape editing can be done with speed and accuracy down to a single tv frame—1/30th of a second. Heretofore, the accuracy of editing has depended almost entirely on the reaction time and judgment of the videotape operator-editor and has been a time-consuming process.

PTP, which operates KTLA in Hollywood and a burgeoning syndication-production-facilities setup, holds patents on the new TVola and plans to market it. While industry demonstrations aren't scheduled to take place for another two months at the earliest, PTP bossman Jim Schulke has been demonstrating it privately for network and electronic company brass.

Heart of the TVola, a portable console which plugs into the tape recorder, is a 200-transistor timing circuit coupled to four Hughes "splitter tubes." These tubes, dubbed by Hughes Aircraft "memotones" because they can hold or freeze a single tv frame for up to 20 minutes, are the key to the ability to freeze on a frame.

The four picture tubes are mounted on the console, each with a monitor. The producer-director selects the approximate point at which he wants to cut the tape. Then the TVola takes over. The four tubes each emit a picture taken off the tape, spanning a three-second time period and 90 frames at intervals of 30 frames each. For example, if monitor No. 1 were on frame No. 1, then the second monitor would be on frame 31, the third on frame 61 and the fourth on frame 91, the (Continued on page 135)

Bates Firms Up Six-Client Season

Ted Bates agency has cleaned up the bulk of its heavy web spending for next season as regards five clients, with the coin going into eight shows on ABC-TV and seven of CBS-TV.

Spread on ABC includes "Lawman," "Surfside," "Paradise," "Stagecoach West," "Hawaii Eye," "Naked City," "Untouchables," "77 Sunset Strip." Sponsors involved are Brown & Williamson, Whitehall, Colgate, American Chicle and Carter Products.

CBS renewals and new buys has Colgate again parted for half of Ed Sullivan and "Millennium"; "Sunday News Special" for Whitehall and Carter; and other sponsor coin for "Rawhide," "Perry Mason," "Wanted, Dead or Alive," "Have Gun, Will Travel."

Brown & Williamson is close to buying ITC's "Danger Man" as a replacement for the CBS Saturday night "Mr. Lucky."

ABC Pacts Quinn Martin To Develop TV Series

Quinn Martin, exec producer of "The Untouchables," has been signed by ABC-TV to create new program series for the network.

Working through his newly formed QM Productions, Martin will be responsible for the creation of at least two pilots a year for ABC-TV, one being a full-hour series and the other a half-hour. In addition, he will serve as consultant to the web on other programs.

Martin starts work for ABC-TV on June 1. His current contract with Desilu, producer of "The Untouchables," concludes May 15.

WHAT'S WITH THE REGIONALS?

Boxscore on Major Regionals

The following is a list of 22 major regionals who had shows on the air during the survey period of the last quarter of '59. These are regionals which bought syndie shows for a multi-market spread, spending over \$5,000 weekly in program charges. The list includes the number of markets bought, and the agency of record.

List of the major regionals follows:

American Tobacco, for Tarryton, 20 markets, for Fall Mall, three markets, L. C. Gumbinner and S&C&B, Anheuser Busch, Budweiser, 55 markets, Busch-Bavarian, 13 markets, D'Arcy, Gardner, Armour & Co., 10 markets, N.W. Ayer, Rival Dog Food, 21 markets, Grey, P. Ballantine, 25 markets, William Eddy, Best Foods for Norel Margerine, nine markets, Guild Bascom & Bonfigli, Skippy Peanut Butter, seven markets, Blue Plate Foods, 39 markets, Fitzgerald, Carling Brewing, 64 markets, Benton & Bowles; Continental Baking, 76 markets, Ted Bates; Continental Oil, 67 markets, Benton & Bowles;

Also Falstaff Brewing, 54 markets, Dancer Fitzgerald-Sample; General Foods, 36 markets, Dancer-Fitzgerald-Sample; Household Finance, 33 markets, Needham, Louis & Brorby; Kellogg, 125 markets, Leo Burnett; National Biscuit, 92 markets, McCann-Erickson; Nestle, 22 markets, Dancer-Fitzgerald-Sample; R. J. Reynolds; Camel, 34 markets, for Cavalier, five markets, for Salem, 12 for Winston, 30, William Eddy; Joseph E. Schlitz, 30 markets, J. Walter Thompson; Sun Oil, 32 markets, William Eddy, Sweets Co. of America, 45 markets; and U.S. Borax, 68 markets, McCann-Erickson.

COURTING SEASON GETS UNDER WAY

In the spring, syndie outfits begin courting product for the fall splash, for the significant regionals whose multi-market buys are the life blood of the biz.

Which are the regionals which will be looking for shows come the fall? That's a toughie to answer at this date. Many regionals go in and out of syndie programming, depending on their advertising and marketing campaigns. But a good index—and an excellent prospective list—are the regionals which were on the air with syndie shows in the last quarter of '59.

VARIETY herewith publishes a prepared list of many of the significant regionals in the U.S. which were on the air during the fourth quarter of '59. The survey is divided in two parts: multi-market regional sponsors spending more than \$5,000 per week for a syndie series and those whose program costs reportedly are less than \$5,000 weekly.

The large regional clients whose multi-market syndie buys were over \$5,000 weekly for the programming numbered 22 in the survey. The complete list of the 22 major regional clients and their agencies is printed in this issue, in an accompanying story.

The termination dates of the various syndie properties bought by the listed regional clients are not known. But the list, itself, in the accompanying story for the large regionals, and further down in this story for the many of the smaller regionals, should be of value.

The upcoming regional selling season coming on the heels, as usual, of the national network selling season, will be marked by these characteristics: All indications point to fewer quality shows being available, competition within the quality product field will be keen, and the likelihood is that many regionals will be buying early for next season, following the pattern set on the network level.

According to the survey, these (Continued on page 137)

Mimer Has Some Major Projects On Tap; 'Concert of Week,' 1-Acters

By MURRAY HOROWITZ

Better Luck This Time

An "Isn't this a small world" episode could be a natural for "36 Maiden Lane," the mystery pilot which went before the lenses in N.Y. Monday last week.

Director Gerald Mayer, before switching over to tv, had been a screen test director on the coast for Metro. Mayer now is director of the CBS Films' "Maiden Lane" project. The pilot was written by Steven Gethers, who had ambitions as an actor before switching to scripting. Mayer had given Gethers a screen test way back, a test which Gethers apparently flunked. Now, they're both involved in the same series in different roles with the same hopes.

The Play of The Week Production Co., newly formed division of National Telefilm Associates, has a number of new projects in the hopper. Projects range from a 90-minute concert series to a children's dramatic series to a half-hour version of "The Play of the Week." The latter would consist mainly of one-act plays.

Warthington (Tony) Miner, the vet producer who left NBC-TV to join NTA as exec producer of the newly-formed production company, said none of the above mentioned projects has been locked in as yet. He appeared to be more optimistic on the possibilities of lining up the videotaped concert series, showcasing outstanding musicians.

Miner said the "Concert of the Week" series would bring "Carnegie Hall to the public in the same way we brought Broadway and off Broadway theatre to the public." He said "The Play of the Week" would definitely be back on edo WNTA-TV, Newark, N.Y. indie, next season.

He acknowledged his interest in producing a half-hour "Play of the Week." But he said a major problem with that project is that many one-act plays of the caliber sought go beyond the 30-minute limitation. "It's one thing cutting five or 10 minutes from a two-hour drama and another cutting a tightly-knit one act play," Miner opined.

Big problem in the projected children's series is what Miner called the inadequate stockpile of properties. Now projects, though, are in the planning hopper along with others.

"The Play of the Week" eventually wants to get originals," Miner stated. But securing sufficient legit properties for videotaping isn't a major problem, according to the exec producer. "Play of the Week" could continue for another two or three years, he added, without requiring originals.

Miner acknowledged that the current NTA dispute with the directors guild is an unwelcome development, leading to problems. He begged off in saying anything more.

(Continued on page 137)

WB's Suspension of James Garner Triggers Suits & Counter-Suits

Los Angeles, April 19.

Handle between James Garner, star of WB's "Maverick" television series, and Warner Bros. over later taking actor off salary and then subsequently claiming to be a free agent, has erupted into a suit and counter-suit.

Garner last week answered WB's March 31 court action to determine whether it had the right to suspend actor under the controversial force majeure clause, with a cross-complaint in which he demanded \$341,000 damages for asserted breach of contract and alleged interference with prospective contractual relations. He also asked for an injunction to enjoin studio from claiming he was under exclusive contract.

Garner based his contention that WB by its action had abrogated contract by assertion that contract, signed Feb. 27, 1959, specifically provided that studio was not to have the right to lay off the actor without pay during the first five years of seven-year pact. Agreement, which originally started March 2, 1959, was renewed Jan. 19, 1960, when studio exercised its option, according to complaint, which charged that on the day the new term was to start, March 2, studio informed him it had "elected" not to make any further weekly payments to Garner. This presumably was due to

(Continued on page 133)

NTA Channel Bid (Wilmington, Del.)

Washington, April 19. The scramble for Wilmington, Del. channel 12 is getting more competitive.

National Telefilm Associates became the fifth applicant for the Wilmington channel which serves the Philadelphia market area. It had been turned back to the Federal Communications Commission by Storer Broadcasting when that company bought a fifth VHF in Milwaukee and had to unload one.

Previous applicants include Rollins Broadcasting Co. (owned by Delaware men), Metropolitan Broadcasting, WHYY, Inc. (Philadelphia educational tv group) and Wilmington TV Co., Inc. (group headed by George Harnisch of Fort Smith, Ark.).

'Our Gang' Entries

A total of 15 "Our Gang" comedies have been scored and prepared for syndication by National Telefilm, which is handling the package. A balance of 61 "Our Gangs" are still to be worked on.

National Telefilm is adding original music and sound effects. Jack Saunders, who supervised the musical score for "Secret of Mystery" has composed the music.

Anthony George Series

Hollywood, April 19.

Anthony George, who asked his vet star role in Desilu's "The Untouchables" television series, will star in a new half-hour crime series tentatively titled "Headquarters," produced by Frank Schaffner.

140G Per Seg As 'Barbarians' Rolls, Elephant 'n' All

Rome, April 19.

NBC-TV, which recently finished a weeklong local taping stint for Dave Garrow's "Today" on various colorful Rome locations

(Continued on page 133)

Is Syndie Pessimism Justified?

The Pros

The spirit of pessimism pervading the television biz was decried by Walter Kingsley, proxy of Independent Television Corp.

He acknowledged the industry is going through a period of great change, but crying the blues won't help the adjustment. "This is a time to be flexible and imaginative. It's a time to try out new concepts in both marketing and production," he opined.

"Networks, stations, advertising agencies and advertisers, although they share in our industry's future, cannot assume the burden of sustaining us. It's our responsibility and no one else's," he added.

Things are not that tough for ITC, he continued. He said that ITC experienced a sales increase of \$300,000 in the first quarter of '60 over the like period in '59. He attributed the sales increase to more product being handled more effectively by a concentrated sales force. It should be recalled, though, in weighing the \$300,000 increase that ITC in the first quarter of '59 had recently acquired Television Programs of America and was just three months in operation as a new, functioning company.

ITC has had its problems culminating in the buy-out of the Jack Wrather Organization and his associates by Associated Television of England. There also have been steps to reduce overhead.

Explained Kingsley: "We have eliminated various department groups and sub-departments, and have effected consolidations among department functions in an effort to more economically market our product. The important consideration it seems to us is to move decisively ahead before competitive and industry factors dictate that we change." ITC, he added, is actively out in the market place acquiring new properties and property ideas for the future.

To illustrate that there's still life in the biz, Kingsley said that "Interpol Calling" is approaching the 100 market figure. His big complaint was that all the pessimistic talk in the trade might and has, in a few instances, resulted in an atmosphere of unproductive defeatism.

The Cons

The half-hour syndie biz was described by an exec as being visited by "seven plagues" and he saw little prospect of the prevailing pestilences disappearing quickly.

The "seven plagues" were tabbed as follows:

1. Shortage of time slots on the local level, with networks biting into what heretofore had been local time periods. The scarcity of time periods is further complicated by the yen for more public service programming on the local level in wake of the tv scandals. In the pubaffairs area only syndicators with shows filling the public service bill are in the running for those time slots.

2. Price cutting by syndie outfits for some time has been a sore spot. Many syndie firms, in their eagerness to make a deal in a tough market, will throw away their established rate cards. Granting of additional runs also marks depressed deals.

3. Many stations have a number of syndie properties on their shelves. In many markets, the stations vie with the syndicator for the sponsor dollar. A station in these circumstances offers its half-hour property to the advertiser, cutting off a potential buyer for the new syndie property. The station, in many instances, is able to undercut the syndicator in its competition with advertisers for the station have bought its property at bargain rates or could make a program time deal which is cheaper.

4. In relation to the demand, there still exists a plethora of television product. This condition isn't expected to correct itself until at least another year or so.

5. Some syndicators will make 13-week deals with sponsors a short-term agreement which is economically hard or even impossible to live with from the viewpoint of the syndie.

6. Network co-ops are a competitive factor. Additionally, some big national spot advertisers have been going in for participation buys on hearing network vidfilm shows. These spot advertisers could have been likely prospects for syndie properties.

7. The depressed feeling in many sections of the biz growing out of the realization of being associated with a relatively depressed branch of the industry amidst the general prosperity of the industry's other branches.

NBC 'Fury' Buy For \$750,000

NBC TV bought 52 episodes of "Fury" from Independent Television Corp. for a multi-run on the web over a two-year period. Understood the deal runs close to \$750,000.

Series which had been running on NBC-TV the past five years had General Foods and Borden's as alternate sponsors. Neither sponsor renewed for next season, but web didn't want to give up the property and bought it for reruns. Understood NBC-TV will slot the show daytime Saturday and Sundays.

The deal also affects the syndication of the property, known as "Brave Station" in the market-by-market field. The contract, in effect, frees the syndie rerun rights of all its previous restrictions. There were corbs on similar sponsorship when Borden's and General Foods had the show time slots, stripping, etc. Now, ITC is free to do what it wants with the 115 episodes and can pass that freedom on to the syndie station and sponsor buyers.

In syndication, there have been 39 episodes out in the field. ITC hasn't determined whether it will augment the number of episodes in the syndie market at this time.

PICK AN HOUR FROM 9 TO 10

YOU'LL BE PICKING THE KIND OF PRIME-TIME PROGRAMMING
THAT MAKES ABC-TV AVERAGE OUT FIRST*

SOURCE: NIELSEN 24-MARKET TV REPORT, WEEK ENDING APRIL 10, ALL SEVEN NIGHTS 8-10:30 PM, NYT.
*8-10:00 PM. *PROGRAM'S TIME PERIOD, 8-10:30 PM.



MON. (ADVENTURES IN PARADISE) 9:30-10:30 PM



FRI. (77 SUNSET STRIP) 9-10 PM



TUES. (RIFLEMAN) 9-9:30 PM



WED. (HAWAIIAN EYE) 9-10 PM



THURS. (THE UNTOUCHABLES) 9:30-10:30 PM



SAT. (LAWRENCE WELK'S DANCING PARTY) 9-10 PM



SUN. (THE REBEL) 9-9:30 PM

AND IT'S THE
SAME KIND OF PROGRAMMING
THAT MADE THESE ABC
SHOWS FIRST

MAVERICK
LAWMAN
WYATT ERP
REAL McCOYS
ROBERT TAYLOR STARRING IN
THE DETECTIVES
WALT DISNEY PRESENTS



ABC TELEVISION

VARIETY-ARB FEATURE CHART

VARIETY's weekly feature chart, based on ratings furnished by American Research Bureau, covers two markets. Each week the 10 top rated features for the two markets will be listed.

Factors which could assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this VARIETY chart. Listed below is such pertinent information regarding features as their stars, release year, original production company and the present distributor (included whenever possible along with the title. Attention should be paid to such factors as the time and day, the high and low ratings for the measured

feature period and share of audience, since these factors reflect the effectiveness of the feature and audience composition, i.e., a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi-stripped basis utilizing the same theatrical throughout the week a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated hours factor. Having unscheduled switches in titles the listed features for the particularly rated theatrical film show are as accurate as could be ascertained.

CINCINNATI

STATIONS: WLWT, WCPO, WKRC. SURVEY DATES: NOVEMBER 8-14, 1959.

TOP TEN FEATURE FILMS

1. "ROMANCE OF ROSY RIDGE"—

Part I

Van Johnson, Thomas Mitchell, Janet Leigh, MGM, 1947, MGM-TV

Repeat

Gold Cup Matinee

Mon. Nov. 9

5:00-6:30 p.m.

WLWT

AVERAGE

RATING

11.4

HIGH

12.1

LOW

10.4

AVERAGE

SHARE

34.0

TOP COMPETITION

American Bandstand

Laff House Gang

Three Stoges

STATION

WCPO

WCPO

WCPO

RTG

AV.

8.8

12.6

27.5

2. "GENERAL DIED AT DAWN"—

Gary Cooper, Madeline Carroll, Paramount, 1930, MCA

1st Run

Home Theatre

Sat. Nov. 14

11:15-1:15 a.m.

WKRC

8.6

11.5

6.8

52.4

Gold Cup Theatre

WLWT

6.9

3. "DESERT SANDS"—

Raym. Maden, Maria Hoffman, United Artists, 1940, UAA

Repeat

Ladies' Home Theatre

Wed. Nov. 11

5:00-6:45 p.m.

WKRC

8.1

9.9

6.0

22.7

American Bandstand

Laff House Gang

Three Stoges

Huckleberry Hound

WCPO

WCPO

WCPO

WCPO

8.1

12.1

20.2

31.9

4. "ACT OF VIOLENCE"—

Van Heflin, Robert Ryan, Janet Leigh, MGM, 1948, MGM-TV

Repeat

Gold Cup Matinee

Tues. Nov. 12

5:00-6:30 p.m.

WLWT

7.7

7.7

7.7

27.5

American Bandstand

Laff House Gang

Three Stoges

WCPO

WCPO

WCPO

8.8

13.5

34.2

5. "ABOVE SUSPICION"—Part II

Joan Crawford, Fred MacMurray, Russ Rolfe, MGM, 1944, MGM-TV

Repeat

Gold Cup Matinee

Wed. Nov. 11

5:00-6:30 p.m.

WLWT

6.8

7.7

6.9

20.8

Ladies' Home Theatre

"Desert Sands" (Repeat)

Laff House Gang

Three Stoges

WKRC

WCPO

WCPO

8.3

12.1

29.2

6. "ROMANCE OF ROSY RIDGE"—

Part II

Van Johnson, Thomas Mitchell, Janet Leigh, MGM, 1947, MGM-TV

Repeat

Gold Cup Matinee

Tues. Nov. 10

5:00-6:30 p.m.

WLWT

6.8

7.1

6.9

21.4

American Bandstand

Laff House Gang

Three Stoges

WCPO

WCPO

WCPO

8.5

12.9

27.2

7. "AFFAIRS OF MARTHA"—

Marsha Hunt, Richard Carlson, MGM, 1942, MGM-TV

Repeat

Gold Cup Matinee

Fri. Nov. 13

5:00-6:30 p.m.

WLWT

6.9

6.8

5.5

27.8

American Bandstand

Laff House Gang

Three Stoges

WCPO

WCPO

WCPO

6.9

9.3

23.7

8. "I WANTED WINGS"—

Ray Milland, William Holden, Paramount, 1941, MCA

1st Run

Home Theatre

Fri. Nov. 13

11:15-1:15 a.m.

WKRC

6.9

8.2

3.1

49.5

Jack Paar Show

WLWT

6.5

9. "BESSIE'S ROAR"—

Richard Travis, Julie Haydon, Warner Bros., 1942, UAA

Repeat

Five Star Theatre

Sun. Nov. 8

12:09-1:00 a.m.

WKRC

3.9

6.0

5.5

49.2

Starmaker's Revue

City Menader Report

Notre Dame Football

WLWT

WLWT

WLWT

6.9

2.2

3.9

10. "JOHNNY RULINDA"—

Janet Wynne, Lee Arey, Warner Bros., 1948, UAA

Repeat

Ladies' Home Theatre

Mon. Nov. 9

5:00-6:45 p.m.

WKRC

5.2

7.1

3.8

14.7

Gold Cup Matinee

"Romance of Romy Ridge"

Part I (Repeat)

Laff House Gang

Three Stoges

Supercat

WLWT

WCPO

WCPO

WCPO

10.7

12.6

27.5

23.1

BUFFALO

STATIONS: WGR, WBN, WKBW. SURVEY DATES: NOVEMBER 8-14, 1959.

1. "MIDNIGHT TAXI"—

Brian Donlevy, Alan Dunham, 20th Century Fox, 1952, NTA

1st Run

Early Show

Wed. Nov. 11

6:00-7:15 p.m.

WBN

11.5

14.9

10.2

48.0

Jet Jackson

News, Weather

News-Huntley-Brinkley

Manhattan

WGR

WGR

WGR

WGR

8.8

10.1

11.5

13.5

2. "24 HOURS TO KILL"—

Brian Donlevy, Gloria Stuart, 20th Century Fox, 1958, NTA

1st Run

Early Show

Tues. Nov. 10

6:00-7:15 p.m.

WKBW

13.5

15.5

10.8

41.4

Willie Wunderbar

News, Weather

News-Huntley-Brinkley

Phil Silvers

WGR

WGR

WGR

WGR

9.8

10.1

10.8

16.9

3. "GAMBLING LADY"—

Barbara Stanwyck, Joel McCrea, Warner Bros., 1934, UAA

1st Run

Early Show

Tues. Nov. 12

6:00-7:15 p.m.

WKBW

11.7

12.8

10.8

30.7

77th Bengal Lancers

News, Weather

News-Huntley-Brinkley

State Trooper

WGR

WGR

WGR

WGR

12.3

10.1

12.2

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VARIETY-ARB SYNDICATION CHART

VARIETY's weekly tabulation, based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular market. This week ten different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting, comparative programming in the particular area, etc., is furnished. Reason for detailing an

exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of our research will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every market in the U.S.

FORT WAYNE, IND.

STATIONS: WANE, WPTA, WKJG. SURVEY DATES: NOVEMBER 8-14, 1959.

TOP TEN NETWORK SHOWS				TOP SYNDICATED PROGRAMS				TOP COMPETITION				
RR	PROGRAM-DAY-TIME	STA.	AV. RTG.	RR	PROGRAM-DAY-TIME	STA.	AV. RTG.	AV. SE.	PROGRAM	STA.	AV. RTG.	
1.	Gunslinger Sat. 10:00-10:30	WANE	44.7	1.	U.S. Marshal (Sat. 10:30)	WANE	NTA	25.2	34.8	It Could Be You	WKJG	14.2
2.	77 Sunset Strip Fri. 9:00-10:00	WPTA	39.2	2.	Annie Oakley (Wed. 6:30)	WPTA	CRS	24.9	34.6	Yesterday's Newswel	WKJG	10.1
3.	Wagon Train Wed. 7:30-8:30	WKJG	39.0	3.	Superman (Tues. 6:30)	WPTA	Flemings	24.6	48.8	News-Huntley-Brinkley	WKJG	12.4
4.	Perry Mason Sat. 7:30-8:30	WANE	38.7	4.	Highway Patrol (Thurs. 7:00)	WANE	Ziv	23.6	43.9	News	WANE	13.8
5.	The Rifleman Tues. 9:00-9:30	WPTA	34.9	5.	Huckleberry Hound (Thurs. 6:30)	WPTA	Screen Gems	23.3	43.9	CRS News-D. Edwards	WANE	11.9
6.	Ernie Ford Thurs. 9:30-10:00	WKJG	34.0	6.	Bold Venture (Sat. 7:00)	WANE	Ziv	21.4	47.2	Fun 'N' Stuff	WPTA	17.0
7.	Barclay Father Thurs. 9:00-9:30	WKJG	33.3	7.	San Francisco Beat Fri. 7:00	WANE	CRS	20.5	46.9	Jeff's Collie	WKJG	15.1
8.	Red Skelton Thurs. 8:00-8:30	WKJG	32.4	8.	State Trooper (Tues. 9:30)	WPTA	MCA	19.8	37.9	News	WANE	11.3
9.	The Texan Mon. 8:00-8:30	WANE	32.4	9.	Quick Draw McGraw Mon. 6:30	WPTA	Screen Gems	19.2	36.9	CRS News-D. Edwards	WKJG	11.9
10.	Have Gun, Will Travel Sat. 9:30-10	WANE	32.1	10.	Sea Hunt (Wed. 7:00)	WANE	Ziv	18.9	47.8	Richard Diamond	WKJG	13.2
				10.	Shotgun Slade Mon. 7:00	WANE	MCA	18.9	39.3	Fun 'N' Stuff	WPTA	18.2
										News-Tom Atkins	WPTA	17.0
										Red Skelton	WANE	22.3
										News	WKJG	10.7
										CRS News-D. Edwards	WANE	10.7
										MacKenzie's Raiders	WKJG	17.4
										Wrestling	WKJG	14.5

FRESNO

STATIONS: KFRE, KMJ, KJEO. SURVEY DATES: NOVEMBER 8-14, 1959.

1. Wagon Train Wed. 7:30-8:30	KMJ	40.3	1. Highway Patrol (Mon. & Thurs. 7:00)	KMJ	Ziv	27.5	30.5	Deadline	KFRE	11.0
2. The Texan Mon. 8:00-8:30	KFRE	35.8	2. Sea Hunt Sat. 7:00	KFRE	Ziv	25.8	48.9	Shotgun Slade	KJEO	24.5
3. Maverick Sun. 7:30-8:30	KJEO	35.2	3. Whirlbirds Thurs. 6:30	KJEO	CRS	24.6	35.9	People Are Funny	KMJ	24.2
4. Perry Mason Sat. 7:30-8:30	KFRE	33.4	4. Shotgun Slade Thurs. 7:00	KJEO	MCA	24.5	45.6	The Planneman	KMJ	10.1
5. 77 Sunset Strip Fri. 9:00-10:00	KJEO	33.4	5. Lock-Up Thurs. 7:30	KMJ	Ziv	21.4	34.7	News-Huntley-Brinkley	KMJ	13.8
6. Father Knows Best Mon. 8:30-9:00	KFRE	33.0	6. Huckleberry Hound (Thurs. 6:00)	KJEO	Screen Gems	20.2	44.3	Highway Patrol	KMJ	21.4
7. Lawman Sun. 8:30-9:00	KJEO	33.0	7. Quick Draw McGraw Mon. 6:00	KJEO	Screen Gems	20.2	40.4	To Tell The Truth	KFRE	32.0
8. Real McCoy Thurs. 8:30-9:00	KJEO	31.4	8. Cannonball Mon. 6:30	KJEO	ITC	18.6	43.0	Shell News	KMJ	15.1
9. The Rifleman Tues. 9:00-9:30	KJEO	30.2	9. Rescue 8 Tues. 6:30	KJEO	Screen Gems	18.6	41.6	The Planneman	KMJ	10.1
10. Wanted—Dead or Alive Sat. 8:30-9	KFRE	29.6	10. Death Valley Days (Wed. 6:30)	KFRE	U.S. Borax	17.9	40.7	Shell News	KMJ	17.0
								Annie Oakley	KMJ	11.9
								Annie Oakley	KMJ	11.9
								News-Huntley-Brinkley	KMJ	10.2
								San Francisco Beat	KMJ	13.2
								News-Huntley-Brinkley	KMJ	15.7
								Flight	KMJ	9.4
								Hopalong Cassidy	KJEO	9.4
								News-Huntley-Brinkley	KMJ	17.6

ERIE, PA.

STATIONS: WICU, WSEE. SURVEY DATES: NOVEMBER 8-14, 1959.

1. Wagon Train	Wed. 7:30-8:30	WICU	54.9	1. Sea Hunt	Thurs. 7:30	WICU	Ziv	40.7	83.7	To Tell The Truth	WSEE	6.9
2. Riverboat	Sun. 7:00-8:00	WICU	54.3	2. Huckleberry Hound	(Thurs. 6:00)	WICU	Screen Gems	41.2	96.3	Joe Ray and Friend	WSEE	6
3. Goodnight Theater	Mon. 9:00-10:00	WICU	52.6	3. Woody Woodpecker	(Tues. 6:00)	WICU	Kellings	37.4	97.4	Joe Ray and Friend	WSEE	1
4. Real McCoy	Thurs. 8:30-9:00	WICU	52.2	4. Death Valley Days	Fri. 7:30	WICU	U.S. Borax	35.5	65.4	Peace	WSEE	1
5. Ernie Ford	Thurs. 9:30-10:00	WICU	51.4	5. Bugs Bunny	Mon., Wed., Fri. 6:00	WICU	UAA	34.8	93.8	Joe Ray and Friend	WSEE	2.0
6. Red Skelton	Thurs. 8:00-8:30	WICU	51.6	6. Not For Hire	Sat. 10:30	WICU	CNP	29.6	61.8	The Detectives	WSEE	14.5
7. Superman	Tues. 7:30-8:30	WICU	51.3	7. Phil Silvers	Mon. 7:30	WICU	CRS	28.6	55.9	Masquerade Party	WSEE	18.2
8. Bachelor Father	Thurs. 9:00-9:30	WICU	51.0	8. Lock-Up	Tues. 10:30	WICU	Ziv	27.7	54.7	Gully Moore	WSEE	10.3
9. The Rifleman	Thurs. 7:00-7:30	WICU	39.9	9. Bold Venture	Sun. 11:30	WICU	Ziv	14.5	72.9	Weather Theatre	WSEE	3.8
10. Bob Hope	Sun. 7:30-8:30	WICU	40.1	10. My Little Margie	Sat. 9:30	WICU	Official	13.9	55.2	Starlight Theatre	WSEE	4.4
										Captain Kangaroo	WSEE	8.0

KNOXVILLE, TENN.

STATIONS: WATE, WBR, WTVK. SURVEY DATES: NOVEMBER 8-14, 1959.

1. Wagon Train Wed. 7:30-8:30	WATE	58.1	1. Highway Patrol Mon. 6:00	WATE	Ziv	43.1	80.0	Small World	WBR	4.2
2. Ernie Ford Thurs. 9:30-10:00	WATE	47.9	2. Whirlbirds Tues. 7:00	WBR	CRS	39.1	67.8	Shotgun Slade	WATE	16.2
3. Have Gun, Will Travel Sat. 9:30-10	WBR	46.2	3. Huckleberry Hound Mon. 6:00	WATE	Screen Gems	36.3	80.5	News-Huntley-Brinkley	WATE	19.7
4. Gunslinger Sat. 10:00-10:30	WBR	45.5	4. Amos & Andy Tues. 6:30	WBR	CRS	32.4	64.3	Early Show	WBR	8.5
5. The Texan Mon. 8:00-8:30	WBR	43.7	5. Sea Hunt Thurs. 7:00	WBR	Ziv	39.0	56.8	News-D. Johnston	WBR	7.7
6. Rawhide Fri. 7:30-8:30	WBR	41.9	6. Rescue 8 Sat. 7:00	WATE	Screen Gems	29.6	63.7	Easy Reporter Weather	WATE	16.2
7. Wanted—Dead or Alive Sat. 8:30-9	WBR	41.5	7. Three Stages Mon. and Fri. 5:30	WATE	Screen Gems	29.1	72.4	Shotgun Slade	WATE	15.5
8. Red Skelton Thurs. 9:30-10:00	WBR	40.8	8. State Trooper Wed. 7:00	WBR	MCA	27.9	54.9	Touchdown Center	WATE	19.7
9. Price Is Right Wed. 8:30-9:00	WATE	38.7	9. Bold Venture Tues. 9:00	WBR	Ziv	27.5	45.4	News-Huntley-Brinkley	WATE	24.6
10. Bob Hope Sun. 8:30-9:30	WATE	38.2	10. Lock-Up Mon. 7:30	WATE	Ziv	26.1	46.6	Life of Riley	WBR	15.2
								Early Show	WBR	10.4
								Car Wash Time	WATE	18.7
								News-Huntley-Brinkley	WATE	23.4
								Arthur Murray Party	WATE	23.2
								Masquerade Party	WBR	23.6

COLUMBUS, GA.

STATIONS: WRBL, WTVM. SURVEY DATES: NOVEMBER 8-14, 1959.

1. The Texan Mon. 8:00-8:30	WRBL	60.4	1. State Trooper Fri. 8:30	WRBL	MCA	33.8	91.5	Art Carney	WTVM	4.4
2. Gunslinger Sat. 10:00-10:30	WRBL	58.8	2. Border Patrol Tues. 9:00	WRBL	CRS	48.4	79.3	Arthur Murray Party	WTVM	12.8
3. 77 Sunset Strip Fri. 9:00-10:00	WRBL	57.8	3. Whirlbirds Mon. 6:30	WRBL	CRS	40.8	83.2	News Roundup	WTVM	7.5
4. Wanted—Dead or Alive Sat. 8:30-9	WRBL	56.3	4. Three Stages Mon. and Fri. 6:00	WRBL	Screen Gems	37.1	93.9	News-Huntley-Brinkley	WTVM	8.2
5. Masquerade Party Mon. 7:30-8:00	WRBL	55.1	5. Huckleberry Hound Thurs. 6:30	WRBL	Screen Gems	34.0	84.4	Early Show	WTVM	2.0
6. Have Gun, Will Travel Sat. 9:30-10	WRBL	53.5	6. "36" Men Sat. 7:30	WRBL	ABC	29.3	49.1	News-Huntley-Brinkley	WTVM	3.8
7. G. E. Theatre Sun. 8:00-9:00	WRBL	52.2	7. Highway Patrol Tues. 9:00	WTVM	Ziv	29.4	32.6	News-Huntley-Brinkley	WTVM	28.9
8. Rawhide Fri. 7:30-8:30	WRBL	51.3	8. Our Miss Brooks Mon. and Fri. 5:30	WRBL	CRS	29.1	72.0	Duke Giffis	WTVM	24.4
9. Father Knows Best Mon. 8:30-9:00	WRBL	49.7	9. U.S. Marshal Thurs. 9:00	WTVM	NTA	29.1	34.8	Popper	WTVM	7.1
10. Red Skelton Thurs. 9:30-10:00	WRBL	48.8	10. Gale Storm Sat. 9:30	WTVM	Official Films	13.8	20.3	Jane Grey Theatre	WRBL	37.1
								Have Gun, Will Travel	WRBL	33.5

EUREKA, CALIF.

STATIONS: KJEM, KVIQ. SURVEY DATES: NOVEMBER 8-14, 1959.

1. The Texan	Mon. 8:00-8:30	KJEM	57.2	1. Whirlbirds	Mon. 6:30	KJEM	CRS	48.1	73.4	Hour of Stars	KVIQ	13.1
2. Gunslinger	Sat. 10:00-10:30	KJEM	48.0	2. Highway Patrol	Thurs. 7:00	KVIQ	Ziv	46.2	83.4	Editorial	KJEM	7.5
3. Wanted—Dead or Alive	Sat. 8:30-9	KJEM	45.4	3. State Trooper	Thurs. 9:00	KJEM	MCA	44.7	64.4	Editorial	KVIQ	8.2
4. Have Gun, Will Travel	Sat. 9:30-10	KJEM	45.0	4. Special Agent 7	Mon. 7:00	KJEM	MCA	44.1	73.4	Chris Shaw	KVIQ	24.5
5. Masquerade Party	Mon. 7:30-8:00	KJEM	43.6	5. Jeff's Collie	Wed. 7:00	KJEM	ITC	43.5	79.0	Hour of Stars	KVIQ	13.4
6. Hotel De Paris	Fri. 8:30-9	KJEM	44.6	6. Cannonball	Sat. 6:30	KJEM	ITC	32.4	57.2	People Are Funny	KVIQ	21.2
7. Desiree Buchanan	Fri. 9:00-10:00	KJEM	44.2	7. Colonel Flack	Sat. 7:30	KJEM	CRS	31.5	50.1	Benjamin	KVIQ	31.4
8. Lawman	Sat. 7:00-8:00	KJEM	43.8	8. Rescue 8	Thurs. 8:30	KJEM	Screen Gems	30.5	47.1	Ben McCarry	KVIQ	31.6
9. Father Knows Best	Mon. 8:30-9:00	KJEM	42.1	9. Huckleberry Hound	Fri. 5:30	KJEM	Screen Gems	30.5	71.9	Big Tom	KVIQ	31.3
10. Rawhide	Fri. 7:30-8:30	KJEM	42.0	10. U.S. Marshal	Thurs. 9:00	KJEM	NTA	29.2	35.9	Highway Patrol	KVIQ	30.2

Edmc'l Stations Get Affils Off Program Hook

Chicago, April 19. Having an educational station in your market can be downright handy if you're a network outlet that can't carry on occasional web-produced cultural or pubaffairs show because it conflicts with something you've sold locally. One station here has managed to get off the hook with a beefing press and public simply by donating the network offering to the non-commercial outlet, which apparently is glad to have it. Everyone's happy, and the station comes off better than if it had carried the show in the first place.

The brainstrom was Sterling (Red) Quinlan's ABC-TV veep in charge of WBBK. When Chicago Tribune columnist Larry Walters gave the station a dressing down recently for not carrying ABC-TV's "Music For a Spring Night," and when mail began to trickle in echoing the protest, Quinlan hit upon the idea of offering the musicals to WTTW, the ed station, as one way of giving the customer some Chicago exposure. (The ABC anchor hasn't been taking the shows because it has sold the Wednesday 6:30-7:30 p.m. (CST) period locally with "Ivanhoe" and "Adventure Tomorrow.")

The educational station will show four "Music" outings on successive nights, off video tape.

Yarborough

causes. A strong man, he prefers not to be overshadowed back home by his state's better known actor Senator. Majority Leader Lyndon B. Johnson. In fact, he has caused something of a stir in the Lone Star State by being the only Texan member of Congress not to announce his support of Johnson for the Democratic Presidential nomination. The Yarborough office on Capitol Hill grounds out press releases on his latest activities in a volume almost without equal.

His fellow Democrat on the subcommittee is Sen. Gale McGee (D-Wyo.), an erudite and handsome former college professor who had been leading the Congressional Record recently with dozens of newspaper articles, columns and editorials singing broadcasting.

The GOP member is Sen. Hugh D. Scott Jr. (R-Pa.), former chairman of the Republican National Committee. He's in the liberal wing of his party.

If they get onto the subject of politics, they'll divide like the Martins and the Coys. But if the subject is morals and moral values, expect a howl from.

In an election year with this group in operation, almost anything can happen. Significantly, however, the subcommittee will need considerably more than the \$45,000 if much monitoring is to be done, except, perhaps, network monitoring exclusively.

FCC, FTC Budgets

Continued from page 132

had figured the two stations with at least 1,000,000 watts of power would cost \$1,150,000 to install and operate; the receivers would require \$375,000, engineering research essential to carry out the test would take \$475,000; and the analysis data, preparation of reports, etc., would add another \$50,000 to the tab.

The appropriations bill now before the House provides that the \$2,000,000 remains available to FCC for the experiment until June 30, 1962. FCC wants to get underway on it sometime after this July 1.

The money bill gives FCC a grand total of \$12,935,000 for the new Government fiscal year starting July 1. This is an increase of \$2,305,000 over the appropriation approved for the agency last year. It will permit FCC to hire 31 new people, where the agency had sought money for 62 additional employees.

FTC also got a boost over last year. The House Appropriations Committee cleared \$7,415,000 for FTC, a figure \$375,000 higher than the 1959 appropriation. It will make it possible for FTC to add 73 new investigators and 2 more hearing examiners.

But the House Appropriations Committee instructed FTC (in the report accompanying the appropriations bill) to "stress anti-monopoly and anti-merger work."

If that left the inference that the money committee wants such a "stress" to be at the expense of the anti-payola crackdown, that's jumping at the wrong conclusion. Rep. Albert Thomas (D-Tex.), chairman of the subcommittee which drew up the bill, stated:

"The payola stuff is chasing rabbits," commented Thomas. "The big job for the Commission is in the anti-trust and anti-merger area. It's OK to chase some rabbits but we want to be certain the Commission chases some bears, too."

'Barbarians'

Continued from page 137

including Via Veneto, the Colonarium, the Spanish Steps, etc., looks to be in the local tv-film spotlight for some time to come thanks to the new series, "The Barbarians," which started shooting here last week as a Mahon-Rackin-NBC venture. Martin Rackin and NBC poured for the press to intro the show locally.

Jack Palance will star in the series, which according to Rackin is slated for 13 stanzas but will probably go for 20. Milly Vitale co-stars with Palance in the first hour segment, while other thespians here for the production are Austin Willis, Ed Fury, Guy Rolfe, Joseph Coby, Richard Watson, John Alderson and Melody O'Brien.

Producers have leased the backlot of the Lure Studios next to Cinecitta, a ship is being built at Anzio and a trained elephant is on its way from Switzerland. Reported budget per item is in vicinity of \$140,000.

Director Rudy Mate helms the first two ptx in series, and Rackin is mulling several other directors for later shows. "The Barbarians" is in color, with Carl Guthrie handling the lensing chores.

Garner

Continued from page 137

writers strike and lack of scripts. Garner also charged that studio had nine other teleseries besides "Maverick," when writers struck last January, and he could have been loaned to other studios. He claimed, too, that after he had informed studio that he was a free agent, after studio suspended him, WB had interfered with continuance of negotiations for a contract with NBC.

It was further pointed out in counter-suit that WB on the day it had notified him it was taking him off salary, had notified Hope Enterprises, with which Garner was talking a deal for a guest star appearance on a single tv show with Bob Hope, which called for \$10,000, would allow actor to appear in return for studio being paid one-half of Garner's stipulated salary, or \$5,000.

Benny-'Camera' Parlay

Jack Benny and "Candid Camera" will become a "team" in more than one respect next season. Not only are they back-to-back on the CBS-TV Sunday schedule, with Benny in an every-week 9:30 p.m. slot and Alan Funt's "CC" at 10, but they share the same sponsors.

Briated Myers and Lever Bros. who picked up the Benny tab for '60-61 some days ago, just added the Funt half-hour, giving the bankrollers a solid Sunday hour on CBS.

AFTRA-SAG

Continued from page 133

incompetence SAG will try to avoid the pitfall by refusing to negotiate for taped programming.

If the Alliance members, who are located in Hollywood and have only worked through SAG there, are afraid of alien AFTRA, a continent away, the tv film producers are also demanding that tape be included in negotiations for another reason. The present SAG-Alliance pact is three-years long, and there is no reason to believe that the next one will be less than three-years long either. The film companies aren't really equipped to do tape now, but they may want to install and use it before three years are up. This would mean an additional negotiating session, which in itself is odious enough to management, even if it takes place against SAG.

But should the merger between SAG and AFTRA occur before the end of three years, it is possible—and they know it—that the producers will have to dicker against vestiges of the AFTRA juggernaut. Or if AFTRA should win a long-pending decision by the National Labor Relations Board on jurisdiction of vidtape commercials, it's quite possible that this will serve as sufficient precedent for AFTRA also to negotiate tape programs with or without a merger.

SAG obviously wants to defer a merger with AFTRA, which is one of the reasons why, in their gentleman's agreement, SAG exchanged a promise to avoid tape dickers in return for AFTRA's promise not to press at once the issue of merger.

To add irony to irony and also to round out the slithering procession of political maneuvers, it must be noted that SAG might very well shun tape negotiations in the immediate future—even though it is fairly apparent that SAG would rather further its hold on tape by quickly and formally discussing this electronic process with the Alliance.

And AFTRA, which wants to get in on tape negotiations of any kind (since it feels that it has considerable experience in such directions) might, in weighing the delicate political scales, secretly prefer if R SAG unilaterally did negotiate tape. If SAG did, the gentleman's agreement would be broken, and AFTRA would have seemingly just cause for a new public outcry. Simultaneously, a breach of faith by SAG might hasten the merger which AFTRA's leadership wants and SAG's doesn't.

Earl Kintner's 'I Kid You Not' As He Reiterates FTC Tough Policy

Oren Harris

Continued from page 133

stionest now serving were appointed by President Eisenhower.

On the surface (i.e., all that's generally known in advance of hearings), the probe could hurt Democrats. Accused of attempting to sway the commission is Tommy Corcoran, White House brain-truster of the Franklin D. Roosevelt Administration. More up-to-date, Corcoran is a close personal friend of House Speaker Sam Rayburn and a mastermind of the Lyndon Johnson-for-President campaign. Rep. Harris is also pro-Johnson and mighty close to Rayburn. This leads savvy politicians to the conclusion that there's a lot more to the investigation than just Corcoran.

While all this is going on, Rep. Harris is attempting to keep a top priority tag on his three bills, all affecting broadcasting, HR 4800, HR 11341 and HR 11340. They grew out of the subcommittee's 1958 FCC and 1959 tv quiz show investigations.

Hearings have been finished on HR 4800 and HR 11341. But he still must schedule them on HR 11340, calling for the licensing of stations before they can be sold. The industry has requested at least two weeks of hearings to present its case against HR 11340, and Harris is attempting to comply if that much time can be found.

Harris wants to get all three bills through the House this session and is hoping that HR 4800 and HR 11341, at least, can also make it through the Senate and become law.

Italo TV Strike

Continued from page 135

their contracts, the actors have moral considerations on their side in asking for conditions equal to those in other countries.

Italian public has begun to protest against the program substitutions. It was apparently especially irked by the cancellation of the last installment of the aforementioned Sarayan play, which was to run live for four weekly installments.

Last-minute development in the controversy between Italo actors and RAI-TV have been a sympathy strike of 24 hours called by the local video technicians unions, as well as a suit filed by a large group of 43 thespians against RAI for alleged breach of contract. Technician strike is expected to paralyze the local video picture for an unprecedented 24 hours.

At the same time, groups of tv subscribers are attempting to band together to protest against the controversy and RAI, claiming that they (the audience) are the only ones to really suffer from the hassle.

Washington, April 19. Federal Trade Commission's "crash program" against payola and deceptive commercials was no flash in the pan. Broadcasters and advertisers can expect even more stringent policing in the future, according to FTC Chairman Earl W. Kintner.

Inspiration of Kintner's declaration was an article by New York Herald Tribune columnist John Crosby who said the reform move has run its course and "it's business as usual all over Madison Ave."

If this is true, Kintner said in a speech to the Academy of Television Arts and Sciences of Baltimore. "I would be forced to the opinion that Madison Ave. has more audacity than judgment."

Crosby's analysis, said Kintner, coincides with the opinions of "cynics" and the "wise-old contingent" who "undertook to quiet the fears of the timid by saying, that nothing is forgotten faster than yesterday's indignation." He declared:

"I would like to put to rest any false hopes that the Commission will become less aggressive in its policing of false advertising. The contrary is true. What started out as a 'crash program' of monitoring to meet a particular emergency—namely, the payola disgrace—has not only been made permanent but is being so coordinated with other phases of the Commission's anti-deceptive work that far more effective policing can be expected."

Kintner added, however, that he had reason to doubt Crosby's "business-as-usual" comment about Madison Ave. FTC monitors, he said, are encountering fewer objectionable claims in national advertising.

"Call it self-discipline, self-interest, or just plain caution—one or another is having effect on advertisers themselves," he concluded.

MMM Buys MBS

Continued from page 135


after that McCarthy decided to sell out 100%.

The McCarthy interests invested \$1,000,000 during their short period of Mutual ownership, and brought the network through Chapter XI bankruptcy proceedings.

Minnesota Mining makes Scotch brand magnetic tape and accessories and Mutual's facilities could be applied to research and promotion.

Hurligh will continue as president, and 334 says no other personnel changes are contemplated.

Miami—Robert B. Martin has been appointed program manager of WGBS, the Storer station in Miami. Bernard E. Neary, v.p. and managing director announced Martin succeeds Sam Elber. Martin comes from Storer station WJW, Cleveland.



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The new power in TV programs

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488 Madison Ave., New York 22, N. Y.

BBDO's Persuasive Pitching Gambit For Pepsi; Madison Ave.'s New Biz, Moving Biz and Some Unfinished Biz

By BILL GRIFFLEY

On Madison Ave with the new business the moving business and unfinished business.

Pepsi-Cola will reportedly shift a big share of its national budget to television. Pepsi execs were greatly impressed by the video pitch of the beverage which featured during the weekend that last BBDO the agency. Partners in said to have around the challenges of Coca-Cola's relatively solid position in the market via national spot and Coke aims the jump in network with the upcoming teenage special.

Another BBDO pitching gambit is understood to be the possibility of U. S. Steel team support on campaign for Pepsi in cans. Can market markets is primarily overseas, a big item in service PN's and in the steel industry of the Midwest. Can vending machines in steel plants are obvious items.

BBDO is to be in the meeting of executives, Du Pont and Valenti and the fashion folks and the Republicans and U. S. Steel Nixon doing a one-minute Heart Fund spot on the U. S. Steel Hour.

Moving Biz General Motors likes to have two of its cars in home garages, but not in the same ad shop. An exception to the traditional agency reputation has been MacManus, John & Adams which for the last couple of years has both Pontiac and Cadillac. The Detroit agency has done a fine job in moderating the Pontiac "Image" and building sales, but there are indications that GM will move the account with Dancer, Fitzgerald & Sample seen as a likely choice for two reasons: agency recently won a lot of work on a Pontiac campaign report, Paul Newman, who was a big name on the GM account when he was at Kohn, was now with DFS after a stop-over at MacManus, John & Adams. Moreover, after great success in tv with specials in recent seasons, Pontiac had a relatively unsuccessful factory spread this year—and the tale strategists for the coming season are far from settled.

Unfinished or finished? After last fall's better battle with New York media to place advertising, Bantex, maker of the tobaccoless cigarette, finally got an ad on the air last week.

WCBS morning personality Jack Sterling, who occasionally reads humorous ads sent in by listeners, was the man who made the breakthrough. From a Long Island paper he read a legal ad for the New York District Court auction of Bantex equipment under Chapter XI Bankruptcy. To be auctioned were machinery, trucks, office equipment—and 72 boxes of corn-silk.

First Honors

McCann-Erickson proxy and chairman Marvin Harper Jr. has been named recipient of the American Marketing Assn's Charles Coudine-Pacheco Memorial Award. He's the first agency man so named.

Established in '45, the award is made annually for outstanding achievement in the field of marketing and market research. Last year's winner was Charles G. Mortimer, president of General Foods. Harper's election reads in part: "There is probably no one in marketing who has so effectively advocated the close relationship between creative advertising and marketing research as a key to successful communication with the consumer."

The McCann-Cramer Staffed as a design and worked up through the agency's marketing research department.

SR Honors

Saturday Review's annual awards for public interest advertising cited the following broadcast: Leonard Bernstein and the New York Philharmonic. CBS-TV (Fred Moten). All TV's mention of the Klukskappa club. NBC-TV's news, particularly Chet Huntley and David Brinkley. "Small World." CBS-TV (Olin Madison). CBS-TV's special, "The Population Explosion." RAI (Raffaello). RAI (Raffaello). Young, People's Choice.

with Leonard Bernstein. CBS-TV. Milt Green on CBS Radio. Texas Co. The Twentieth Century. CBS-TV. Presidential. NBC-TV. "The Day of the Week." WNTA-TV. "The Day of the Week."

Service, Service, Service

Miss Mary Kay, single firm, moves July 1 to two floors at 40 West 52nd St., where there will be 14 individual offices for personnel, a sound studio large enough to accommodate a 40-piece orchestra, a recording room and cutting and editing labs. Studio will have "soundproof" and pickup wall to wall and floor to ceiling soundproofing making it and among the finest in the United States for the "Incomparable" feature.

Best Adams agency has opened new offices at 24 West 43rd St. and will specialize in talent for television. Agency reps actors, announcers, set and costume designers and directors in all fields except interiors.

Changas, Langdon H. Wesley Jones, Guyer, Murrey, Madden & Raffard are veepes and account execs in package goods. He also with Brown & Butcher.

Farish A. Jenkins, Neal Gilliat and George B. Park were named senior veepes at McCann-Erickson.

Newt Mitman has been appointed veepes in charge of commercial production at Ogilvy & Benson & Mather. He's been with the agency since '57.

New Biz Columbia Phonographs, CBS Electronics division of Columbia Broadcasting, to Donahue & Co.

Chi Agencies

Chicago, April 19. Glen Russell, called Campbell-Mitman's Minneapolis shop to sign on with Leo Burnett as v.p. and assistant to the head of the tv commercial dept.

Robert McClellan & Co. was named to the Fairbanks Whitney account. Agency now handles two of FW's subsidiaries, Fairbanks, Morse & Co. and Pratt & Whitney. Henry Hempstead ex-Benton & Bowles, Detroit, switched to Dancer-Fingert-Sample here as a veep.

Ira Avery and Alexander E. Cantwell both made stripes at BBDO as were Leo Toman and Victor C. Heidorn at Campbell-Mitman.

Robert Boushelle named a group creative supervisor at Taylor-Laird.

Collegiate Advertising Conference of Mid-America, sponsored by the Chi Federated Ad Club, winds up its three-day meeting tomorrow (Wed.).

London Agencies

London, April 19. Within the next 10 years, UK advertising expenditure will reach around \$1,400,000,000, according to a forecast by Sinclair Wood, elected president of the Institute of

Practitioners in Advertising. Wood reckons agencies here will need an intake of some 1,000 qualified staff per year.

J. Goddard and Sons, Ltd., polish manufacturer, becomes the first major UK advertising account gained by BBDO International recently formed by the merging of BBDO of New York with London's Dolan, Ducker, Whitcombe & Stewart Ltd. Clifford Bloxham & Partners conducts a \$200,000-plus campaign over the next couple of months to propagandize a new range of Ultra tv sets titled "Bermuda".

New international association of ad agencies Atlantic Marketing, meets here Thursday and Friday 21-22 with Mack Family Ltd. having.

Storer's Net Up For 1st Quarter: Five New Veeps, Six Directors

Storer Broadcasting of annual stockholders session announced a first quarter earnings increase of 19% with sales up 15% for the group, and named five new veepes and six new directors.

Net earnings for the first quarter of '60 were \$1,423,039 compared to \$1,024,183 during the same period of '59. Net earnings a share were \$7.3c in the first quarter this year against \$4.1c same quarter a year ago.

Named strippers at the session were managing directors Terry H. Lee of WAGA-TV, Atlanta; Reginald B. Martin, WSPD Toledo; Ben Wickham, WFTV-TV, Cleveland; Bernard E. Neary, WGBS, Miami; and Maurice F. McMorris, national sales director for the group in New York.

Six new directors, bringing the board to 15 members, are Stanley L. Willis, president and general manager of Storer affiliate, Standard Tube Co., Detroit; James P. Storer, national sales manager of radio outlet WJLB Philadelphia; Peter Storer, managing director of WSPD-TV Toledo; Bill Michaelis, veepes of Storer and managing director of WJLB-TV, Detroit; Lionel F. Baxter, veepes and national radio director; and Hugh Parks Rusk, veepes and publisher of Storer's wholly-owned subod, the Miami Beach Sun Publishing.

AM-TV SET OUTPUT IN SHARP ADVANCES

Washington, April 19. Manufacturers produced more than 500,000 more radio sets and over 100,000 more television receivers during the first two months of this year than during 1959's same period, according according to Electronic Industries Assn.

Retail sales of radio and tv sets were also up. About 150,000 more tv sets have been sold in the first two months of this year than was the case last year. Radio set sales have climbed about 250,000 in the same period.

EIA's totals for phonograph sales strikingly illustrate the steady increase in consumers' preference for stereo. Sales of stereo sets more than doubled those for the like period in 1959, while sales of monaural sets were half of last year's.

Those D.C. Cutups

Washington, April 19. Professional comedians had better look to their laurels. The Washington politicians are giving them a run for their gags.

President Eisenhower's cabinet secretary, Robert Gray, became the latest town wit at the Advertising Club's late-John Kluge luncheon, last week honoring the president of Metropolitan Broadcasting.

"When I look at John Kluge," said Gray a balding bachelor. "I say to myself: There but for talent, success, money, a beautiful wife, and the grace of God, go I."

When Gray wasn't talking about Kluge, he was discussing two well-hatched Senators—Kenneth Keating of New York and Jack Kennedy of Massachusetts. They have not recognized the disadvantage that all their hair gives them, he said.

The balding American male comprises one of the greatest untapped political forces in America today, Gray said. Speaking for that vast army of us who are bravely fighting the retreat of our hairlines, I must tell you that we simply can't go for such a production of plumage, no matter how it's combed. Those of us with a thinking-man's hairline believe that the advantage of Joe Kennedy's millions is nothing compared to the boost which could be offered in the popularity of his hair-appeal with the steeple purchase of a 40-cent pair of thinking scissors."

Bob Gray's defense on balding men rang a familiar note not only with the balding himself, but with most of the members of the Ad Club, all potential customers for the House of Louis Fedder.

TV-Radio Production Centres

IN NEW YORK CITY . . .

Tempus fugit note: Bart McHugh Jr., son of yesteryear bigtime vaude agent H. Bart McHugh, is sales director for NTA, McHugh 3d, ex-GAC, is in the tv department of the SSCAR agency, and McHugh 4th is now age three.

An all Negro cast will do the Sunday 24: expedition into "Brown Girl, Brownstone" on CBS Television Workshop. In the original written by Paul Marshall, himself a Negro, will be Ossie Davis, Fannie Mae and Cecily Truitt. Producer Charles Arden has tied up with Shakespeare-in-the-Park entrepreneur Joe Papp to do a possible television version of "An Evening With Shakespeare" May 8. It'll be taken from a stage show already planned for that night to raise \$50,000 for the summer Shakespeare sked in Central Park and among those appearing will be Morris Carnovsky, Carl Lumbly, George C. Scott, and Paul Ford. Ira Wilson becomes a WCBS-TV salesman, in a shift from WGN-TV, Chicago. . . . George McMurtry, of the Carl Byoir Bakery, is in St. Luke's after an appendectomy, but will probably be back at his desk next week. . . . Carl J. Burkland, who has been in a consultant's capacity with the org since last December, becomes general manager under director Louis Hapeman of the Television Information Office. . . . Virginia Graham getting to Holland for an April 26 appearance before the Flower Festival, and, at the same time, she'll be celebrating her 21st wedding anniversary. . . . Doreen McElvaine, in the hands of NBC promotion chief Al Rylander, is in town for an eight-day round of press and expatriation activities. . . . WCBS Radio leaving its fifth floor headquarters at 443 Madison. CBS' main building to move to a new setup at 49 East 32d over the April 20 weekend. It's a son for Beth Hollinger Ferro, associate producer of NBC-TV's "The Price Is Right." Father is legit-concert singer Daniel Ferro. . . . Frank DeVol, who did the scoring job for the Alan King pilot, also paired by Don Fedderson to compose original score and conduct for Fred MacMurray's "The Three Sons" series. . . . Mutual Broadcasting veepes of programs and operations Joseph F. Keating named to the radio committee for the 1960 United Fund and Community Chest campaign. . . . Jack Allen, former on-the-air news correspondent for WOR, covering the New Jersey area, has handles the T. A. M. news strip for Mutual. . . . Producer Richard B. Morris' "Almanac" syndicate show on a Miami vacation. . . . Herb Schrier doing a week of the Colonial Inn, St. Petersburg, Fla. . . . Will Jordan has done a Colgate Fab commercial via Ted Bates which is scheduled for six network spots, beginning with the "Ed Sullivan Show" next month.

ABC Radio has three new affiliates they are KICO, Calexico, Calif.; WPOW, Pompano Beach, Fla. and WRAT, Marion, Ind. . . . Simpson Factors Corp. is the sponsor of the opening 30-minute segment of the radio simulcast of David Susskind's "Open End" Sundays at 10 p.m. over WNTA Radio. . . . WABC's Fred Robbins hosts Fernando Lamas, Arlene Dahl, Stephen Boyd, Joanne Woodward and Gene Kelly on his "Assignment Hollywood" this week. . . . Elona Nelson, former assistant publicity manager for WPIX, named manager of publicity for the station. She had been a publicist for Tex Mcrary before joining WPIX. . . . Louis Stoumen, who was producer-director of the featurette "The True Story of the Civil War," named associate producer of ABC-TV's "Triumph: The Memoirs of Sir Winston Churchill." . . . Maurice Evans joins host Jerry Sula on "Almanac" Monday 25: afternoon on WPIX, in celebration of William Shakespeare's birthday. Following week Marc Connelly will mark Pulitzer Prize Announcement Day by reading from his "Given Pastures" on same program. "Almanac" series is presented by the N.Y. Board of Education as part of the Regents Educational Television Project.

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IN HOLLYWOOD . . .

Milton Berle was lauded in L.A. City Council for "his pioneering and his contribution toward creating employment for thousands and bringing millions of dollars in revenue to L.A." After all that he should run for mayor. . . . Hank Richards, once high man in the Midwest for CBS, is offering again with the blueprint of a panel show. It would be an innovation, having a network roundtable from Hollywood with all its wit and glamour. . . . Elmo Williams, who won an Academy award for editing "High Noon," is in Hollywood to exert some interest in two properties from his production base in Munich. Completed is "Christmas Around the World" and in his future book is "Hole in the Iron Curtain," a dramatic series documented by 15,000 cases taken off trials by court reporters. He bypassed Rome as a production base because "it's only for playboys and shows with big budgets." . . . Bruce Kells back from a sojourn through the Midwest in search of radio and tv stations to buy for United Artists but so far no deals. His only comment: "They're priced too high." . . . Felix Jackson hustled east to talk over fall programming with Bob Kistner and David Levy. . . . Anita Bryant, who prefiles up the George Gobel show, will be the Coca-Cola girl in the new ad campaign.

IN CHICAGO . . .

Charles Walsh, who exited WBBM-TV the first of the year with the title and general manager, has started a broadcast management consultant firm. . . . Maurice Strimmaroff exited WMAQ-WNBQ to join WIND as music director. . . . WLS imported Armand Boll from Pittsburgh station WTAE-TV as sales manager and watched Al Boyd's title to national sales manager. Station took on Reagh, McClellan & Co. as its agency, with Les Whitford as account supervisor. . . . Mal Bellairs' eye condition is improving, and he departs for a three-week tour of the Orient this week. . . . Jim Mills tapped for a luncheon show weekends on WCFL. . . . Bob Casby's "This Is Folk Show" on WBBM capped another award. His one third prize in RMT's radio-tv history competition. . . . Howard Miller renewed with WIND for three more years. . . . Nelson Algren's unpublished vignettes on Chicago being repeated at WFMT next Wed. (27). . . . Rev. Benson and Jack Vain signed on with United Film and Recording Studios. . . . Bob Newhart, former WBBM comic, doing "Jack Paar Show" next Monday 25: and a Gerry Moore guest-host next month. . . . Francis Clark of NBC press dept., just back from Florida, reports that Wimpy City expatriates Herbie Weiss and Elizabeth Hart are doing the identical shows they once did here on WNDQ and WMAQ. . . . Robert Stark in this week making the rounds for ABC-TV's "Untouchables."

IN LONDON . . .

Patil Regan, of "The Billy Barnes Review" discussed Moss Hart's upcoming "Art One" on ABC-TV's "Blackman" show (17). . . . Michael Wyman-Wilson, Englishman who had his own radio show in Massachusetts, will be one of the panelists in a new BBC-TV show, "Laugh Line," starting May 4. . . . Howard Keel from the "Sunday Night At The Palladium" show on Sunday 24: . . . Jim's Inn A-R admg starring Jimmy Hanley, notices its 150th edition today (Wed). . . . Southern TV's "Scop Shop" has a new host: He's Leslie Mitchell, first came to be heard on commercial is in 1955. . . . (Canadian Don Giffen has joined Tyne Tees tv as a producer. . . . Jack Jackson in Jack Payer's guest in "Words and Music" on BBC on April 26. . . . Joe McGrath, one of A-R's graphic design artists, has been awarded joint first prize in an international poster contest by the Chicago Society of Warsaw. Prize included a trip to Warsaw. . . . Nat Fret Cole and Dorothy Kirsner

(Continued on page 136)

Par TV Can Freeze on a Frame

Continued from page 132

total representing three seconds of tape.

The producer-director from these pictured intervals can then tell where, within a 30-frame span, his cut lies. He then eliminates the other matter. For example, if it lies somewhere between frame 31 and frame 60, he eliminates all but the one-second stretch of matter between those two frames on his TVola. The four monitors then break down the 30-frame or one-second span into three 10-frame groups carrying one-third of a second each.

This elimination process is continued two more times, enabling the editor to get down to the exact frame he wants. Then an automatic marking device marks the tape for editing on the required frame pulse, and that's it—the tape is ready for editing.

In all, the process of isolating and freezing a single tv frame—1/30th of a second—is accomplished in three sequences of elimination, each merely requiring the push of a button and without work

on the actual recorder itself. A cut can be precisely in a matter of two minutes or so, far less time than heretofore required, and with far greater accuracy as to pinpointing the exact desired frame.

The TVola was developed by KTLA-PTP chief engineer John Silva, who two years ago engineered the station's Telecorder. Silva has been working on the device, aptly termed "Project Breakthrough," for the past two years. It marks the greatest single advance in tape editing yet. Heretofore, the two prevailing methods of editing have been:

(1) Direct cutting, in which the editor works directly with the tape on the recorder, juggling it back and forth, judging from the monitor the approximate point of the cut, and then cutting on any one of a dozen frames within that general area, without being able to select any one specific frame.

(2) Cutting on a kinescope taken off the tape, then matching the cuts made film style on the kinescope back on the tape. This process requires a good deal of dubbing, both audio and video, as well as the extra time and expense of kinescope manufacture.

The new PTP TVola is applicable both to Ampex and RCA recorders, and color and black and white.

ACTORS AVOID GRAY HAIR HANDICAPS KEEP LOOKING YOUNG AND VIRILE THIS SIMPLE, EASY HAIR TONIC WAY



Gray hair makes everyone think you are losing your peg and vigor. It handicaps you in both love business and social success. Thousands of business have said and used millions of bottles of Head's Hair Color Preparation, the Famous Barber Formula for coloring gray hair, with perfect results. It is the original hair tonic that gives natural looking color and life to gray hair. It does it so gradually and perfectly that your friends may comment upon how much better and younger you look without realizing you have done anything to your hair. Head's is not a money dye that is hard to use. Instead it is a cream, safe liquid that you rub through your hair and scalp each morning for about 10 days, like a hair cream. Then use it twice a week to keep your hair looking vital, young and youthful. If you are unable to conveniently obtain Head's at your local barber shop or drug store you will be sent an 8 ounce bottle if you send a \$1.00 check or money order to Head's, Box 42, Montreal, Quebec, P.Q.



Reg. William Smith Agency

the laugh detective



BROOKS COSTUMES

TV Followups

Continued from page 130

900 to 1 and that should discourage some of the short-enders, but this was more a diversion of how the policy racket is run rather a persader for the suckers to gamble on better odds.

While expensivity in its broad concept, it was carried along by a story line, that of Redfield as a small time numbers runner with ambitions to become an overlord. He was in a fair way to make it but diversified his operations beyond the pale of misdemeanor. The easy touch of the narcotics racket tempted him and this proved his undoing. Not even his parrot at City Hall could spring him from this trap.

Redfield is a smooth worker and can turn on the charm or belittle his authority with equal facility. He could be the answer to Bob Stark of "The Untouchables" with the reversible ability to be hero or hood. He has been around in pictures and the stage but is new to tv on these frequencies. Looking for new faces? Try Redfield. His seconds were type-cast but withal, proficient. Doug Edwards was the narrator, William Corrigan directed and N.Y. Judge John Hurlough of Court of Special Sessions spoke briefly on the evils of gambling.

World Wide '60

NBC-TV is using "World Wide '60" to experiment with variations on the public affairs theme. So far this season, from what has been seen, the experimentation has only occasionally been successful. Last Saturday (16), on "Way of the Cross," producer-writer Len Hazen didn't go anywhere with his documentary on Jerusalem, not until the last third of the hour when he and his cameramen retraced the steps Jesus Christ was supposed to have taken, burdened by his Cross, to Calvary.

Until then, "Way of the Cross" was really nothing more than a traveling, supported by biblical quotations and a retelling of New Testament history, although that is not what Hazen intended. He was trying to recreate ancient Jerusalem, in the time of Christ, but the black-and-white bang of architecture and scrubby trees was almost insupportably dull after a very few minutes. Hazen came much closer to the mark when he sped off the half-mile route that Jesus took to his Crucifixion, because the fatal hour here with it implicit humanity and drama.

Original music by Jacques Hénault consisted of a series of heavy strains and liturgical clichés.

AVL

Milwaukee—Beacon Electronics has received an FCC notice for operation of a new Milwaukee FM radio station, with call letters WINK. Tom Shanahan, v.p. of Beacon Industries the station goes on the air regularly July 1. Shanahan was formerly WEMP station manager.

Corinthian KHOU-TV Remembers the Alamo With Week of Fanfare

Houston, April 19.

KHOU-TV, Houston, is combining its formal opening as a Corinthian outlet this week with a loaded promotion agenda, including a 90-minute outdoor special tomorrow (21) at the site of the San Jacinto monument which marks the battle with Mexican troops, April 21, 1836, wherein Texas won its independence.

Special will include formal ceremonies, a parade, a mammoth fly-over, attendance by state and national leaders and burying of a time capsule to be opened on the 200th anni of the battle where the cry "Remember the Alamo" originated. Texas Gov. Price Daniel will be main speaker.

Besides the parade, the observance's lighter side will include a beauty contest and parachute drop.

During the week, the station has been promoting the event with saturation promo spots in order to get a big turnout for the battle-ground ceremonies. KHOU-TV's director of programming and operations B. Calvin Jones says the station has emanated hundreds of letters on the theme, "Thoughts for San Jacinto 2036," from dignitaries all over the country, including President Eisenhower. Promotion has even garnered good press from the competition via the Houston Post, which gave another tv outlet.

Flamingo

Continued from page 137

half-hour series, including "Deadline," "Citizen Soldiers," "The Country Store," "Cowboy G-Men," and "G. S. S." Sales have come mostly from features "Deadline" was the single series from Buckeye production subunit Pyramid, which was recently folded.

Flamingo is currently negotiating for another 50 feature films and has moved into cartoon distribution with the "Nuttie Squirrel" package: a bundle of foreign fairy-tale films with especially-created "Nuttie Squirrel" intro etc. segments produced by Wyld Animation, in association with Buckeye subunit Transmision Caravel. Former press Rush says he has no definite plans, but will devote more time to the creative end of the business, including motion picture production.

Foreign TV Followup

Sunday Night at the London Palladium

A preview of the artists and one of the numbers, from "The Most Happy Fella," to open shortly in London, was the satisfying sendoff item in this edition. Whoof, for the "Fella" score was likely to be heavily plugged, the principal each delivered one of Frank Loesser's past successes as a buildup to Jack DeLeon's delivery of "Stand by for the Curfew" showy click over here. The result was appetizing, and each performer made a lot of friends. Lili Stangor kicked off forcefully with "Spring Will Be a Little Late," and Art Lund revived "Slow Boat to China." Helena Scott wowed with "Never Been in Love Before," and Iris Wists produced a smooth "Woman in Love." The whole thing made a fine bouquet for Loesser, and a neat way of creating interest in the new show. Some idle talk about the plot was elicited by emcee Bruce Forsyth.

Earlier, the immensely amused Bobby Darin proved to be the most professional American import in his field. He was allowed three numbers, "Bring Low," "Sweet These Days," and "Clementine" and he made a highly enjoyable set of them. His timing and phrasing were fetching, and his personality confident. His greatest asset was that he didn't play down to the squealing part of the audience, as he thus aroused no hysteria.

Slick acrobatics on the trampoline came from the Tito Taravos, and emcee Bruce Forsyth bubbled nicely throughout. In fact, producer Albert Locke made this still one of the most enjoyable vaude revues of recent weeks. With the addition of a good comic, it could have been a prototype. Ota.

Foreign TV Reviews

Continued from page 136

was present, it was entirely ineffectual.

The next installment was equally effective. Mitchell visited an English-born farmer, settled near Johannesburg. He had a close regard for his native workers and had studied their culture, his hobby was collecting their music on tape. Gradually, a portrait of this paternal existence was constructed. Tracy, the farmer, was allowed to speak for himself, and his voice accompanied shots of his work-gang, his foreman, and the enchanting little girl who tended the turkeys. Again, there was no overt propaganda, but Mitchell most powerfully brought out the inherent kindness and concern of his subject, leaving it to viewers to decide whether this was enough.

The final film was on a slightly lower level of interest. It showed a Masai boy from Tanganyika acquiring an European education at college but cut off, because of it, from the hunting-warrior life of his tribe. This divergence between new knowledge and old custom was ineffectively illustrated.

Mitchell's series was excellent and valuable. It enthralled in the way a good traveling ethnologist, but it also had a humane heart, and it was this that made it not only timely but permanently stirring and provoking. Ota.

DON'T DO IT, DEMPSY!

With Brian Reece, Maria Landi, Lloyd Pearson, Malcolm Webster, June Powell, Hayden Jones. Writers: Patrick Campbell, Vivienne Knight. Producer: John Harrison. 29 Min.; Mon., 8:45 p.m. NBC-TV, from London.

Idea behind this series of six parts is to involve a barnyard and girl-hungry Irish bachelor in various contretemps with the opposite sex. Dempsey is in the hands of a fleet and charming light comedian, Brian Reece, and this first self-contained episode kicked off to a slight, moderately amusing start.

Dempsey met a French model, Maria Landi, in a pub. With ease, he managed to transport her back to his apartment, where he insisted on cooking him an elaborate meal, while he fished for a bit of seduction. But the meal was so substantial that he flopped, exhausted on to his couch, and the girl left untouched.

That was about it. A slim idea, with something of a letdown at the end. The writing induced the mild chuckle rather than the frame-shaking guffaw. But Reece registered strongly as the distraught wolf, and removed any bad taste from the mouth. Maria Landi, too, was utterly engaging as the girl, and certainly made food seem irrelevant.

John Harrison's direction was suave, and, with rather more filling to succeeding episodes, the demeser Dempsey might prove an ultimate clerk. Ota.

CINDERELLA

With Margaret Fonteyn, Michael Somes, Gerd Larsen, Rosemary Lindsay, Annette Page, Alexander Grant, Franklin White, Neville Park, Georgina Porthouse, Shirley Graham, Christine Baskby, Pamela Treen, the Royal Ballet, Covent Garden and under Hugo Bogard.

Dempsey, Mark Stuart. 73 Min., Wed., 7:35 p.m. GRANADA TV, from Manchester. This three-act ballet, well established in the Covent Garden repertoire, provided Granada TV with a prestige event. The Royal Ballet company, led by Fonteyn and Somes, played it at a peak hour. Chunks were estimated for the tv version, but the adaptation allowed some trick camerawork to achieve the magical transformations rather more credibly than is possible on the stage.

The performance was typical of the Royal Ballet at its best. Fonteyn was at her melting peak, drawing out every drop of pathos and delight, and Somes, as usual, made an impressive and sympathetic partner as the Prince. There seemed to be too much of the simple humors of the Ugly Sisters, despite the resources of Gerd Larsen and Rosemary Lindsay in the parts (it can be a chilly medium, and this sort of eager need to get by the warmth of a full house to get by).

Mark Stuart's direction was extremely well-judged. He placed his cameras cunningly so that a variation of middle-distance view was possible. He was sparing with closeups, which would tend to destroy the wand-waving atmosphere of the piece. His call-back was a tendency to over-quick cut-

ting, which was sometimes intrusive.

Fonteyn's patchy crown was safe under the balm of Hugo Bogard, and the orchestra was excellent. Many however, who came to the ballet for the first time might have been disappointed by the music's poverty of melody, and by the ballet's surplus of mime at the expense of wistful dancing. Despite its pantomime title, "Cinderella" is a far more subtle show and doesn't wear its charms on its sleeve. Ota.

'Riverboat' To Spell 'Wagon Train' In Brit.

London, April 19.

"Riverboat" has been selected to replace "Wagon Train" for 18 weeks on the national network here starting June 13.

"Wagon Train" being halted solely because of a logistics problem: the backing has been continued. First eyed by John McMillan, program controller for Associated-Rediffusion Ltd., in its pilot stage and subsequently bought jointly by A-B, Associated TeleVision and Granada TV. It's a constant Top 10 topper here.

Attention advertisers!

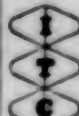
Piel's Beer is sponsoring INTERPOL CALLING, starring Charles Korvin as Inspector Paul Duval on New York's WPIX, Sunday nights at 10:30. Now Interpol's story, which the public has been reading about in Reader's Digest and other magazines and newspapers, comes to television... presented by Piel's.



Remember, Bert. Just like you and me, INTERPOL CALLING and Piel's make a sure-fire coffee combination. And if I may, make one small pun, both Duval and Piel's always keep their heads... in any situation.

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Vidfilm Blur's Moment of Truth & Taste Cues Filmways-Greene Deal

The FTC and NAB hounds of truth and taste have made ad agencies receptive in some cases anxious to get a little glass into the Marty Ransmoff, Filmways proxy, Marty Ransmoff, Filmways proxy, has parted with freelance still photographer Milton H. Greene (featurette Milton Greene manages for coproduction of Blur).

Under a newly formed company, Milton H. Greene Assoc., the photographer will independently produce and sometimes direct, to commercialize with Filmways as the contracting firm. Ransmoff says the agreement with Greene, who will be working somewhat like an independent feature film producer in association with a major studio, is for "assignments calling for his special skills" and will not affect the firm's other business. He says, however, the agreement may eventually extend to Filmways' Hal-Brown production branch and to feature production here and abroad. Greene says his firm also has a Broadway play and a tele serial in the works and he will be continuing the picture assignments (both in and out commercial) under the new format.

The picture, whose film work includes, for example, a production unit with the "Marty Greene Associates" feature, "The Prince and the Shoemaker" has turned out an actual commercial picture in the agreement with Filmways for feature via Ted Bates agency. Soap film, along with a new film, is a recent FTC complaint that got front page newspaper attention, is apparently anxious to combine taste with the highest Greene bidded at length with Bates chairman Roman Broves before, claiming the blur, and, according to reports, came up with a new look that pleased agency and client.

52G Per Station For Japan Imports

Tokyo, April 19.—It is expected that the new telefilm import policy will allocate money to the individual stations, thereby giving them a greater freedom of choice than the exported feature picture.

Although the recent local budget, April 5, the Finance Ministry has not yet announced the specific terms for this measure. But several sources indicate that \$2,000 will be allocated to each station giving them their own framework of operation.

The new system is expected to be \$1,000 for national stations, a 10-hour film and \$500 for a 30-minute program. In the past, price lists were \$700 for a half-hour film and double that figure for a 60-minute segment.

Breakdown of the 42,022,000 yen, or \$266 million, dollar budget is expected to be as follows: \$1,000 for feature length films, \$500 for feature length films, \$500 for feature length films, \$500 for feature length films, \$500 for feature length films.

\$500,000 DROP IN MGM'S TV INCOME

Greene is income for Metro-Goldwyn-Mayer for the 28 weeks ended March 17, 1960, was \$7,000,000 compared to \$7,500,000 for the same period in '59.

A total of \$6,400,000 for the 28-week period ended March 17, '60 was derived from the licensing of pre-48 min and shorts to stations. This compares to \$6,000,000 earned in the same active test year in a comparable period.

What did suffer a drop in the recent period was income derived from filmed shorts and commercials. Only \$1,540,000 was derived in the latter category in the recent period compared to \$2,412,000 in the same period in '59.

Schwimmer's Bridge Segs Add a Little Finesse

Chicago, April 19.—"Championship Bridge" with Charles Goren is bolstering its marquee for its sophomore semester on ABC-TV with celeb names of better than average pastboard skill, most of whom will be partnered with bridge pros. Walt Schwimmer, producer of the series, so far has booked comic Chico Marx, arch leader Les Brown, Gen. Alfred Gruenther, and football coach Forest E. Drabinski for the fall season.

Others who have consented to appear in one of the segments, provided they're free of commitments at the time, are Alfred Drake, Elsa Maxwell, Alfred Lund and Lynn Fontanne, Fran Allison, Don McNeill, Lucille Marshaw, Pee Wee Reese, Bob Hawk, Pancho Gonzales and Clark Booth Lee.

Most of the celeb participants will donate their prize money to a charity.

63 Stations In Encore on Ampex

The number of stations which have two or more Ampex machines has risen to 63. The "no-name" station characteristic is important to ensure outlets distributing videotaped shows.

Many stations with only one Ampex recorder prefer filmed shows over the videotaped technique simply because they can videotape machine is to buy doing other things that the machine is considered too busy to handle the videotaped show. That's the reason so many studio outlets when they do have a videotaped show also make the same series available in film. But stations with two or more Ampex recorders have more readily accessible videotaped shows coming from the studios.

Random of stations with two or more Ampex machines follows: KHJ, KTTV, KUP, KTLA, Los Angeles; KRA, Sacramento; KTVI, KRON, KPX, KGO, San Francisco; KJZ, KOA, Denver; WHIC, New Haven; WEAR, Pennsylvania; WFLA, WTVT, Tampa; KJHG, Honolulu.

Also: WRB, WRMB, WGN, WNDQ, Chicago; WNGE, South Bend; WTTV, Indianapolis; WDSE, WFL, New Orleans; WJZ, Baltimore; WJW, WJW, WNYZ, Detroit; KMO, WDAF, KVRB, Kalamazoo; KMOX, KPLR, KSD, St. Louis; WNTA, WVEW, WOR, WPIX, WCA, WAB, CBN, New York; WYB, Syracuse.

Also: KWB, WWS, Cleveland; WKY, Oklahoma City; KOEN, Portland; WEAF, WFL, WCVB, Philadelphia; KRLD, WFAA, Dallas; KFFZ, Fort Worth; KPRC, Houston; KONO, WMAI, San Antonio; KCPN, San Luis Obispo; WTAZ, Norfolk; KIRO, KING, Seattle; WNAZ, Huntington, W Va; and WTTU, Washington.

In total, there are more than 180 stations in the U.S. equipped with Ampex recorders.

Screen Gems to Award \$1,000 Fellowship

Hollywood, April 19.—Screen Gems will award two \$1,000 fellowships to UCLA then to area students this spring, according to William Dazey, SGA's Coast activities vicepres, and Dr. Samuel Seiden, chairman of UCLA's theatre arts department. Fellowships will be tried as an experiment for one year, and then evaluated to determine whether they should be continued annually.

One winner will serve as the Columbia individual this fall, the other next spring. Fellowships will include a five-month stay at the studio. A committee composed of faculty members from the UCLA theatre arts department will choose one fellow from the television division, one from the motion picture division.

'Home Run Derby' Into 125 Markets

Ziv-CA's "Home Run Derby" continues at bat with new sales racked up. Latest tally puts the show in 125 markets.

New deals signed include Studebaker Lark Dealers, KDKA, Pittsburgh; Galles Motor Corp., KOAT, Albuquerque; Armour, KXLY, Spokane; Futemast Dairies, KFDM, Beaumont, Tex., and the following station sales: KPTV, Portland, Ore.; WJTB, Rensselaer, WJTV, Jackson, Miss., and WCTV, Tallahassee.

Brit. Vidpix Quota Gains Momentum

London, April 19.—The British Film Producers Assn. has denounced the motion picture industry here, the Federation of British Film Makers, that there might be a quota for film material on TV analogous to the Films Act that covers feature film in cinemas. Two outlets are setting up a joint committee to look further into the idea.

Misquoting the proposal is the urge to get better prices for vidpix from the TV companies. It's felt that a compulsion to show a minimum number of British vidpix to offset foreign imports might up payments to a level that would decrease production's present financial dependence on getting an overseas sale to break even.

At present, the proposal is that the two producers should split ways of working out a quota for British filmed material on TV. Though obviously strong primarily in mind, a first look of the joint committee will be to define precisely what that phrase should cover.

Hubbard's Cutback On Syndicated Crime Segs; Takes 90 Mins. of Paar

Minneapolis, April 19.—Stan Hubbard, KSTP-TV, and radio news, who has been a heavy buyer of syndicated half-hour crime and other violence loaded teleplay series, says his NBC affiliate is going to cut down on that sort of fare in response to the nationwide violence criticism in some quarters.

As the first step in that direction, he this week started programming the entire Jack Paar show from 10-11 to midnight here.

Hubbard's KSTP-TV has confined itself to only 60 Paar minutes from 11 p.m. Syndicated crime series have occupied the 10-11 to 1 p.m. time slot.

However, another reason for extending the Paar show, explains Hubbard is the fact that it has been so well received in this area, has garnered high ratings and their have been numerous requests for the full 90 minutes.

CHEVIE TO VIDTAPE 2-HOUR DRAMA SERIES

Los Angeles, April 19.—A two-hour videotaped drama series is being planned by producer Richard Curtis in association with International Literary Services, Inc. Series, Alfred International Productions, is designed for late night viewing. It will feature the works of European and Asian novelists and playwrights.

The most vital for selected works to be translated into English and dramatized by a writing staff under the direction of director and story supervisor Herbert Marks. Now in preparation are "Nola," a French novel by Terrence R. Conville; "The Devil's Servant," a German novel by Pierre Mathieu; "The Desert of Sex," an Italian novel by Leonello Ruffi; and "Strangers," a French novel by French novel Chevie holds TV rights to 20 foreign literary properties, which the group will produce.

Ottawa—Rue McLean, deputy film commissioner for Canada under John Greville and acting commissioner after Greville left, was appointed radio and television program analyst for the Board of Broadcast Governors. His office will be in Ottawa.

TV-Radio Production Centres

Continued from page 134

22 respectively. . . . Desjays David Jacobs moving from his programs named as top stars of "Sunday Night at the Palladium" on May 15 and he has chicken pox.

IN WASHINGTON . . .

WTOP-AM-FM TV topper John S. Hayes and his Mrs. Just back from Hawaii, where he addressed the Western Conference of the United Fund, has chairman of the public relations advisory council of the national organization. A videotape copy of U.S. Government—1960, a Jan. 14 NBC-TV production, was presented to the Library of Congress by Carlton D. Smith, NBC v.p. Mary Lynn Horvick is WTOP-TV's new sales promotion director, formerly was production manager at KRMH-TV, Rensselaer, N.D. Gamal Abdel Nasser, the United Arab Republic, guest in CBS' "Face the Nation" April 24. . . . A special anniversary program, "Second Class Citizen," premiering the vote for Washington and starring Sen. Kenneth B. Keating, R-N.Y., and Rep. Herman Talmadge, D-Ga., was aired by WMAL-TV. ABC-TV affiliates board of governors has presented an award to Frederick S. Howland, WMAL-TV general manager.

IN SAN FRANCISCO . . .

Joe Rosenthal, photographer who took the famed World War II shot of Marines raising the flag at Iwo Jima, is plenty mad over NBC-TV's "Sunday Showcase" version of the life of Iwo Jima. The American-born Rosenthal, then with the AP, was with the French Chronicle, has talked to his lawyers about a lawsuit because the TV script had Lee Marvin, in role of Hayes, selecting in the flag raising scene as a photo. KQED's publicists director Richard O. Moore said that of eight winners of CBS' television. . . . News Ingram, ex-KATV, named Y&R Films office as topgunner. . . . Hal Cox got FCC okay to leave KATV's power to limit staffs. . . . KGO's Ira Blue off to Paris and London, Dan Galvin guest-hosting for him.

IN MINNEAPOLIS . . .

With a few exceptions, "confused" Twin Cities radio stations, including the top ones, continue to accept disk graft. Several are doing so without even acknowledging it, and the all, explaining they're awaiting FCC "clarification" of the matter. . . . U. of South Dakota at Vermillion granted permit to buy and operate educational TV station WJGL-TV (taped interview with Minneapolis Symphony Orchestra's new conductor Stanislaw Skrowaczewski, in Cincinnati where he's conducting prior to his first tour here. . . . KSTP-TV's own produced afternoon "Treasure Show" going into its fifth season and boasting highest rating, now featuring stellar newscaster John McDougall, newscaster to last, who conducts mayors of nearby towns and asks them questions the answers to which help identify the community. As McDougall and the mayors look on two-way "beeper" phone, some of the main street, churches, landmarks, etc., are shown. Prices go to those who identify the towns.

IN PITTSBURGH . . .

WPC now has a second tape machine. Only one of three city stations with the extra equipment. Pete Thornton, KDKA-TV, price tag, with a free trip to Variety Club convention in Toronto and gave it to Variety Club secretary, Joanne Douglas. Directors of the Allegheny County Fair have raised their budget to include money for acquiring WQED, local educational outlet. . . . National Safety Council awarded KDKA citation for its work in safety drives. . . . Ray Scott secured best speaker in the state and honored at a dinner in Salisbury, N.C. . . . Dave Shallenberger, WWSN announcer, selected as the best announcer in the city by students of the Western Pennsylvania School for the Blind. . . . Last week he entertained them with his records at the school.

IN BOSTON . . .

Paul G. O'Brien, gen. mgr. WBZ, hosted special preview of "Anne Frank: The Memory and the Message" at Ritz Carlton Tuesday, 199. . . . Louise Morgan, Roy Leonard and Gus Saunders, WNAC personalities, joining Easter parade. . . . WBZ-AM and WBZ-TV nabbed National Safety Council's Public Interest Award. . . . Bill Hahn, WNAC, WNAC-TV announcer, opening his Cape Cod. . . . Patricia Fortescue, WBZ's traveling reporter, off to be for three weeks Athens, Istanbul, Vienna, Salzburg, Innsbruck, Strasbourg, Amsterdam and London for tapes. . . . WBZ/WBZ-TV working outstanding high school science major for \$1,000 scholarship in their "Science in a Democracy" contest.

IN PHILADELPHIA . . .

Paul Parker, WIP's "Rocking Reporter" moved to WFIL-18 for a five-minute hour-based game, taking his sponsors with him. Vince Lee took over Alan Scott's spot on WFIL-18. Scott is with WFLA-TV's "Big Idea." . . . "Wonderful World of Gene London" returns on WCAU-TV. 25 New Matt-Pre children's series features stars and projects created by London. . . . WIP newsmen Taylor Grant, Leonard, and the Government council, has applied for the old signal of WDAS and expects a decision from the FCC in a few months. . . . Thomas J. Swafford, owner and gen. m. of WCAU leaves WBZ, the licensee, to Seattle, Portland, San Francisco and Los Angeles. . . . Eddie Newman, who returned to town on WFIL-18, moves to the Garden State Parkway. . . . "Race for Space," non-commercial documentary, aired by all three nets to be televised by WFL-TV-20. . . . Hot Rod, formerly of WFL, Baltimore, added to the WDAS staff.

IN ST. LOUIS . . .

KMOX Radio has at second annual "Tomorrow's Breakfast" in honor of the Fund Rethinkers of Greater St. Louis. . . . M. E. (Moe) McQuarrie has joined KPLR-TV as assistant exec. on the sales staff. . . . Cliff St. James featured in new Saturday kid show, "Crazy the Clown," on KSD-TV. . . . "Woman's Touch," an hour-long live news show, new on KPLR-TV, with Don Cunningham as emcee, assisted by Kelly Stephens. . . . Robert Nyland, CBS Radio v.p. and general manager of KMOX Radio, chaired proxy of Natchitoches Club of St. Louis, non-profit organization devoted to the financial assistance of widows and families of firemen and policemen killed in line of duty.

IN DETROIT . . .

WJBK-TV, WWJ radio and WWJ-TV are recipients of the 1959 Public Interest Awards of the National Safety Council. . . . WJR will broadcast opening night performance of the Met Opera production of Verdi's "Simon Boccanegra" next month in Masonic and Bill Michaels, vicepres of Shiner Broadcasting Co., and managing director of WJBK-TV has been elected to Shiner Board of Directors. . . . Weather-consultant WJR will broadcast "Marine Weather Forecasts" throughout the boating season and "Severe Weather Warnings" to alert residents of hurricanes or other severe weather disturbances.

Jocks, Jukes and Disks

By HERN SCHOENFELD

Darryl Stevens (RCA Victor): "ON THE VIA VENETO" Harvey... has this promising new... on a fine ballad which he handles with good pipes and pro delivery. NOW I KNOW is another ballad with chances.

The Hollywood Flames (A&M): "I FOUND A BOY" (Progressive) is a rocking cha-cha flavored entry belted in the approved style by this combo. Could be big with the coke set. "BALL AND CHAIN" (Progressive) is a more routine rocking conception. **Paul Evans** (A&M): "HAPPY."

Textual is a routine ballad which this duo can do nothing for. ABOVE AND BEYOND? Jet-coming along in a commercial groove.

The Carmelites (Alpine): "SOMETHING TELLS ME I'M IN LOVE" (Tryton) is a cliché juve-angled number handled with that immature sound which is going out of fashion. "ACHING FOR YOU" (Saratoga) is an okay slow-tempoed effort, also in the rocking idiom.

Jackie Law (Pride): "I CAN'T GIVE YOU ANYTHING BUT

Best Bets

TERESA BREWER... IF THERE ARE STARS IN MY EYES
(Coral) ... How Do You Know It's Love

Teresa Brewer's "If There Are Stars In My Eyes" (Pincus) is a fitting ballad which should recall this songstress' cluck on "Tall I Walk Alone With You" several years ago. "How Do You Know It's Love" (Mendham) is a neat entry with good chances.

TOMMY EDWARDS... UNLOVED
(MGM) ... I Really Don't Want To Know

Tommy Edwards' "Unloved" (Arma) is a standard ballad, gets a smooth rendition for solid commercial impact. "I Really Don't Want To Know" (Hill & Range) is a strong ballad which will share the spins.

ROGER WILLIAMS... MONTANA
(Kapp) ... What Lies Over The Hill

Roger Williams' "Montana" (Hull) is an excellent instrumental showcase of this striking melodic impact which is due to crack the U.S. market sooner or later. "What Lies Over The Hill" (Gardland) showcases this keyboard artist on another lovely ballad conception.

RICKY NELSON... YOUNG EMOTIONS
(Imperial) ... Right By My Side

Ricky Nelson's "Young Emotions" (Nelson) is a well-written, fast-paced tune which this artist delivers with appeal for his target. "Right By My Side" (Hill) is an okay rhythm entry.

LAVERNA BAKER... SHADOWS OF LOVE
(Atlantic) ... Wheel of Fortune

Laverna Baker's "Shadows of Love" (Shallmark) is a potent ballad with an interesting feel, is provided with this savvy songstress. "Wheel of Fortune" (Laurie) comes back in a strong position.

TONY MARTIN... ONCE WHEN THE WORLD WAS MINE
(RCA Victor) ... My Sin

Tony Martin's "Once When The World Was Mine" (Broshaw) is an excellent ballad, is belted for maximum impact and great this singer's performance has good chance in your time to return to the hit lists. "My Sin" (DeLuxe, Brown & Henderson) is a good version of the title.

GO-LUCKY ME... "Pambill-Lyle" rhythm ballad which this singer handles with a bright quality and some laughing effects in the background. "FISH IN THE OCEAN" (Pambill-Lyle) is a fair novelty idea.

Jim Lowe (De): "THE MID-NIGHT RIDE OF PAUL REVERE" (Trinity) is a ballad in the groove of "The Battle of New Orleans" is a solid in a highly listenable style via this talking rendition. "THE TOMORROW THAT NEVER CAME" (Trinity) is another nifty side due for spins.

Steve Gibson (ABC-Paramount): "I WANT TO YOUR WEDDING" (St. Louis) is a couple ballad, with a familiar idea, effectively delivered with an organ and guitar background. "TOGETHER" (Tik) is a cliché entry.

Rocky Ray (De): "GALLANT" (Swinging Ghosts) (Inners) is a swinging instrumental with a pleasant penny whistle sound to rub noses. "THE HAPPY CORBLER" (Inners) has a nice, old-fashioned flavor.

Boyd Johnson (RCA Victor): "TODAY JACK" is a catchy, juve-angled item delivered in a direct style by this country singer. "TEALAS" (Sonoma) is an okay background entry.

The Sonny Sisters (Zenith): "TRANSPARENT" (Wanda-Landmark) is a fitting ballad with an original theme idea which this combo projects with some straight harmonizing. "HEY MR. BASS" (DeLuxe) turns up again in a real show.

Smiley Lewis (Imperial): "OH REE" (Trio) is a skiffle & blues entry, is backed by some powerfully by this trio performer. "I WANT TO BE WITH HER" (Command) is a fine slow ballad with commercial intent.

James Fuller (Diane Maxwell): "ONE HEART" (Jet)



Sweet DEPT. RECORDING ALBUM

LAWRENCE WELK

Presents

"WINNER OF THE ISLANDER" featuring BUDDY MERRELL (DLP-1351)

ERED LOVE (Wemar) uncovers nothing in the rocking idiom.

Larry & Louisa (Request): "CHINATOWN CHA CHA" (Sing 'n' Dance) tries to blend the Oriental and the Latino, but it doesn't work. "JUST ONE CHANCE" (Sing 'n' Dance) rocks without distinction.

The Classroom (Marques): "HIGH SCHOOL" (Sonoma) will probably attract some teen interest because of the beat and the juve-angled lyric. "DON'T MAKE ME CRY" (Sonoma) is a simple ballad.

*ASCAP. *BMI.

Roy Anthony's Projects

Hollywood, April 19.

Roy Anthony Enterprises has been formed by rock leader, who will proxy, as a new film-light-tv production company. Fred Benson is secretary-treasurer.

Unit currently is readying a tv spot, tentatively titled "A Night With Roy Anthony."

Harry Belafonte: "Swing Dot Hammer" (RCA Victor). Once again, Harry Belafonte delivers a strikingly dramatic package. In this offering, he does a collection of chain gang songs in a variety of moods, all adding up to a powerful musical wallop. With a top-notch assist from the Belafonte Folk Singers under Robert De Cormier's baton, he works over "Go Down Old Hannah," "Diamond Joe," "Gristly Bear" and "Look Over Yonder" plus the powerful title number.

Ella Fitzgerald: "Hello Love" (Verve). This is another performer who turns out a consistently high grade product and this LP is among her best. It brings together a book of top standards which Miss Fitzgerald projects with a sensitivity and a swinging beat which has always marked her work. The repertoire includes such overgreens as "You Go To My Head," "Willow Weep For Me," "I've Grown Accustomed To Her Face," "Lost In A Fog," "Tenderly" and others. Frank DeVol's backgrounds are fine.

Nancy Wilson: "Like Is Love" (Capitol). A newcomer in the disk sweepstakes, Nancy Wilson impresses as an attractive stylist with a distinctive sound. Her high-pitched voice is a flexible instrument which can swing hard, as on "Almost Like Being In Love," or deliver softly, as on "Passion Flower." Her vocal acrobatics, as on "Sometimes I'm Happy," are also executed expertly. Billy May's orch helps make this LP an auspicious getaway.

Fredde Redd Quartet: "The Connection" (Blue Note). This set is made up of the musical themes punctuating the off-Broadway legit clock. "The Connection," a play about junkies. Composed by Fredde Redd in a style fashioned by the late Charlie Parker, the music is a good summation of contemporary jazz ideas and techniques performed by a quartet with Redd on

piano and Jackie McLean featured on sax. Although modern, the music is not as far out as the play.

Jackie Wilson: "Jackie Sings The Blues" (Brunswick). One of the slicker singers of the rocking idiom, Jackie Wilson is spotlighted here on a dozen blues tunes of uneven quality. Wilson throws his voice into the top and bottom ranges of the scale for unusual vocal efforts. Backed by a choral ensemble, he hits best on tunes like "Dugan's Around," "Nothin' But The Blues," "She Done Me Wrong" and "Please Stick Around."

Dicky Dee & The Deems: "Madison" (United Artists). Working fast, United Artists has come up with the first LP pegged to the new dance step, the Madison. A rocking set aimed at the teenage hoppers, Dicky Dee & The Deems' exercise the Madison with a sure, pounding beat that'll generate plenty of ankle-bending. Also included are other hotting rhythms, including some cha cha, the stroll, the hup, the Charleston, and a rocking waltz.

Doris Day: "What Every Girl Should Know" (Columbia). Although Doris Day has been accented straight thespian stints of the screen, she hasn't lost her vocal touch which got her started into the big time. In this set, working with a tasty orch backed by Harry Zimmerman, Miss Day turns out a delightful musical potpourri that covers sentimental and brisk tune ideas. "When You're Smiling," "A Good News A Girl," "Something Wonderful" and "A Hundred Years From Today" are some of the items she builds into a musical treat.

Julie London: "Julie... At Home" (Liberty). The warm and intimate styling that's become Julie London's identifying mark is handsomely captured in this new package. She wraps her pipes around a lyric that makes it stand out importantly and memorably. "Sentimental Journey," "You Stopped Out of A Dream" and "Let There Be Love" are solid samplings of her work with an orch. She teams up with Al Viola's guitar on "Firestorm Happens To Me" and "You're Changed" and they're know-nothings, too.

"Black Orpheus" (Epic). Recent Oscar win capped by "Black Orpheus" for best foreign film, will help this soundtrack rack up good sales. The score was written by Antonio Carlos Jobim and Luis Bonfá and its rhythmic, pulsating patterns paint a gay musical portrait of carnival time in Rio de Janeiro. There's an excess of percussion but it's sure to stir up the spirits at home.

"Four Below the Zero" (Offbeat). Jenny Lou Low, Nancy Donahue, George Firth and Cy Young are the four exuberant performers who are striking it hot at Julius Monk's Downstairs at the Upstairs in New York. Like its predecessors of shows at Upstairs at the Downstairs, this original cast album contains a mixture of songs and sketches that are bright and winning in the groove as they are. "Live," "The Castro Tango," "Man Tan," "The Sitewits," "Literary Time" and "Payola" are some of the items that get a happy going over.

Oscar Brand: "Out Of The Blue" (Elektra). This package is a sequel to Oscar Brand's "The Wild Blue Yonder," a collection of Air Force songs that have gone over well with servicemen. Here again, Brand has latched on to a flock of rollicking items that touch on the risqué but with enough good spirit to keep the boys in blue and the veterans in a happy mood. Brand delivers it with an enthusiasm that's uplifting.

Robert Farnon Orch: "Gateway To The West" (MGM). The sage of the American west has been translated into a highly pleasing instrumental package by Robert Farnon's orch, a British outfit. In disk arrangements for a large ensemble, the band dishes up such odies as "Across The Wide Missouri," "On The Trail," "Home On The Range," "They Call The Wind Maria," "Colorado Trail" and others.

The Coaches: "Subways of Boston" (HPI Record). A new forthcoming trio, The Coaches deliver with an attractive sound. Since comparisons with the slick Kingston Trio are inevitable, this combo turns up with a spin on the latter in a okay parody of "Tom Doolley and M.T.A." titled "Subways of Boston." Other good numbers in this offering are "Don't You Lie, Dooden," "This Little Light" and "Almost Done."

RETAIL ALBUM BEST SELLERS

(A National Survey of Key Outlets)

This Last No. who.

wk. wk. on chart

1	1	1	SOUND OF MUSIC (Columbia) Original Cast. KOL 5450
2	2	1	INSIDE SHELLEY BERMAN (Verve) Shelley Berman (MGV 15013)
3	3	1	THEME FROM A SUMMER PLACE (Doo) Billy Vaughn (DLP 3278)
4	1		SOLD OUT (Capitol) Kingston Trio (T 1352)
5	4	1	HERE WE GO AGAIN (Capitol) Kingston Trio (T 1258)
6	6	1	ITALIAN FAVORITES (MGM) Connie Francis (F 2791)
7	8	1	HEAVENLY (Columbia) Johnny Mathis (CL 1351)
8	5	1	OUTSIDE SHELLEY BERMAN (Verve) Shelley Berman (MGV 15008)
9	10	1	MR. LUCKY (Victor) Henry Mancini (LPM 2108)
10	7	1	FAITHFULLY (Columbia) Johnny Mathis (CL 1351)
11	11	1	ENCORES OF GOLDEN HITS (Mercury) Platters (MG 20472)
12	12	1	THIS IS DARIN (A&M) Bobby Darin (LP 23-115)
13	13	1	AT LARGE (Capitol) Kingston Trio (T 1190)
14	12	1	ALWAYS (Kapp) Roger Williams (KL 1172)
15	22	1	MY FAIR LADY (Columbia) Original Cast (CL 5080)
16	9	1	THAT'S ALL (A&M) Bobby Darin (LP 23-104)
17	16	1	SOUTH PACIFIC (Victor) Soundtrack (LOC 1032)
18	1	1	BUTTON DOWN MIND (WB) Bob Newhart (W 1379)
19	1	1	CAN-CAN (Capitol) Soundtrack (LOC 1201)
20	1	1	PERSUASIVE PERCUSSION (Command) Various Artists (RS 800-50)
21	21	1	CONCERT IN RHYTHM, VOL. II (Columbia) Ray Conniff (CL 1415)
22	1	1	LANZA SINGS CAROL (Victor) Mario Lanza (LM/LSC 2303)
23	17	1	SATURDAY NIGHT SING WITH MITCH (C&S) Mitch Miller (CL 1414)
24	1	1	THE LORDS PRAYER (Columbia) Norman Tubenbach Choir (ML 5206)
25	13	1	BELAFONTE AT CARNEGIE HALL (Victor) Harry Belafonte (LOC 6006)

* Figures in this column are calculated from starting date of this chart week to now this time.

LP EQUALS LOOKS & P'KGING

Variety's New Record T.I.P.S. Chart

Variety's Record T.I.P.S. (P. 140) is a new editorial feature in Music Department this week. Tune Index of Performances & Sales (T.I.P.S.) is printed to give the music business an accurate, comprehensive and faster rundown of the Disk Singles Market on a national basis. The two key factors uppermost are accuracy and speed.

Speed is facilitated by last-minute telegraphic compilation of sales reports, covering the most active and sensitive outlets in the major cities across the nation. This sales data is being weighted with the frequency of disk programming by the major independent radio stations.

The statistical balance of sales and programming has been keyed to reflect the immediately upcoming sales.

The VARIETY T.I.P.S., as analyzed in the past couple of months of dry runs, have spotlighted the opening numbers with a speed and consistency that should prove particularly useful in the retail segment of the music business, which always needs a quick barometer of what and when to buy. Coincidentally this T.I.P.S. Chart also is a quicker indicator of the tunes on their way out.

A Music Chart hasn't been devised that is 100% error-proof. The technique of market sampling itself involves a calculated margin of error since the sample is only part of the whole picture. For example, a regional "hot activity" of a disk can, on occasion, result in a temporary distortion of the national picture. Yet this local "hot" action is a trade-welcome and worthy indicator. The wide array of VARIETY sources is aimed at minimizing such sampling distortions.

The sundry techniques to hype any list are prey to anybody in the trade. The current paria investigations have shown how the local dealer angles the cut-in the freebies to the local distributor, etc., have been very much part of the record business. There will always be this intrigue and it is naive to conclude that similar gimmicks to influence plugs and listings will not be attempted once the Congressional heat is off VARIETY's savvy and integrity will counter such moves to the maximum possible within the realm of reality and control.

VARIETY's T.I.P.S. replaces the Top Talent & Tunes Chart, heretofore compiled from individual disk jockey listings. That Chart played a role during the era when the deejays were the dominant force in the music business. While still an important factor, the jocks are no longer the omnipotent personalities as in their heyday. Station management, frankly concerned with the hazards of Federal Communications Commission crackdowns on license renewals (as is currently the case in Boston), is now playing a decisive role in radio disk programming. VARIETY's T.I.P.S. is a reflection and recognition of this new situation.

While introducing the new Disk Single Chart, VARIETY also revamped the format of its RETAIL ALBUM BESTSELLERS Chart to permit a faster assemblage and publication of the sales data.

CAP'S LLOYD DUNN ANALYZES SALES

Atlantic City, April 19.

The package and not the music is the crucial factor in selling record albums, Lloyd W. Dunn, vice-president of Capitol Records, told the American Management Assn.'s National Packaging Conference here last week.

Dunn said that whether a record sells 5,000 or 500,000 copies depends largely on its physical treatment and that this means the difference between sales of \$12,500 and \$1,250,000. When the record industry abandoned traditional packaging concepts and turned to the graphic arts "to dramatize the emotional effect it wanted its product to have on the market," sales skyrocketed, he said.

Dunn declared that Capitol Records used the first four-color photograph to illustrate a record album. It was a photograph of an unclad girl, partially concealed by lunar clouds, on the cover of an album of "erotic" music, titled "Music Out of the Moon." The album still sells well after 15 years, he said, and remains an object lesson in "depicting an audible product by visual means."

He also told of an album by Jackie Gleason which had on its cover a picture of a girl looking timid and frightened. The title was "Music to Change Her Mind." The album was a poor seller because Dunn said it proved "slightly offensive" to women. Later Gleason recorded another album of the same type of sensuous music, but the cover treatment was changed to a coffee table with an apartment key, a lady's evening bag, white gloves, two half-smoked cigarettes with lipstick on one, and two champagne glasses almost empty. The title was "Music for Lovers Only" and it has sold over 1,000,000 copies and is still going strong.

Lieber & Stoller Expand Freelance Production To Albums in Atlantic Deal

Clifford Jerry Lieber and Mike Stoller are branching out as freelance disk producers. In addition to assignments for single records from Atlantic, Atco, Big Top and United Artists, the team is now moving into the album production field.

The first freelance assignment will be for Atlantic for which they are creating a "Lieber & Stoller Presents" series. The initial "Presentations" package will be of a big band nature. The orch will be recruited by the duo who'll also supervise the arrangements and recording session.

The deal for their album presentations will be the same as the ones they arrange for their indie pop singles work. It usually is a straight royalty fee. And as with the singles, they'll be given a free hand in the production. They select the material, lay out the arrangements with the arranger, handle the recording and do the editing.

They call their freelance producing "custom production" because they're called in by the diskeries for specific purposes. Some companies call them to bring in new ideas for new artists while others want them for new ideas to revive old artists. Through their indie producing ventures, they've built such names as Sammy Turner, the Coasters, the Clovers, and the Dippers.

In addition to the aforementioned artists others for whom Lieber & Stoller have indie produced are Ruth Brown, Chris Connor and Lonnie Duerksen.

Dot Sales Gross Peak \$8,681,000; LPs Rack Up 100% Dollar Volume Hike

Elvis Back on LP

In the wake of Elvis Presley's new disk single, "Stuck On You," recorded a few days after his discharge from the Army, RCA Victor is rushing a Presley LP titled "Elvis Is Back." Victor claims that the advance order on the package is one of the largest in the industry history.

The disk was cut last week in Nashville at a marathon all-night 13-hour session and is being done up in a fold-type package with photos of Presley. The platter contains rock tunes, ballads and blues.

Music Pluggers Rap FCC Edict Vs. Cuffo Disks

The Music Publishers Contact Employees Union is the latest branch of the music industry to voice its objections to the Federal Communications Commission's Section 317 which prohibits broadcasters from accepting cuffo records.

In a letter to the FCC last week MPCE proxy Bob Miller stated, "There are over 500 members in our organization and many more in the music industry in general whose jobs have been placed in jeopardy by the edict. Bluntly stated it would cripple the industry."

"Goods and wares are sold now throughout the country via free samples, and there is no reason why the music industry should be singled out for a restrictive and discriminatory action. It is not incumbent to the broadcasters to play any particular record and no purpose is served whatever in preventing them from receiving free sample records."

"The evil is not in accepting records, but in 'payolas' and a free record is not a 'payola.' The acceptance of the record is not coupled with a promise to play. The end you seek to achieve neither justifies the means you have taken to justify it, nor will you achieve the end you seek by prohibiting free records."

HARRY ANGER TO MGM AS SALES PROMO MGR.

In a buildup of its sales promotion staff, MGM Records has taken on Harry Anger Jr. and shifted Sol Greenberg's duties. Anger, who's been with RCA Victor and Warner Bros., is coming into MGM as sales promotion manager with special emphasis on album sales promotion. He'll work with Sol Handwerker, head of advertising, publicity and public relations.

Greenberg, who had been with MGM's low-price Lion line as sales boss, will now look into MGM's singles sales division. Ed Heller, who has been working on both sales promotion and artist repertoire has been assigned to handle A&R work only with particular emphasis on special tie-in album projects.

In another move, Frank Luther has joined the MGM stable in a special capacity as writer, producer, director and performer.

Name Klemes Ad Chief For Col Record Club

Leslie Klemes has been tapped by the Columbia Record Club to the post of advertising director.

In another move there, Paul A. Harris was promoted to sales promotion director. He's been with Col since '37 and recently held the position of member service promotion manager.

Dot Records hit a \$8,681,000 sales gross in 1959. It marks a 17% gain over the '58 take. Label also racked up a 100% dollar volume increase over the previous year's LP product business.

Diskery attributed 60% of its 100% LP business increase to retail record shop trade, with the remaining 40% having been done by national supermarket and variety chain store racks. Biggest momentum for the label came at the end of '59 when the company, during its stereo month sales promotion campaign, hit more than \$1,000,000 in orders. The label's sales and promotion program grossed \$700,000 for stereo LP merchandise, alone.

Dot also scored in foreign sales with such artists as Pat Boone, Billy Vaughn, Lawrence Welk, Louis Prima & Kerby Smith pulling the firm's take about 54% ahead of '58.

The '59 upsurge is laid partly to the increase in label's album catalog. Dot had just 153 albums available in '58. This was increased to 212 LP packages in '59 with a total of 129 available in stereo.

Harry Kruse Retiring From London; Toller-Bond, Hartstone's New Duties

Harry Kruse, vet recording man and head of London Records here, is temporarily stepping out of the disk biz because of ill health. D. H. Toller-Bond is taking over Kruse's spot as exec v.p. of the company, the U.S. branch of British Decca.

In another top level shift at London, Leon C. Hartstone was tapped to replace and general manager. Toller-Bond formerly held the position of general manager while Hartstone had been vice president in charge of sales.

Kruse's recording biz activities dates back to the early days of American Decca when he was in the sales department.

JOY DISPUTES NEIBURG ON RENEWAL CLAIMS

Joy Music is challenging the right of vet clifford A. J. Neiburg to make publishing deals on a flock of songs now in their renewal year. Neiburg has been setting up overseas ties for publishing representation for these tunes to which he wrote the lyrics.

The songs in question are "Darkness on the Delta," "It's Sunday Down in Carolina," "Under a Blanket of Blue" and "It's the Talk of the Town." Joy disputes Neiburg's claim that he will acquire the rights to these songs throughout the world upon the expiration of their original 28-year copyright terms. Joy asserts that it possesses all rights for the full terms of copyright and renewals throughout the world.

All the aforementioned songs were written in the early 1930s before the Songwriters Protective Assn. contract under which the renewal terms automatically revert back to the writers. SPA is now known as the American Guild of Authors & Composers.

Meredith Willson's 50G To Mason City Church

Mason City, Ia., April 19. The local First Congregational Church, Mason City, Ia., is getting a \$50,000 gift from Meredith Willson and his wife, Mason City, Willson's hometown, was the actual locale for his musical, "The Music Man." The gift to the church, where Willson attended Sunday school, is to be used to help build a chapel addition to the church building.

The new wing will be named in honor of Willson's mother, Mrs. Rosalie Reinger Willson, who was active in the church for 30 years.

Countdown on Junkies in Jazz

Psychologist Charles Winick Analyzes Effects On 400 Tooters

Narcotics and jazz have come up for an intensive survey by Charles Winick, N. Y. psychologist, in the winter edition of Social Problems, which is published by the Society for the Study of Social Problems. In gathering material for his piece, "The Use of Drugs By Jazz Musicians," Winick sounded out 600 musicians, 400 of whom consented to the interrogation and 337 of whom were usable.

Winick found that 82% were reported as having tried marijuana at least once, 54% were occasional users and 23% were regular users. Heroin came in for a smaller degree of use. Of those interviewed 33% were said to have used heroin at least once, 24% were occasional users and 16% regular users.

On the effect of marijuana and heroin on a jazz performance, Winick found that it was found by 31% of the interviewees to make a musician play worse than he would without the drug and by 2% to be damaging to the body. Over a third (36%) of the respondents noted that most jazz musicians think that

(Continued on page 142)

Irving Granz Sloughed By 'Jazz a La Carte' B.O.; Drops 16G in 4 Dates

Hollywood, April 19. Jazz concert promoter Irving Granz's "Jazz a La Carte" show dropped \$16,000 in four one-niters along the Pacific Coast. Turnouts, according to Granz, were so bad he cancelled the remaining dates at Berkeley, April 4, and San Diego, April 9.

Granz, promoting jazz bashes since 1954, says the tour was his worst financially. Acts included Lenny Bruce, Lambert, Hendricks & Ross and Terry Gibbs.

Breakdown of the crowd and coin pulled: Portland, Oregon, 212 persons, \$1,020; Seattle, Washington, 298 persons, \$900; S.F., 2100 persons, \$6,000; L.A., 2,100, \$6,500.

Schuster Joins Paxton Firms as General Mgr.

Wally Schuster has joined George Paxton Music as general manager. He'll work with George Paxton on Winston Music, Chatsworth Music, Whiting Music, Coronation Music and Tuxedo Music. Schuster will accompany headman Paxton to Europe this month to further solidify the firm's holdings overseas.

Merc Revives EmArcy Label In Jazz Pitch

Chicago, April 19. Mercury Records is bidding to boom its hip trade by reactivating its quiescent EmArcy jazz label and giving it beauteous advertising and promotion assist. Jazz A&R tapper Hal Mooney in New York will overhaul the revival.

EmArcy went into eclipse last year when the bulk of its roster began waxing for the parent label. Merc's hope at the time was to widen its jazz distribution by getting the idiom to retailers who balked at taking on a profusion of small labels.

Mooney has set a heavy wax schedule for Merc current contractees is also planned. It'll mean the EmArcy debut for most of them, including Dinah Washington and Ernesline Anderson. Already etched is Buddy Rich, and it's hoped to have in release soon a batch of all-star sidemen with Max Roach.

Mooney puts lots of store in artist swapping, as recently, when Mercury bartered Roach to Argo in exchange for a Ramsey Lewis one-shot. Such swapping, Mooney believes, is stimulating for artists, A&R tappers—and business.

VARIETY's RECORD T.I.P.S.

(Tune Index of Performance & Sales)

(This weekly tabulation is based on a statistically balanced ratio of disk sales, nationally, as reported by key outlets in major cities, and music programming by the major independent radio stations. The figures in the third column—No. of Weeks on Chart—are calculated from the date of publication of this chart.)

This Wk.	Last Wk.	No. Wks. On Chart	TITLE, ARTIST	LABEL	This Wk.	Last Wk.	No. Wks. On Chart	TITLE, ARTIST	LABEL	This Wk.	Last Wk.	No. Wks. On Chart	TITLE, ARTIST	LABEL
1	—	—	GREENFIELDS Brothers Four	Columbia	34	—	—	HARBOR LIGHTS Platters	Mercury	67	—	—	AT MY FRONT DOOR Dee Clark	Abner
2	—	—	SUMMER PLACE THEME Percy Faith	Columbia	35	—	—	SHAZAM Dusane Eddy	Jamie	68	—	—	CHATTANOOGA CHOO CHOO Ernie Fields	Rendezvous
3	—	—	STUCK ON YOU Elvis Presley	Victor	36	—	—	TEDDY Connie Francis	MGM	69	—	—	SAY YOU Art & Dotty Todd	Dart
4	—	—	FOOTSTEPS Steve Lawrence	ABC-Par	37	—	—	ANGELA JONES Johnny Ferguson	MGM	70	—	—	BARBARA Temptations	Goldie
5	—	—	HE'LL HAVE TO GO Jim Reeves	Victor	38	—	—	CHERRY PIE Skip & Flip	Brant	71	—	—	DON'T DECEIVE ME Ruth Brown	Atlantic
6	—	—	SINK THE BISMARCK Johnny Horton	Columbia	39	—	—	HANDYMAN Jimmy Jones	Cub	72	—	—	MADISON Al Brown	Amy
7	—	—	PUPPY LOVE Paul Anka	ABC-Par	40	—	—	AM I EASY TO FORGET Debbie Reynolds	Dot	73	—	—	FL MATADOR Kingsmen Trio	Capitol
8	—	—	SWEET NOTHIN'S Brenda Lee	Decca	41	—	—	WAKE ME WHEN IT'S OVER Andy Williams	Cadence	74	—	—	YOU'RE SINGING OUR LOVE SONG Jerry Wallace	Challenge
9	—	—	THE OLD LAMPLIGHTER Browns	Victor	42	—	—	MOUNTAIN OF LOVE Harold Dorman	Rita	75	—	—	BEYOND THE SEA Bobby Darin	Atco
10	—	—	CLEMENTINE Bobby Darin	Atco	43	—	—	LOVE YOU SO Ron Holden	Donna	76	—	—	TEEN ANGEL Mark Dinning	MGM
11	—	—	SIXTEEN REASONS Connie Stevens	WB	44	—	—	BEATNIK FLY Johnny & Hurricanes	Warwick	77	—	—	DOWN BY THE RIVERSIDE Compagnons de la Chanson	Capitol
12	—	—	MAMA Connie Francis	MGM	45	—	—	JUST A CLOSER WALK WITH THEE Jimmie Rodgers	Roulette	78	—	—	TRENAG SONATA Sam Cooke	Victor
13	—	—	WHITE SILVER SANDS Bill Black Combo	Hi	46	—	—	FAME & FORTUNE Elvis Presley	Victor	79	—	—	PARADISE Sammy Turner	Big Top
14	—	—	NIGHT Jackie Wilson	Brunswick	47	—	—	WAY OF A CLOWN Teddy Randazzo	ABC-Par	80	—	—	RESAME MUCHO Coasters	Atco
15	—	—	I LOVE THE WAY YOU LOVE Marv Johnson	UA	48	—	—	THIS MAGIC MOMENT Drifters	Atlantic	81	—	—	WHAT IN THE WORLD Jack Scott	Top Rank
16	—	—	LET THE LITTLE GIRL DANCE Billy Bland	Old Town	49	—	—	PAPER ROSES Anita Bryant	Carlton	82	—	—	GOONA GOONA Four Lads	Columbia
17	—	—	STAIRWAY TO HEAVEN Neil Sedaka	Victor	50	—	—	IT COULD HAPPEN TO YOU Dinah Washington	Mercury	83	—	—	SKATTE'S WALTZ Billy Vaughn	Dot
18	—	—	DON'T THROW AWAY TEARDROPS Frankie Avalon	Chancellor	51	—	—	HITHER, THITHER & YON Brook Benton	Mercury	84	—	—	2 223 MILES Patti Page	Mercury
19	—	—	WILD ONE Bobby Rydell	Cameo	52	—	—	ABOUT THIS THING CALLED LOVE Fabian	Chancellor	85	—	—	MIDNIGHT SPECIAL Paul Evans	Guaranteed
20	—	—	MR. LUCKY Henry Mancini	Victor	53	—	—	SOMEDAY Della Reese	Victor	86	—	—	DELAWARE Perry Como	Victor
21	—	—	BIG IRON Marty Robbins	Columbia	54	—	—	BURNING BRIDGES Jack Scott	Top Rank	87	—	—	FOREVER Little Dippers	University
22	—	—	STEP BY STEP Crests	Good	55	—	—	PLEDGING MY LOVE Johnny Tillotson	Cadence	88	—	—	LADY LUCK Lloyd Price	ABC-Par
23	—	—	SUMMERSET Monte Kelly	Carlton	56	—	—	YOU DON'T KNOW ME Lenny Welch	Cadence	89	—	—	CATHY'S CLOWN Everly Bros.	WB
24	—	—	WHAT AM I LIVING FOR Conway Twitty	MGM	57	—	—	GOOD TIMIN' Jimmy Jones	Cub	90	—	—	TILL TOMORROW Janice Harper	Capitol
25	—	—	STARBRIGHT Johnny Mathis	Columbia	58	—	—	OOH POO PAH DOO Jessie Hill	Mini	91	—	—	LOVELY WEEKEND Charlie Rich	Phillips
26	—	—	JUST ONE TIME Don Gibson	Victor	59	—	—	RUBY Adam Wade	Good	92	—	—	HARLEM NOCTURNE Viscounts	Madison
27	—	—	APPLE GREEN June Valli	Mercury	60	—	—	TALL OAK TREE Dorsey Burnette	Era	93	—	—	WHY DO I LOVE YOU SO Johnny Tillotson	Cadence
28	—	—	CRADLE OF LOVE Johnny Preston	Mercury	61	—	—	MAKE THOSE EYES AT ME Ray Peterson	Victor	94	—	—	FOR LOVE Lloyd Price	ABC-Par
29	—	—	FANNIE MAE Buster Brown	Fire	62	—	—	THE MIRACLE OF LIFE Robie Lester	Lute	95	—	—	I'LL BE SEEING YOU Five Satins	Ember
30	—	—	MADISON TIME Roy Bryant	Columbia	63	—	—	WELCOME NEW LOVERS Pat Boone	Dot	96	—	—	ON THE BEACH Frank Chacksfield	London
31	—	—	O DIO MIO Annette	Vista	64	—	—	NOBODY LOVES ME LIKE YOU Flamingoes	End	97	—	—	ANYWAY THE WIND BLOWS Doris Day	Columbia
32	—	—	MONEY Barrett Strong	Ana	65	—	—	LAWDY MISS CLAWDY Gary Stripes	Carlton	98	—	—	A STAR IS BORN Mark Dinning	MGM
33	—	—	EASY B. Benton & D. Washington	Mercury	66	—	—	EARTH ANGEL Johnny Tillotson	Cadence	99	—	—	FOOT PATTEN Fireballs	Top Rank
										100	—	—	BEFORE I GROW TOO OLD Fats Domino	Imperial

Should the Tail Wag the Dog?

Fort Lauderdale, Fla.

Editor, VARIETY:

Under the headline, "Touter Arranger's Hints For Singers and Dancers Working Club-Dave Loop," one Danny Martin of Long Island lays down the law for the performer.

In some of his earlier points, such as keep the music clean and well-patched, and have all changes made by an arranger, he makes sense.

However, he has committed the one unpardonable sin: he has given counsel to the arranger. He has unthinkingly encouraged the average owner of the room to continue to rule roughshod over the performer.

If, as Mr. Martin states, the owner of the room does not provide for a dining room for the artist, then the performer should throw away anything that might present any problems for the musicians.

I just can't understand the silly feeling of the average salary earner to dress rehearsal, the quality of his musicians, the efficiency of the club's amplifying system and the general welfare of the entertainer. Let any factor fall down and his investment must suffer.

If the key which the performer has selected is best for his or her range is difficult for the musicians, then change it, no matter what this may do to the performer's vocal rendition.

Don't change the tempo of the composition if this is difficult for the musicians—rather do it in the tempo that the composer—who may not be a vocalist—had in mind when he wrote it.

In other words, "Let's not raise the bridge boys, just lower the river."

Let me describe what I have endured in the last 10 years of clubs and rooms in every part of the country.

In York, Pa., I worked with a three-piece combo; the pianist of which was almost blind.

In New Orleans, I worked with a pianist who could not only not read but couldn't fake in certain keys!

Recently I worked in Phoenix with a pianist who couldn't play in any sharp keys beyond two sharps—one of my best numbers had to be eliminated.

In Miami, I was forced to per-

form with a rhumba combo and it was sheer murder.

In another Florida spot this lulu actually happened. I had sent my music on ahead for the pianist to study. He not only had not even opened the package, but throughout the evening sat at the piano drinking vodka and, as the show progressed, he became less and less able to play anything.

What is the solution?

The local Musicians' Union or AGWA could help by pointing out to the amateur clubowner that now that he has decided to bring in costly "name" talent he should secure a musical unit that can really "cut the show."

To those who ask why we don't carry our own pianist or drummer, let me simply say that the top men won't leave the big cities where they live and if they did they'd want your right arm and then some. They want a guarantee of 40 weeks which is impossible in these days of declining salaries of night entertainers.

Incidentally I have been a member of AFM for 40 years and for 20 of those I employed 25 musicians a week always paying them over-scale.

Rudy Vallee

British M.P. Again Raps 'Alliance' Between Jocks, TV Prods. & Disk Firms

London, April 12.

New allegations by Roy Mason, M.P. of payola-type practices in the British deejay field were made in the House of Commons last week but dismissed by Reginald Bevins, Postmaster-General. It was Mason who raised the same subject last year at around the time payola hit U.S. headlines, but the phrasing of his Commons question led the PMG to answer that the matter wasn't in his province.

This time the Labor Member for Barnsley urged the Postmaster to "request the I.T.A. (the authority responsible for watching the activities of commercial tv) and the conduct of internal inquiries into malpractices which could become a major scandal." Leading up to which, he claimed that teenagers were being swindled and declared he was absolutely against "the undesirable alliance of disk jockeys and producers with the record firms."

He cited as instances David Jacobs, deejay on BBC-TV's "Juke Box Jury" program, who was employed by the Pye diskery; Neil Arden, who oftentimes does a stint on BBC's steam radio show "Housewives' Choice," and Jack Good. Later he referred to as "a person" who is a television producer and a music publisher, works for Decca and writes a column for a record paper. Also he mentioned columnist Ker Robinson, attached to Pye.

Bevins, in reply, held that powerful sanctions operated against abuses. He was aware of a linkup between Associated Tele-Vison and Pye, but checks didn't suggest that any undue prominence was being given to the Pye label on disk programs. The BBC limited the number of permitted performances of any particular song within given periods. About six of its disk jockeys were also employed with record companies on Radio Luxembourg (commercial station beaming to Britain from the Continent), but BBC had absolute confidence in them.

The PMG stated also that the I.T.A. had an agreement with the commercial tv companies whereby anyone who had even indirect connections with a diskery was not allowed to select platters for programs.

AFM Tops Rival MGA In 2 Balloting Tests

Los Angeles, April 19.

American Federation of Musicians won out over the Musicians Guild of America as collective bargaining agent in two different elections conducted by the National Labor Relations Board.

One was the contested battle between the AFM and MGA at CBS-TV Films. Other was at Sacred Records.

Don McGrane Ends Mpls. Stand For Fla. Hotel

Minneapolis, April 19.

Orch leader Don McGrane is leaving the Hotel Madison Flame Room to take over in a similar capacity at the new Everglades Hotel in Miami, Fla., where he'll also stage an under-water ballet.

McGrane originally was booked into Flame Room by MCA for one month. He has stayed for seven years. Three of his Flame Room musicians will accompany him to Miami where he'll enlist the balance of his orchestra.

U.S. Negro College Books Integrated Brubeck 4 But Lebanese Said Nix

Atlanta, April 19.

Dave Brubeck Quartet, whose February concert date at Georgia Institute of Technology was cancelled after handliner refused to replace a Negro student, has been signed to play a concert May 3 at Morehouse College.

Sponsors of the Georgia Tech show that was cancelled claimed Brubeck failed to live up to contractual obligations which called for him to bring an all-white band to play the dates.

Nixed in South Africa

Berlin, April 12.

"In South Africa, this quartet couldn't appear because its bassist (Gene Wright) is a Negro. The Lebanon Govt. didn't let it in because its alto saxist (Paul Desmond) is part-Jewish. The Russians didn't give it a visa either. Now it appears in Berlin, 'the world's most international city.' That's how Wolfgang Jaenicke, city's top jazz impresario, announced the Dave Brubeck Quartet at Sportplatz last Saturday." It was Brubeck's second local date. The first one was two years ago.

Of all the modern jazzists that have been showing up here within the past months, the Brubeck group was the most successful one. Critic lauded Brubeck's musical expert and imagination and had also much praise for Desmond, Wright and Moellor Biz, however, was on the mediocre side. More than a third of Sportplatz's 7,000 seats remained empty.

FIVE LABELS ASK FTC TO KAYO PAYOLA RAP

Washington, April 19.

Five more record firms have asked the Federal Trade Commission to dismiss complaints accusing them of making illegal payments to disk jockeys.

Are Records and Record Sales Inc., affiliated Jackson, Miss., firms, told FTC they aren't now engaged in payola and, therefore, the proceedings against them should be dropped.

Making similar denials were three affiliated Chicago concerns which sell records to disk distributors and jobbers. They are Chess Records, Argo Records, and Checker Record Co.

Payola & Teen Morality

Washington, April 19.

Rep. John E. Moss (D-Calif.), member of Oren Harris & Co., said he has received numerous letters recently from teenagers asking, "What's wrong with the practice of payola?" And this, Moss declared, raises another question: "Where have our teenagers acquired such strange and alarming attitudes?"

Moss added, "The only answer I have been able to find is that they have not received the proper instruction in moral and ethical values in their homes, their churches and their schools. Some of the boys and girls writing me do not seem to be able to distinguish the difference between what's right and what's wrong as applied to these highly questionable broadcast practices. . . . It is such false reasoning by our youngsters that could in very short order bring about a complete breakdown of the nation's moral values."

"The truth about payola" he continued, "is that it is an exceptionally vicious form of commercial bribery."

Sammy Kaye Goes to Decca; Alan Dale Joins United Artists; Other Deals

Packaging 'Madison'

The disk companies are now chasing after "The Madison," new teenage terp fad, with their L.P.s. Already in the album sweepstakes are United Artists and The Don'ts, Columbia with a Ray Bryant package, and Harmony, Co's (unpublished) with a Buddy Tate workover.

In the singles field meantime, the disk companies are continuing to bring out new versions of "The Madison." Latest to get into the act is Roulette Records with a Maynard Ferguson showing. "The Madison" action was kicked off last month by Al Brown and the Tamingtongues on the Amy label. Col followed strongly with a Ray Bryant etching and is continuing the drive with a Les Brown platter.

Ve'etran hardbuddy Sammy Kaye is joining the Decca label. Longtime leader of the "Swing and Sway" band will start his new disk affiliation in August when his current pact with Columbia-Rosebud expires.

It marks the business demise of Kaye with Leonard Bernstein, Decca exec v.p., was booked together with the American on the old Brunswick label.

United Artists Alan Dale Alan Dale will be recording for Coral. Dale joined the United Artists Records roster. His first assignment for U.A. is an L.P. "Great American Songs in Italian."

Coral Lari Parker Lari Parker, 16-year-old Coral songstress, has been added to the Coral roster. Her first disk samples, "Green With Envy" and "You Alone."

She just completed her first booking at the Larrabi's Club in Lake Tahoe where she played in a show headed by Ray Bolger.

Argo: Loree Alexandra Singer Loree Alexandra has switched from the King label to Argo Records. Thru already has recorded her first L.P. for Argo titled "Early In The Morning." It's scheduled for June 1 release. Set features the Ramsey Lewis Trio and several members of Count Basie's band.

Chess: Elmore James, etc. Chess Records continues its move-in on the blues field with the signing of Elmore James. Other blues singer who've been added to the Chess roster recently are Buddy Guy and Lloyd Glenn.

Minn. U's Jazz Workshop

Minneapolis, April 19.

U of Minnesota is scheduling a two-week workshop on the elements of modern jazz starting June 27. It'll be the music department's first of its kind and will be designed to attract instrumentalists, arrangers, composers, band directors and students.

Herb Pilhofer will direct the workshop. He's a U of Minnesota music department instructor.

The #1 OF THE WEEK

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On The Upbeat

New York

Richard Wex, arranger-conductor, teamed with GAC...
Through Ann Hathaway began a gig at the Van Horn Club, Springfield, Mass., Monday 14...
John Briggs, at the N.Y. Times music department, has a bus on Leonard Bernstein's coming out via World...
Nelson Varon, organist, will play at new Lincoln restaurant in the Phoenix Hotel...
Kenny Barrell is coming from the legislature...
"Big Ray" Raynor, and the Pentate...
The Raynor Trio is also on the...
Clyde McPhatter back in the...
The States after an absence four...
Frankie Vaughan has a guest...
at the Tennessee Ernie Ford's...
May 14 to show...
Roger Wil...
Bess, from Broadway, makes, has a...
Tough Hall around May 14...
A...
The Alvin Karpis will be...
held at the Madison Theatre May 1...
Sarah Vaughan, Michal Makha...
Dinah Washington, Buddy Rich and...
Geoffrey Holder are listed among...
the performers.

Iva Maria, French-Hungarian...
singer, is at the Van Orman Hotel...
Paul Wayne, Ind., Chief Jule...
Styne will be guest of honor at the...
Bella de Luna to be held for five...
days, Town of Italy at the Water...
Inn, New Haven, Friday 22...
The Chad Mitchell Trio, now at...
the Blue Angel, are set for Harry...
Belafonte's concert at Carnegie...
Hall May 2.

London

The Saturday Club holds its...
annual "Star Fringe" The Stars...
benefit show at the Victoria Palace...
on April 24...
Ted Martin, jazz...
club boss, has booked blues...
singer Speckled Red, Memphis...
Slim, Little Brother Montgomery...
Jack Dupree, Sonny Terry and...
Brunson McPhee in the U.K. appear...
ance...
Doris May, who has...
secured United Artists' rights for...
British...
David Greville, man...
ager of A&TV's music service, will...
be making a drive at Johnny...
Bachworth's jazz new...
Jazz Man and Key Music...
Chris Price, manager of Mercury...
label, is to meet agent Barry Lewis...
Roy Square of HMV takes over...
from Price...
Vera Lynn starts...
her new BBC TV series on May 7...
Michael Leeder, son of hand...
leader Harry, has joined David...
Tuff's music firm...
Cyril Shaw, of...
Kassner Music, to the States on...
April 22 for a business trip.

Chicago

Duke of Disgrace set for Du...
ques State Fair Aug. 26...
Warbler Willie Mabon into the...
Stardust Room, Chattanooga, this...
weekend...
Casa Grande, Ko...

ST. JAMES INFIRMARY

HAL WALTERS—Celtic
DEAN JONES—88 Band
FRANKIE LAINE—Cal
THAT'S MY DESIRE

CHRIS CONNOR—
Atlantic

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British Tunes Make Microscopic Advance In Share of BBC Music

London, April 19.
The British Song Writers Guild reveals slight, but encouraging progress in its battle for "a British share of British air." 107,165 popular music items were broadcast on BBC in 1959, an increase of 1,931 items over 1958. Britain's item's totaled 37%, an increase over the previous year of 1.5%. Light music showed the greatest advance with an increase of 3% British compositions. There were also slight increases in all other programs except record programs where a decrease of 10% is shown on the previous year.

Reason for this slight overall decline is that where a fair proportion of current British items was used only 22.5% of the 11,191 "oldies" were British. The Guild is still not satisfied with these British percentages which it claims should equal or exceed the 50% minimum demanded for Canadian writers of the Canadian Board of Broadcasters Governors.

The Guild hopes soon to secure figures showing the British content of all TV programs, enabling it to present the full facts in its campaign on behalf of home writers.

Junkies

Footnote from page 139
they play better while on marijuana even if they must actually be playing worse because they feel that "nothing's in the way" of their expression.

Winnick also mentions that drug use can be related to the drug (illicit) of the hand itself. He held one hand in which all members but one took marijuana regularly. The one non-marijuana smoking member of the band was called on and by the other members because he took Millon.

The widespread popular impression that there is a positive correlation between success in jazz and drug use, says Winnick, is probably attributable to the publicity generated by a few famous jazz artists, and to the public's interest in the romantic legend which couples talent, drug use and early death.

Some of the most famous addict musicians used to say publicly that they performed better before they became drug users, but there is no way of knowing if they actually felt this way or if it was one procedure by which they expressed their regret at the young musician whom they might have inspired to drug use.

Winnick concludes that the new acceptance of jazz and the growing respectability of the jazz fans and the jazz rooms may have helped in making drug-taking less of a socially approved phenomenon. That some of these changes may tend to work in the direction of making drug use less of a social problem than it has among jazz musicians, but there is no evidence, as yet, to suggest how these changes will affect the larger social forces which seem to have been related to jazz musician drug use in the past.

Gladstone to Col Club
Myron Gladstone has been named staff assistant to Louis Klement, the director of advertising of the Columbia Record Club.

Gladstone had been of manager with the Book Find Club.

British Disk Bestsellers	
London, April 19	
My Old Man's	Donegan
Pye	
Stock On You	Presley
RCA	
Fall In Love	Richard
Columbia	
Handy Man	Jones
MGM	
Do You Mind?	Newley
Decca	
Summer Place Theme	Faith
Philips	
Fing's Ain't	Bygroves
Decca	
Running Bear	Presley
Mercury	
Best! Johnny & Harriane	
London	
Clementine	Darin
(London)	

Inside Stuff—Music

Insiders said it was the most harmonious board meeting of ASCAP in many years. The Lamb's tribute to vet songsmith Otto Harbach at their club Saturday 19 brought out 26 members of the board without a dissenting voice on any subject brought forth. It was the largest attendance of the season at the since with 265 attending the event. Entertainers who reprised Harbach hits included Jane Froman, Bill Tabbert, Earl Wrightson & Lois Hunt, Lena Abernethy, Frances Demarest and others. Walter Kierman emceed.

Mrs. Joseph Schillinger, widow of the noted music teacher and theoretician, recalls that her husband organized and conducted the first jazz concert to be held in Moscow on April 28, 1927, when he was still a Russian citizen. One of the numbers featured in that concert of Russian sidemen was by George Gershwin who subsequently became a student of Schillinger's after the latter came to America in 1928 at the invitation of the late philosopher, John Dewey.

There's a "memorial week" coming up for Peter De Rose April 23-30. A special tribute honoring the late composer will take place at Duffy Square, 40th & Broadway, which will be designated as "Peter De Rose Memorial Square" for the week.

LIBERTY APPLIES FOR PUBLIC STOCK SALE

Washington, April 19.
Liberty Records Inc., of Los Angeles, has asked Securities & Exchange Commission to register 150,000 shares of common stock for public sale. Offering price has not yet been disclosed.

About \$200,000 of the proceeds is expected to go for increasing production of master tapes. Another \$70,000 may be used to buy Music Concessions Inc. and Cornerstone Song Publishing Co., both of Seattle.

In addition to some indebtedness the company has outstanding 454,000 shares of Class B common stock convertible into regular common stock. Officers and directors own a total of 360,563 Class B shares of which Simon Warner, Liberty press, holds 214,000. Cronin, Weedon & Co. will underwrite the sale.

Indpls. C&W Jamboree

Indianapolis Ind., April 19.
The 1960 Indiana State Fair from Aug. 20-Sept. 8 has booked a country and western variety jamboree. The five-day show will be offered in two sections as follows:
On Sept. 4-6 there will be Webb Pierce, Carl Smith, Cousin Mimi Pearl Brenda Lee, square dancers, and Roy Weir King and his Golden West Cowboys.
On Sept. 7-8 talent will include Ray Price, Hank Snow, Stonewall Jackson, Marvin Rainwater, Wanda Jackson, square dancers, and Red Sovine & his Western Playboys.

Small Combo Review

GEORGE WEIN'S STORYVILLE SEXTET
Embers, N.Y.
Newport Jazz Festival impresario George T. Wein, who does a lot of keyboard doodling on his own, has set up his own unit for a crack at some of the best playing time opening up in combos especially in the New York area. He's enlisted some veteran tentacles to form this Storyville Sextet and is steering them through the kind of tight jazz repertoire that's excellently suited the Embers' food and booze setup and that could find itself equally at home in other Gotham rooms.

Barking Wein's pianist is Marky Rosen on drums, Bill Cron on bass, Lawrence Brown on trombone, Harold (Shorty) Baker on trumpet and PeeWee Russell on clarinet. The boys are vets in their trade and on their instruments and know how to spark a melody whether it be in a sprightly dissonant vein or in a moody blues groove. Their music never gets obtrusive and sits well in an intimate jazzery. Even though they hit a neat background beat during the dinner hour, the music is of such appealing nature that it commands attention over the groceries.

The repertoire is a well-rounded affair that mixes up various moods and allows most of the artist come through with their own licks. "Please Don't Talk About Me When I'm Gone," "Do Nothing Till You Hear From Me," "Royal Garden Blues," "Tin Roof Blues," "One O'Clock Jump," "Poor Butterfly" and "Indiana" are samplings of the group's musical range.

The sextet was in the Embers for a one-week shot only and there's a possibility that it may be booked back. If not, there are plenty of other spots around town that could benefit by the Storyville Sextet's style. Gros.

Prospects for Killing Sales Tax Lift Hopes Of British Diskeries

London, April 19.
Possibility that a new spark of life might be injected into the recording side of the disk industry here, while encouragement might be given to more new artists, was forecast by Bernard Neve, general manager of the Rank Organization diskery, in talking recently about the prospects if sales tax should be lifted in the coming government budget.

Hounding over more to the recording side was, according to Neve, a much-needed thing if this would boost the industry out of its stereotyped thinking. He reckoned that British recordings were pretty much in a groove, sound-wise and that his own outfit was one of the few that had developed anything new that was worthwhile with his "Knightsbridge Strings" orchestral group.

Neve, who's a regular commuter between here and the States and who left for the U.S. again last week, based his observations on the premise that if sales tax were abolished the benefit would not be passed on in full to the consumer. However, both the major EMI and Decca groups have indicated their intention of letting the purchaser grab the financial concession should the abolition come about.

Prospects of this pass-on procedure are causing speculation here on whether a cut-price war would follow. Disk prices have been leaping spectacularly in several directions over the last couple of years, but have hitherto been regarded as a "come-letther" gesture to the public rather than as chutz in a way.

LISTEN MY LOVE

ROD LAUREN
(RCA Victor)

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Longterm Deals With Talent Spread; Cafe Ops See It As Inflation Hedge

Night club owners are increasingly going in for contracts with performers covering a number of years, generally three. The bonifides say that they have been forced to adopt the longterm deals as one means of insuring a supply of names. Hitherto, such deals have been confined primarily to Las Vegas and the Miami Beach strip. Lately, they are spreading to other parts of the country.

Least hit, thus far, are the New York clubs, but indications point to the likelihood that they will spread here in future years. The Copacabana and the Latin Quarter have had the chance among the name acts. However, with Basin St. East and the International going for arts and sometimes going over the bids of the other spots, the deal spreading over several seasons is likely to increase. It is also hitting the jazz spots. Donato Donaghy, for example, has had a longterm with the Embers for some time. Eydie Hankins recently inked a deal for several seasons with that spot. Increased competition in the territories is leading to the longterm deals in that field.

The bonifides feel that it is not only important to tie up a supply of headliners for several seasons in advance, but also to protect themselves on salary. With the constantly rising graph on cafe stipends, it is safe to assume a rising tempo or comedian will be getting more in ensuing years. Generally, after an initial date, the deals for several years are made with an increase in the first salary as a base.

One example of this type of operation was seen recently in the case of Bobby Darin, who has a three-year deal with the Latin Casino, which was then in Philadelphia but will open in the fall in a new locale. Since the club wasn't ready by the time Darin's second stand was to have taken place, the operators gave a party at the home of one of the owners, Dave Dushoff, and in an appearance there wiped out the obligation for that year by a single performance which garnered nationwide publicity for the spot. Had this scheme not been devised, it is likely that the Latin Casino owners would have had to renegotiate the deal for the following years at a huge increase. Darin has inked other multiple season deals, latest being with the Deauville, Miami Beach, and the Flamingo, Las Vegas.

There have been some drawbacks to the longterm deals, but generally they have been working out excellently. Some performers have been overrated, and attempts are being made to postpone the dates, while performers frequently tried to get out of subsequent deals because their value has increased. The best known escape hatch on the deals is the provision that the date must be mutually agreeable to both performer and operator. Sometimes they have trouble getting together on a stand.

BOOK PHIL SILVERS FOR OPENING WEEK AT CNE

Toronto, April 19. Phil Silvers, with several members of his "Pat Rike" cast, will headline the first week of the 24,000-seater, evening grandstand show at the Canadian National Exhibition here, according to Harry Price, CNE president. Victor Borge, comedian-pianist, is in for the second week. No terms are disclosed but Red Skelton, who cancelled his contract with the CNE because of European television commitments, was to receive \$35,000 a week.

The CNE opens Aug. 24 and closes Sept. 10, with Silvers opening Aug. 26 to Sept. 2, with no grandstand shows—afternoon or evening—scheduled for the first two days of the expo. Starting Sept. 3, Borge follows Silvers. Attraction at the afternoon grandstand show will be the Shrine Circus. Jack Arthur, producer of both grandstand shows, has just returned from Europe with casts from several night acts which will augment the Shrine Circus.

USO Laid Out \$31G For '59 O'seas Shows

The USO spent \$31,430 on overseas shows last year, according to its annual statement issued last week.

The figure includes the variety shows sent abroad as well as the expenses incurred with the booking of college theatrical groups which went over on a voluntary and unpaid basis.

N.Y. Nitery Biz In B.O. Reversal Of Easter Slump

Holy Week produced a surprising rush of sale business in the New York area. Aided by a batch of top names and the opening of the International Automobile Show at the Coliseum, there were enough factors to reverse the usual business trend of the last week of the Lenten period.

The top business is registered at the Waldorf-Astoria where Lena Horne is the lure. She is playing to capacity houses and there are enough turnouts to make it difficult for Luna the headwaiter. On the night prior to Good Friday, Luna turned away more than 50 parties.

Another surprise is the business at Basin St. East. Mort Sahl combined with Chris Connor, who closed Wednesday (18), pulled enough business of his finale to warrant turnouts. The current bill of Sarah Vaughan and Gerry Mulligan continues the top pull.

The Latin Quarter and the Copacabana, per usual, reflected the excellent state of business during this period. Jimmy Durante at the Copa is hitting a good stride, as is the addition of Les Paul & Mary Ford to the Latin Quarter.

There were some exceptions naturally. The Blue Angel followed during the two weeks after Lenny Bruce, but picked up again starting with the new show which bowed Thursday (14). The International did okay with Myron Cohen, but his dropped somewhat with the advent of the Passover holiday and exit of that comic.

This week looks even bigger, naturally, with the Lenten season an item of the past and many schools and colleges still on vacation.

It's 'Friars Sq.' as Per Hizzoner's Proclamation

The Friars are also getting their innings. New York's Mayor Robert F. Wagner has proclaimed the week of April 25 as "Friars Week" during which time Times Square will get a label changing to Friars Square.

Week will be culminated with the Friars' annual testimonial banquet at the Aerie Hotel May 1, which will have Dinah Shore as guest of honor. Don drapers at the event will include the Mayor, Joe E. Lewis and Harry Doff, both Friar officials. Gen. David Sarnoff (RCA board chairman), Ralph Bunche, Eric Johnston, Jack E. Leonard, Vice Minister Sen. Kenneth B. Keating (R-N.Y.), Ethel Moseley, Alan King, Polly Bergen, Joey Bishop, Johnny Carson and others.

Mpls. Sportsmen's Show Pulls 132,716 At Gate

Minneapolis, April 19. Twenty-seventh annual 10-day Sportsmen's Show at the Auditorium during its 10-day engagement racked up an all-time record attendance of 132,716 at \$1.25 admission. The turnout was 13% higher than in 1959. Largest single day crowd was 19,734 on a Sunday.

In addition to the numerous exhibits the show offered 17 stage acts. Exhibit space had been sold out months in advance.

Hotel Boom Develops In Hawaiian Chain

Honolulu, April 19. Fifth new hotel project for Mylee Kauai island, a 40-minute flight from Honolulu, has been announced by Ichiji Matsumura, owner of the Coral Reef hotel, and some Kauai associates. It's a \$300,000 resort that will face Kapaa Beach.

Several hotels are planned for Kauai, Hawaii island, with the Kauai and Hawaii developments hoping to divert an increasing number of tourists from crowded Waikiki.

Mpls. Nitery Biz In Name Splash

Minneapolis, April 19. With at least two, and possibly three, houses here bringing in name attractions continuously, current year promises to be one of the biggest ever in Twin Cities for nitery entertainment.

On the heels of Freddie's announcement of an impressive lineup of bookings, the Key Club which has been offering important acts from time to time, now is promising a succession of top performers.

Four Step Bros. are current at Key Club and will be followed by singer Dakota Staton, Chris Connor, Glen & Johnson and Cub Cadillacs in that order.

On Freddie's favorites list are Hazel Scott, followed by the current Chris Hamilton Quintet, the Janus Jones Quintet, Tony Bennett, J. J. Johnson, Nelson Eddy, Hildegarde, George Shearing, Mort Sahl, Bob Newhart and Ford & Hines and, possibly, George Gobel and Williams, Red Norvo, Diabano Carroll and Joey Bishop.

Also, prospects are that the new recently opened Hotel Radisson Flame Room will revert to its predecessor's policy of using acts in the New York Hotel Fire's fashion. It's doing big business now only with an arch and dancing.

New Mpls. B-Girl Ban Leaves Lotsa Loopholes For Clipping Customers

Minneapolis, April 19. Acting on the police department's urging, the city council after the matter had dragged along for months, finally passed an ordinance aimed at B-girls. Under a watered-down measure it is unlawful for "any female person" to solicit drinks in bars or taverns from men not previously known to her.

Specifically excluded from the ordinance's ban are entertainers, waitresses, hostesses and bartenders. In most local theatre bars the exotic dancers mingle with male customers between performances and have been known to solicit drinks. This will still be allowed. It was felt, however, that aforementioned exclusions were proper because the measure's sole purpose is to give the police means a way to apprehend prostitutes who come into bars on their own to pick up customers.

'Ice Capades' Pulls 121G In Omaha Despite Floods

Omaha, April 19. "Ice Capades" 25th edition wound up its seven-day, 10-performance stand at Ak-Sar Sun Coliseum here April 10 with a gross of \$121,000, just \$3,000 shy of last year's all-time record.

Effect of two months of snow and bitter cold, followed by a flood which isolated Omaha, was too much to overcome. Fifty counties immediately adjoining and surrounding Omaha to the north, south and west were declared disaster areas the week of the show.

Asbury Park Spot Sets Summer Weekend Auds

The Convention Hall, Asbury Park, will have Saturday night vaudeville shows starting with the July 4 weekend and continuing to the Labor Day weekend. Bill will comprise five or six acts.

Shows are being spotted by the Lindan Productions Corp., headed by attorney Daniel Leeds. Booker will be Max Wolf.

Squawk Vs. AGVA Election Procedure Filed Under New Federal Labor Law

High Altitude Lays Day Low at Lake Tahoe Spot

Lake Tahoe, Nev., April 19. Julie London moved into the top slot at the show at Harrah's, here following forced exit of Dennis Day. Latter had to leave following one night because he couldn't take the altitude. Last year, he was better equipped to take the height and left after four days. George DeWitt holds the featured spot in the show.

It's likely now that he'll have to scratch this resort permanently from his itinerary. However, he has never had such difficulty in Reno which is lower by 1,600 feet.

AGVA Shaving Act Work Week At Steel Pier

The Steel Pier, Atlantic City, has had the number of shows it may do before shelling out overtime reduced by the American Guild of Variety Artists. Instead of policy of the house, a limit of 30 shows has been placed on the theatre. Headliners will not be affected, but supporting acts will have to get 1.20 of their salary for every show beyond the specified number.

House, operated by George A. Harrod with Al Richard booking, has set Paul Anka for three days starting May 20, Quaker City Band, three days, June 4, Janet Stewart, June 11-12; The Vertices, June 17-18, with the seven-day policy starting June 19.

First for the full-week stands will be Roger Ray and Cathy Carr, Three Stooges, June 26; Lennon Sisters, July 4, with Ricky Nelson in the Ballroom for two days July 2 and 3.

After the holiday weekend it hasn't yet been determined whether the Pier will have a Sunday or a Monday opening. Tina Turner is slated for week starting July 17 or 18. Anita Bryant, July 24 or 25; Frank Fontaine and Company, July 31 or Aug. 1; Peter Brilly, Aug. 7 or 8; Johnny Cash unit starts Aug. 14 or 15. Two bills are to be set before the Labor Day weekend which will be a three-day deal starting Sept. 2, with Fabian topping.

Jack Durant Trapped In Mont'l Hotel Room

Montreal, April 19. Comic Jack Durant's opening-and-closing after two nights at the Salle Benavente of the local Hotel Queen Elizabeth is more of a bum rap for the hotel's booker (than the act which just didn't fit into the atmosphere of the main diningroom, which is what the Salle is in actuality. His booking as a single would be as incongruous as putting him into the Maitland of New York's Hotel St. Regis.

As result of the quick bout the act was no show Wednesday night 8 and chapter Aurora Sans was rushed in Thursday (7) to complete the stand until April 16. Durant opened Monday 4 and tried it another night (Tuesday) before both sides decided to call it quits.

'Request' Show To Close Cotillion Rm. For Season

The Cotillion Room of the Pierey Hotel, N. Y., will finale for the season with a layout labeled "Request," which will comprise some of the selections from previous shows in this room. Layout will depart from the usual custom by having four singers in the cast instead of the usual three. Larry Douglas, Felix Knight, Dolores Perry and Betty Madigan have been signed.

Show will remain for four weeks after which the spot closes for the summer.

A complaint was registered last week with the Landrum-Griffin Act enforcement section of the U.S. Dept. of Labor regarding the current election of delegates for the forthcoming convention of the American Guild of Variety Artists. It's claimed that under current procedure it is possible to trace the voter and therefore the election does not come under the act's definition of a secret ballot.

The new ballot procedure, recently instituted calls for the voter to put his marked ballot inside an envelope which has his name, both printed and signed plus the serial number of the member. The complainants have stated that in this manner it is possible to trace the ballot to the voter and any procedure whereby the voter can be traced is illegal under the Landrum-Griffin Act. He also stated that while the Labor Dept. is not interested in the procedure to obtain a secret ballot, any type of vote that is set up must comply with the Act.

A complaint may contest election results after 60 days during which time he must exhaust all remedies within the union. The Act enforcement may proceed or it may determine that the election procedure would not have made any material result even if it had been properly run. Latter part was explained by the statement that if a candidate was overwhelmingly, a small number of contested ballots could not make any difference in the result.

AGVA holds that it does not come under the scope of the Landrum-Griffin Act and therefore its procedures would not apply to AGVA. It has also been stated that Landrum-Griffin Act would apply to officers and members of the governing body. The executive committee is a governing body.

George Abrams, secretary of the Harrod Ballot Assn. which is conducting the election, said that under the method of counting in which the ballots are tallied without reference to the envelope constitutes a sufficient safeguard for a closed ballot. Abrams stated that the ideal situation in union elections would be to have the serial number of the voter on the envelope only. Abrams also said that the Landrum-Griffin Act doesn't cover mail referendums.

FREMONT HOTEL, VEGAS, BOWING 70-ROOM WING

The Fremont St. hotel, in Las Vegas, like their Route 91 counterparts, have also upped their business and are looking forward to a continued era of expansion, according to Eddie Torres, one of the operators of the Fremont Hotel in that city. The Fremont says Torres is now completing a 70-room wing, which will be open around May 1, and is blueprinting another addition. Present capacity is 425 rooms.

Torres had been in New York conducting acts for the Fremont which is on a lounge policy. Spot names when available, but taglines are not as important at the Fremont St. Inn as they are to the Route 91 hotel.

Don George Takes Over AGVA's Mpls. Branch

Don George, national board member from Seattle, has been named manager of the Minneapolis branch of the American Guild of Variety Artists to succeed the late Marnie Tyler.

George, a member of the board for many years, was defeated in the last election, but was renominated by the board to fill the vacancy left by the death of Roberta Duncan from Los Angeles. For many years it has been customary to fill paid employment vacancies, as they occur from the ranks of the national board members.

Ella 'Under The Stars'

Minneapolis, April 19. Ella Fitzgerald has been inked for one of the annual four "Music Under the Stars" concerts with the Minneapolis Symphony orchestra of the local baseball stadium.

Others being sought include Roger Williams and Dennis Day.

Wildwood, N. J., Niteries' Name Binge To Buck Legalized Games' Competish

By CHARLES V. MATHEIS

Wildwood, N. J., April 19

New impetus to the name scramble has been given local night club bonifaces with the sudden realization that the boardwalk will be jumping again since amusement gambling games will be operating legally for the first time in history.

The last few seasons were so-so for boardwalk operators because the games were under wraps. More than 40 types of gambling games will operate locally including roulette, craps, blackjack, poker, and others. Shops along the Wildwood wooden way will be almost a thing of the past with thousands of gambling games replacing the souvenir mercant.

Without the games, Jersey boardwalks lost their crowds by 10 or 11 p.m. while strollers headed for the after dark spots where the most excitement seemed to be generated. In the past, boardwalks remained alive as late as 1 a.m. when the games were flourishing.

Vegas-Style Niteries

Salaries in the \$15,000-\$20,000 bracket for seven-day stints are being offered by some Wildwood bonifaces. This is a neighborhood usually reserved for Las Vegas. Kingdom of the Atlantic seaboard for the summer will be the Diamond Beach club, with a summer build-out near the \$250,000 mark. Diamond Beach will offer the most impressive array of talent ever on view here in a 10-week period. Joey Bishop is asked for his first Wildwood appearance starting Aug. 12.

The Diamond Beach Lodge, under the guidance of Fred Glavin Jr., is adding improvements to make it an all-inclusive, self-contained entertainment resort. Additions to the property include a swimming

pool, tennis courts, archery, badminton, shuffleboard and horseback riding. All the hotels are getting a complete floor lifting including wall to wall carpeting.

Second only to Diamond Beach in talent budget will be Mrs. Helen Roesche's Beachcomber. Mrs. Roesche is seeking topliners in the \$4,000 plus brackets. In the past, this spot has featured Tony Bennett, the Four Aces, Billy Eckstine and the Tremblers, among others. The Beachcomber is a center city spot.

Phil Bonelli and Eddie Rosal are hastily rebuilding the Hotel Biltmore Surf Club and will seek names for this location. The ruins of the fratavagated structure have been removed and space is available for a larger size night club.

Oscar Garrigues will go for moderate priced names in the \$2,500-\$3,500 brackets for his Manor Hotel Super Club. Only names have produced results at this location.

More After Dark Biz?

With gambling back on the boards, one-day visitors will have more reason to remain down for the evening. This aspect is of potential benefit to bonifaces. Wildwood's city advertising is all geared to persons not more than a half day's travel time away from the island, so this could be of great importance.

Average fee for the gambling games is 10¢. Prizes of value up to \$15 or \$25 can be awarded. On the whole of chance, players will now push the button to stop the wheel. In former times, the operator always pressed the button. Most of the games in Jersey are concentrated in Wildwood, Seaside Heights and Asbury Park. Atlantic City never cared much for the petty gambling devices, adhering to luxury shops and attractions aimed at the millionaire trade.

There will be intense competition for the gambling trade here with operators seeking equipment and prices more attractive than their neighboring establishments. The games are also expected to stave the profits of four amusement ride yards, which have been having high the past few seasons. Alert to the new challenge, ride operators are bringing in a dozen new rides, pushing the boardwalk total of these amusement devices over the 130 mark.

Harry Levy will offer a name policy for the first time at his Rainbow Room. George Young's Rockin' Roc's one of Wildwood's long term faves, will start their sixth season on the Rainbow stage May 27. Levy is also dicker with Earl Rustin for a three-weeker, and others including Santo & Johnny the Champs, the Bellones and Johnny and the Hurricanes.

Bernie Rothbard of Phil's Rothbard agency is completing deals for summer-long engagements for Charlie Gracie Jackie Lee and the Carroll Brothers. Lee will mark his 11th season in the Wildwoods, one of the long term local row acts. Lee appears in Charlie Johnson's or Dot's spot, both owned by the same family.

Henny Youngman, A Study in Versatility

Come Henny Youngman is making with the dash in all directions hit. He just did a cameo in the Jerry Lewis Paramount feature, "The Bellboy" in Miami. National label is releasing "The Primitive Sounds of Youngman." Finally, he and Al Silver are collaborating on a book for Citadel Press, tentatively titled "Take My Wife, Please."

Come has a couple of Ed Sullivan TV repeats lined up.

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Vaude, Cafe Dates New York

Emory Deutsch heads the entertainment at the Emerald Room of the Hotel Astor. Jan Murray set for the Maper, Reno, May 12. Will Jordan goes to the Mayfair, Boston, April 25. Pianist **Joe Fendit** on board at the Chion Vert, which opened last night (Tues.). Jack E. Leonard profiled by Burt Boyar in the May issue of *Esquire*. Rob McFadden to the Alamo, San Antonio, May 23, follows with the Kings Club, Dallas, June 4, and the Tideland, Houston, June 20. **Way Raymond**, wartime dancer, having a one-man show at the art gallery in Oberbach, starting tomorrow (Thurs.).

Chicago

Isabel Rubies set for Mr. Kelly's May 15 on bill topped by **Shirley Berman**. Mel Torme set for same room June 6, and **Ruth Gray** plus **Ken & Milt Welch** are in for open June 27 for three stanzas. **Will Holt & Dolly Jonah** back into the Gate of Horn May 17. Comic **Jerry Van Dyke** booked for the Embers, Evanston, June 6 for two. **Hi-Lites** with the Adulphus Hotel, Dallas, starting June 2. **James Komack** and the **Nello-Larks** are at the Chase, St. Louis. **Adam Wade** in the Town & Country, Winnipeg, July 25. **Jack White** set for **Frederick's**, Minneapolis, May 30. **John Bromfield** topped for the St. Leo Police Canteen, starting Thursday (21) for eleven days. **Larry Albert** and **Petrolia Marand** open at the Shamrock-Hilton, Houston, April 28 for a pair. **Doris & Bessie** to the Elwood Casino, Windsor, Ont., July 4, and the **Barrelly** in Toronto, July 18, both two-weekers.

Project New 'Disneyland' For 100-Acre Ohio Park With \$16,000,000 Layout

Cleveland, April 19

A new "Disneyland" is being built in Cedar Point, Northern Ohio's best known amusement park and summer resort at an estimated cost of over \$16,000,000. Complete construction work will take two years but a number of new midway attractions are expected to be in operation by June 1.

Development of the playground in Sandusky Bay of Lake Erie will be supervised by C. V. Wood, Jr., of the Marine Engineering Co. of Los Angeles, which designed Disneyland in Southern California and also the new Freedland in New York, which opens June 1.

Bankers of the project are E. A. Legros, president of First Cleveland Corp., security investment company, and G. A. Reese, head of the G. A. Bookling Co. of Sandusky, O., owner of the resort.

Amusement park is being expanded from 40 to 100 acres to utilizing all of the peninsula's lagoon area. Engineers said the latter was a natural banana in creating a simulated jungle with artificial alligators, hippopotamuses, monkeys and river boats making pleasure cruises. Miniature trains built in 1965 style will run 2,600 feet through a tunnel and over a trestle spanning the roadways.

Cedar Point's 1,000-room Hotel Breakers will be completely modernized. An enlarged boat marina for 1,000 craft and building of four new 50-room motels for year-around guests are part of the elaborate real-estate development.

London Boniface Inks Flock of Yank Arts

Bruce Gross, operator of the Astor Club, London, returned this week to London following a stay of several weeks in the U.S. buying acts for the club.

Among them inked for the Astor are the **Two Smooths**, **Gary Morton**, the **John Squires**, **Blackburn Twins** & **Jerry Callan**, **Lillian Bright**, **Paul Foster** and the **Deep River Boys**.

Lamb's Nostalgic Bit

The Lamb's *Combol* to be held Saturday (23) will be the first in many years to be shown at New York's clubmans. The previous editions, for many years, were at hotels or theaters.

New edition will comprise a bit of the previous Lamb's *Combol* with skits and songs of previous editions.

House Reviews

Paramount, N.Y.

Brook Benton, Dinah Washington, Leo DeLacy, Lambert Hendricks & Ross, The Jantels "81, Daint & The Belmonts 13, Cha Cha Taps, Williams B. Williams, Maynard Ferguson, Orch. 13, "Nellie in Pink Tights" (Par).

Whenever school's out for holidays like Easter or Christmas, the Paramount or the Fox in downtown Brooklyn segue to a life policy to bring in the kids. In the past the vaude mainstay for both houses has been rock 'n' roll and the Fox did very well as recently as last Xmas when Alan Freed herded a pack of rock 'n' rollers on stage. It's the Paramount's turn this holiday but instead of continuing the rocking trend, house has switched to a show that intermingles jazz and pops with a slight bow to the teen factor in *Dinah & The Belmonts*. Not that current juke favors Brook Benton and Dinah Washington don't draw juve attention. It's just that they don't pull the yowls and screams that greet the likes of Avalon, Fabian and Anka.

Packaged by Sid Bernstein, this layout has a chance to do okay but in adult trade during the evening hours, but whether the kids will come out for it during the matinee is a moot question. At first show caught Saturday afternoon (16), at 82 a head, house was pretty sparse.

In minimizing the rock 'n' roll idiom, Bernstein has developed an overall good musical picture. Benton, a no singer, solid structure gets in plenty of melodic juke with a songbook that includes "This Could Be the Start of Something," "Secret Love," "It's Just a Matter of Time," "Thank You, Pretty Baby," "I Love You So Many Ways" and a swinging gospel "Good News, Charlie's Comin'." It's a potent set that shows that Benton will be around for some time to come. He winds in tandem with Miss Washington on their duet duet, "Baby." It's a re-prise that pays off.

Working solo, Miss Washington displays her vocal flair with "Give Me Gm, Instead," "A Foggy Day," "Unforgettable" and "What a Difference a Day Makes." The style is effortless but it carries a lot of punch. Coming in at between 100 songs, and unbilled in the show are the *Dinahettes*, her two sons, who come across as amiable tapsters.

Sandwiched between the spotlighted vocalists is Leo DeLacy, a funny-man with a bright style. He pulls most of his yanks from a truck vase that works over "Summertime" with multi-sounds and that imitates several hand instruments in a jam session with the Maynard Ferguson crew.

In the jazz groove are Lambert, Hendricks & Ross and The Jantels. Latter is fine instrumental body headed by Benny Golson and Art Farmer but their compact musical delivery seems lost in the vastness of the Paramount stage. Group has an interesting and stylistic sound but it belongs in the confines of the intimate jazz rooms. Lambert, Hendricks & Ross are slick jazz vocal stylists but they're better able to bridge the gap from small jazz rooms to a vaude stage. Their vocal links are torrid and imaginative and they build their act singing to strong applause.

Don & The Belmonts, a youthful trio, get the teenage teens in and squealing from the outer and they didn't disappoint with treatments of "Take a Chance on Love," "Why Must I Be a Teenager in Love," "Where Or When" and "The Hucklebuck." In the opening spot are the *Cha Cha Taps* who start things rolling nicely with some ebullient hip-swinging leap waltz.

The Ferguson crew does a neat banking job and the maestro's trumpet gets a strong show-casing on "Hey There" and "Gilt the Spirit." On latter number team saxist Joe Farrell gives his best a good musical assist.

The show, which runs close to an hour-three quarters, is emceed rare by WNEW N.Y. deejay William B. Williams. His intem, sprinkled with a wit touch, also points up the big difference between this format and the previous r 'n' r shows.

Gross.

Aux Trois Bandets, Paris

Paris April 15
Jacques Estival, Paula, Roger Comte, Christian Mary, River Bar, Reno, Reno, Reno, \$1.75 top.

This is okay song show that might do but for some weeks on small size and regular clientele, but it lacks name draw.
Jacques Estival who has a dress shop but dabbles in songs, has good material that is impertinent without being vulgar, and even has shafts of poetry. He also shows puns and good delivery. River Bar has witty occasional songs that he puts across with wit.

Paula overdoes her madcap songs and should tone down for this small house while Christian Mary's clever Corsican tales are just right. Rene Cousinier overdoes his dialect gag. Roger Comte is a deft patter comic and it all adds up to a pleasant if not unusual show.

Moak.

Apollo, N. Y.

"Dr. Jive Rhythm & Blues Revue" with The Crows (4), Santo & Johnny, Ben E. King, Robert & Johnny, Wade Ffrench, Olympics (3), Ruby Marchon, Ella Janna, The Vines (4), Reuben Phillips Band (14); "Ambush at Cimarron Pass" (20th).

The "Rhythm & Blues" label on *Dr. Jive's* current Apollo revue is strictly a euphemism. It's a rock 'n' roll all the way with a single exception.

And apparently the attempt to draw audience with a label that represents a Negro music that's more in the genuine tradition, isn't working. The turnout at show tonight was comparatively light, a long way from the standstill crowds in evidence at the last rock 'n' roll season at the Harlem house. It's a strong indication that the name is the big draw, and by any other name, this audience knows the talent it wants to see.

In a generally loud but lackluster runoff of groups and singles no ending, no comedy, the aforementioned single exception was Ben E.

Continued on page 140.

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Actors and Actresses

for old multi-drama and novelty acts, for Gary Nimmer show at Gault Village June 10-September 11. Non-Equity, no room or board, food and room and resume Gault Village, Lake George, N. Y.

Hunt Bros. Circus a Sock Sawdust Spectacle at Palisades Amus. Park

By GEORGE GILBERT

Cliffside Park, N.J., April 19. Although light on names, the Hunt Bros. Royal International 5 Ring Circus is a fast-moving show in the best big-top tradition. Opening a five-week stand last Friday (15) at Irving and Jack Rosenthal's Palisades Amusement Park here, the circus mopped up at the wicket over the balmy Easter weekend.

For the past four years Palisades Park has been presenting a circus day-and-date with the Ringling Bros. just across the Hudson in New York's Madison Sq. Garden. While the simultaneous runs have often been dubbed "the battle of the sawdust and spangles"—obviously there's been a market for both outfits.

With a \$6.50 top and in the heart of midtown N.Y. where parking's always at a premium, the Ringling show appears to be aimed more at the carriage trade than at suburban families in modest circumstances. The Hunt circus' \$2.75 ceiling on the other hand not only includes entry to the 12 acres of tents but touts in free parking and admission to the amusement park.

Top billing goes to John Cuneo Jr.'s Wild Animal Fantasy, which comprises three separate acts. Perhaps best of his displays is a cage spectacle in which blonde Patricia Jameson works with eight leopards, as many white wolves and a black panther. Two of the leopards leap through four hoops of fire. Cuneo himself guides some half-dozen Inca Indians in varied routines, capped by a sequence where one jumps through a blazing hoop.

Both Miss Jameson and Cuneo handle the five Paramount Bears. Piece-de-resistance here is a talented polar bear who rides a motorcycle unassisted. Cuneo, who's a member of the Cuneo Bros. family, had an unexpected twist to his llama act at a previous performance when all of the animals dashed out of the ring. They were quickly retrieved as the band played on.

A sock-universal turn is the White Kids 4. Youngsters, who range in age from six to 12, show excellent

equilibrium. One lad, white on the eye, balances a flock of cups and saucers on his head. Another does the classic hoop twirling around his arms and neck as he pedals.

Wagon Troupe, Arabian acrobats, are a standard turn. Comprising eight males and two females, they're spotted near the finale in their familiar pyramids and agile gyrations. It's a fine sight as Olga Sanchez, a tight-rope artist who works with a pole, contrives a back somersault, among other feats.

Frank Cook, garbed as a sailor, works hard on the high wire for neat comedy effects. Less absorbing is an aerial ballet in which a girl dangles from a rope over each ring. Similarly, a swinging ladder sequence with five females is also unexciting.

Crown contingent is led by Emmett Kelly, the sad-faced master

Hunt Bros. Royal Int'l 5 Ring Circus

Presented by Irving and Jack Rosenthal. Charles and Harry Hunt, managing directors; Stella Wirth, musical director; Marian Case, general manager; Ray Sinclair, director of production numbers; James Conley, ringmaster; Joseph Gilligan, superintendent. At Palisades Amusement Park, N.J., April 15-May 22. \$2.75 top.

Act: Cuneo's Wild Animal Fantasy. Emmett Kelly, White Kids 4. Patricia Jameson, Wagon Troupe 11th. Olga Sanchez, Frank Cook, Capt. Ray Bush & Elephant, Marsha Hunt & Elephant, Rahner, Junior Clark & Dumbo, Miss Lillian & Canine Capers, Ray Sinclair's Canine Revue. Gil Wilson's Canine Capers, Happy's Dog Pound Revue, Buster's Liberty Horses & Ponies, La Vase's Chimpazees, Cuneo's Royal Jugglitz, Paramount Bears, Frederick's Bareback Riding School, Juggling Conlegs, Tont Babu, Canestrelli Troupe, Freddie & Claudine, Miss Mariette, Happy Spitzer & His Comedy Mule, Bobo's Comedy Bull Fight, Tommy Thompson.

of pantomime who's billed as a special guest star. La Vase's Chimpazees also provide lotsa mirth.

In the novelty category is Princess Tamit Ikaho, a Hindu mystic who places a python and a miniature crocodile under an hypnotic spell. She merely stares 'em in the eye. Frederick's Bareback Riding School uses small boys, said to be audience participants, as "student" bareback performers. Lads, who are supported by an overhead rope, apparently are safe. Stunt is good for laughs.

Two herds of elephants make an impressive display under supervision of Capt. Ray Bush and Junior Clark. Earlier in the show Bush and Clark handle an elephant specie in varied feats while Marsha Hunt, daughter of co-owner Harry Hunt, deftly guides another pachyderm in balancing on a plank, etc.

Rounding out the show are a number of clever canine acts. Canestrelli Troupe's ladder balancing turn, several juggling acts plus Happy Spitzer & His Mule, among others. The Flying Gnomes, a top trapeze turn, was unable to appear on opening night after one of its members broke a leg during a rehearsal.

Withal, there's an old-fashioned circus atmosphere under the heated, fireproof tent. Stella Wirth's band handles traditional circus marches and waltzes with

aplomb, and Ray Sinclair ably staged the production numbers. The five rings, however, appear to be mostly for billing purposes since there are no more than a half-dozen displays out of the programmed 24 in which all five are occupied.

As for the amusement park, the Rosenthal Bros.' fun emporium opened for its 63rd consecutive year with more than 150 rides and attractions on eight midways. New this year is a miniature turnpike highway, the Satellite Jet, the Sky-wheel a double Ferris Wheel and 20,000 Leagues Under the Sea.

The Jules Verne underwater spectacle, said to represent an investment of \$225,000, was imported from Belgium by Harold Steinman, known for his "Daring Waters" and "Sinking Vanities." This season's top act is expected to benefit from the last fall referendum in New Jersey approving games of chance on boardwalks and recognized amusement parks.

Number of tv kid show personalities will also make p.a.'s in the coming months. Miss Joan, of tv's "Pomper Room," started the ball rolling Saturday (16).

Las Vegas Now Rolls With Names 'Round the Year

There is no longer any season in Las Vegas, according to Wilbur Clark, one of the operators of the Desert Inn there. Clark says that Las Vegas is now a year-round operation and hotels in the area no longer have to wait for summer time to get capacity business. The inn now must be geared to get full houses at any given time. The Las Vegas pleasure domes must now buy talent on the basis that there's an audience for them at any time and they cannot save the blackbustlers for what used to be the top times of the year. The big names, according to Clark, can play Vegas at any time and be of benefit to the operators as well as themselves.

Clark, who was in New York last week, observed that the Desert Inn is marking its 10th anni on April 24. The desert didn't have as much bloom then as it does now, observed Clark. He was the former owner of the El Rancho and started work on the Desert Inn, but unfortunately ran out of coin. But for that, he says, he would have opened ahead of the Flamingo and the Thunderbird.

Although declining to give a price for the engagement of Danny Kaye coming to the inn starting July 12, it's understood that the comic's price tag will hover around \$40,000 weekly, one of the top salaries ever paid on the strip for a first-timer.

Clark is also investing heavily in Las Vegas realty. He has plots on which he will erect a 70-unit apartment building, a 252-car capacity trailer court and a 1,100 home subdivision.

Hub Night Spot Target Of First State Police In 20 Years; Open Too Late

Boston, April 19. The first state police raid on a Boston niter in 20 years, signifying the start of a state-fed-county crackdown on after hour spots, was made last week when the Glass Hat in the Back Bay was cloudburst by eight state troopers and two state female gendarmes for being open after hours.

About 150 patrons were in the niter when the raiders, led by state police captain Karl M. Larson, struck. Names of all the tooters in the band, bartenders and waiters were taken and Larson said charges would be filed against officers and some employees of the club.

The raid was conducted without the knowledge of the Boston police, but with the knowledge and consent of the Suffolk county district attorney, Garret H. Byrne, it was reported. State gendarmes, who reported finding a Boston officer on traffic detail outside the club, outlined a new policy in cases of this type. In the future, they said, they will present evidence to the Boston Licensing Board and the Alcoholic Beverages Control Commission with a view to having licenses revoked.

Guy Lombardo Joins Mpls. Syndicate Buying 50% Share of Hotel Radisson

Minneapolis, April 19.

Mich. Fair Inks Boone, Mulls Dick Clark Date

Detroit, April 19. Pat Boone has been signed to star in a show during the opening weekend of the Michigan State Fair, Sept. 2-3. Dick Clark is being considered for the starring role in the second show which will close the fair.

Clark signing is said to be dependent on outcome of Congressional payola probe.

Boston Catches Revue Fever

Boston, April 19.

Revue fever has broken out in Boston night spots.

With the revue format initiated early in the season here at the Bradford Roof where Buddy Thomases compresses musicals, taking out the words, leaving in songs and dances, idea spread and Harry Drake opened up the dark Jewel Room in Hotel Bostonian last week with a seven piece revue, "What's New," starring Nancy McDonald. Previously, the Statler-Hilton opened its Terrace Room after a flesh lapse of 10 years with revue type salutes to composers.

Now, Steuben's, which has stuck to a format of acts for years, is coming up with a revue type show, "An Alpine Frolic." Bob and Irene Cooper are directing and cast will comprise Joan Conden, vocalist; Debbie Powers, ballerina; comic Al Aldrich; Tony Bruno bandmen; and Don Dennis singing emcee of the room.

Joe Schneider, Steuben's bossman, says he's been planning a move to revues for two years, and that if the show catches on, he'll do all revues. For "Alpine Frolic," he's redecorating the room and costumeing the bandmen and garters. Plans are to open the show Thursday (14).

Milw. Nitery Op Hit By Flock of Tax Liens

Milwaukee, April 19.

A Federal lien for \$8,593 in excise taxes has been filed against Ben Kay Inc., corporate owner of the Downtowner, a night club here. Frank Ballistreri, is proxy of Ben Kay Inc.

A Federal lien was also filed against the Hotel Roosevelt Inc. for \$454 in excise taxes. This corporation operated the defunct Melody Room in Roosevelt Hotel here. Ballistreri was also at the helm of Hotel Roosevelt Inc. Recently features from the Melody Room were sold at auction and the building razed. A previous lien against the Melody Room for \$4,715 is still unpaid.

Eat Like a Norse

Scandia, a new smorgasbord spot with music, opens today (Wed.) in the Piccadilly Hotel, N.Y. Nelson Varon, organist, has been packed. Scandia is "eat like a Norse."

Scandia will be operated by a combine including the Friar hotel chain, Abner Friedman and Nick Bates.

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Hotel St. Regis, N. Y.

Julie Wilson, Milt Shaw and Walter Kay orcha; \$2.50 and \$3.50 cover.

When the catering staff sends you pines you're in, and there was no mistaking it with the genuine affectionate expressed for Julie Wilson not only (1) from the customers, (2) from the management's traditional (in this case, of course, meaning Pierre Bullinck's) fears, but (3) the handsome floral offering from maître d'hotel August and his staff. It obviously touched the through who's traveled far from the Copacabana N. Y. line in 10 years—Kim Me Kate (in London, etc.—this marking her 11th return, and it also percolated to the customers.

But first, however, the licensee Miss Wilson, wisely using those legs and back to her burnt self, had to prove things anew, and this she did with her compelling songbook. Again it's an advance solo to song styling which echoes the fever in the lyrics—such is sometimes dubbed "emphaticness," and as the crowd verbal values in short she knows her way around a song.

Miss Wilson runs the gamut. She moves up the pops with the up-beat, then re-needs meaning, they're musically and/or standard that have become near-classics in the Brill Bldg. belt. And she belts 'em.

Backtracked by the Gibraltar of the handclappers, the violin-conducting Milt Shaw gives her support like an all-star outfield, although her own pop-pitching strikes home all the way from the gong.

Opening song just about knew Miss Wilson's done or no numbers, because everything does come up roses for her, all the way from the "Copas" except in the new trademarked "Bad, Bad Woman." In between the uncorks a new and strongly potential ballad "Find the Lady a Man" by Joan Bender and John Carbone, longtime regular paired with the Milt Shaw band. (1) Rather, Cha-Cha a "Can-Can" roller, more Porter and Rodgers, (2) Heart items, and such other standards as "So Louis Blues" and "Hard-Hearted Hand" with which she clicks all the way.

The pressies was punctuated, for the numbers by upcoming St. Regis-purvey Serge Obolensky returning to what was once his favorite snipping and waiting grounds, this time as a guest the Zerkend Obolensky takeover is scheduled for early May. The present g.m. Pierre Bullinck was also at his usual ringside reviewing stand. The Bullinck-Obolensky combo, it is hoped, should continue as a winning team. Miss Wilson cautions the incumbent bossman of the Massachusetts and the St. Regis for giving her the initial showcase almost a decade ago when Barron Fulton upstaged her as "Columbia" character in a personality singing single. Miss Wilson has proved her professional prowess once both on Broadway and in West End legit musicals, with most of the push pops in between.

Abel

Deauville, Miami Beach

Miami Beach April 16.
Bobby Darin, Dave Barry, Henry Lewis orcha; \$3.50-\$5 minimum.

This is a return engagement for Bobby Darin, and going on first night's big for the two shows, and with a big holiday weekend coming up, Deauville on Morris Lansburgh figures to top up another big profit date via Darin's desirability. Add Dave Barry, a smooth and savvy comic, and it's a solid brace of acts.

Darin again impresses as a youngster with all the assured attitude of a Sinatra, whom he reminds of in phrasing, gab and in some segments of delivery. His assurance is evident in too much abundance at times, to point where it tends to become overbearing. Withal, he clicks, but big, both with the big numbers of the teen-set and the more jaundiced type of pubescent in attendance. He book accents the big beat recording hits he's associated with, but there's a canny blending of some well handled ballads and torchants to show a flair for such material.

The finger-snapping, always moving delivery, is a constant thing. Darin tends to indulge in some too film-attitude gab, that sets the older group on edge during such attempts at impressing with his get-it-made attitude, but he's soon back in good graces via his song-saves. Darin reminds of an old vaude singer pop in that fact—it would him into big-hit how off.

Barry smartly mixes his routines

to hit both the teen and plus-thirty sets. There's a full measure of standard and fresh-tuned topical lines that spark constant laughter. On this trip, he's discarded the impress routines and instead subbed more effective voice and sound effects.

Henry Levine and his crew are apt on the showback chores. Lay-out minus Friday 22) with Larry Steele septon revue replacing.

Lory

Sands, Las Vegas

Las Vegas, April 12.
George Gobel, Carla Alberghetti, Augie & Margo, Gary Nelson, Copa Girls (12), Antonio Murochi orcha (17); choreography by Renee Stuart; \$4 minimum.

George Gobel, Jack Enfinger's newest antestation, makes his initial appearance in the Copa Room with a brand of Gobelness that will be hard to top. Most of his material is new, and the gobs of low-pressure comedy dialing pull solid yucks. In mid-act he intrus Carla Alberghetti, who clicks with a well-paced medley of Italian standards. Miss Alberghetti continues to show promise in the field of serious chirping—she's an embryonic opera star, and right now she's a potent nifty attraction. With Gobel, she's an amusing "You Are My Sunshine" Gobel boss off to warm mittens with his version of "Soon I'll Wed My Love" which he sings while accompanying himself on the guitar.

Dance team of Augie & Margo return for this one, and again show sensuous skills with their artistic body movements which showcase an existing colorful fun.

Two new Renee Stuart production numbers, one heralding the spring season in refreshing fashion, are presented by the Copa Girls and baritone Gary Nelson, who is handsome and has well-trained pipes. Show is skidded through April 26 Antonio Murochi orcha (17) does the smooth-looking.

Date

Harrah's, Lake Tahoe

Lake Tahoe April 11.
Dennis Day, Julie London, Barry Tron, Uralia & Gus, Lehigh-Noble orcha (14); \$3 minimum.

It's a strong entertainment director Russ Hall has on the marquee for the current double frame. On the last time around, the thin scene at this mile-high resort dampened Dennis Day's pipes and the headliner had to bow out after less than one week. Now, Miss London can fill his bill alone if there's to be a repeat of the Day problem. And on opening night (11) there was indication the headliner might again be plagued by the rarefied atmosphere, albeit Miss London (in her local debut here) show no signs of trouble because of the altitude, but on the other hand, she doesn't use her pipes to the volume Day exercises.

Day comes on with "Give 'Em All You've Got" and makes full attempt to do so. Working to receptive tables, he gets good mileage with his impressions and topical material, capping the mimicry routines with takeoff on a video show. He essays the familiar Irish things such as MacNamara's Band and Galway Bay, and the pops and standards. He wins strong miffs for his efforts.

Miss London makes her local debut with a click songbook. With bubble Bobby Troup and his trio guitar, drums, string bass backing her, Miss London sticks to the sultry tunes. There's "Sunday Blues," "Once I Had a Man," "September in the Rain" and "Cry Me A River," among others.

Miss London's is not a powerful voice, but with the right sound equipment she's a pure thing. She is in full control of the pipes and the emoting at the mile rate. Plaudits Troup gets a deserved good hand for a few minutes upstage, before his spouse's intro with some class work at the piano, and his three backers were chosen from the top-rated jazzmen in the business.

Warmup spot is handled by Uralia & Gus mixed duo with okay talents in the juggling department. Props include clubs, rings, balls, and Gus doing a neat balance of golf clubs centered about one ball. Current two-weeker marks the first time since the push new room opened last December the bill has not included a chorus line. New show slated for April 25 with Jimmy Durante as headliner.

Long

Cocoanut Grove, L. A.

Los Angeles, April 16.
Milton Berle, Betty George, Stan Fisher, Metropolitan Sextet, Franca Brun, George Tappa Dancers (15), Freddy Martin orcha (13); \$3 cover, \$3 minimum.

Milton Berle's first Los Angeles nights engagement opened with the highest seed-off ever seen in several years and it's unlikely that he will have anything but top business during his 18-day stay at the cavernous Grove.

The television maestro played to a packed house which contained more than a score of above-the-title-type stars, two of whom, Danny Thomas and Dean Martin, joined him at the summit for about three or four minutes.

Berle, a multi-threat, comic, brought with him a revue of five acts, all top-notch performers, with whom he shared a 75-minute show, then took a half-hour encore involving humorous introductions of the celebrities present. It was capped by a standing ovation from the show business group.

Probably because of the highly special audience, the comedian's material was loaded with tradesy comments which regaled the group and may have been obscure to the public and much of the rest of his material contrasted sharply with the occasion. Easter eve. It's to be hoped he cleans it up because the public which knows him primarily from television would find some of the single-entendre stuff offensive.

Berle's timing and the timing he evoked from his group and Freddy Martin's orchestra was excellent and he gave full reign to his diverse talents, singing, miming, dancing, in addition to his failed delivery of new and borrowed jokes. If there were smiles of recognition there were also howls of hilarity.

Each act of the fine revue deserves more mention than space permits here. Franca Brun, a great young juggler; Betty George, an amazingly endowed brunette who someone noticed, also sings well; Stan Fisher, a very good harmonica player, the Metropolitan Sextette, a unique group of three lovely women and three male characters who sing opera pretty well while Berle rhymes, and the George Tappa Dancers, whose precision is excellent and whose leader, Tappa, is of the first rank. They're all a credit to a showman's showman, which is Milton Berle. Revue's booked to May 3.

Glen

Sahara, Las Vegas

Las Vegas, April 12.
Victor Borge, Most American Girls In The World (12), Sandy Chermie, Lou Basil orcha (17); produced by Stan Irwin, choreography by Moro Landis; \$4 minimum.

Victor Borge is back with his one-man show, and very few changes have been made since the last time around. You can't argue with success, because a packed house of opening nights rewarded him with cheers and yucks, although most of them probably had seen the act before. Very little serious billing takes place, in fact Borge devotes most of his time to irreverent and gently outrageous comments about composers, music children, and self-winding watches. It's a funfest that could be improved with 10 or 15 minutes more devoted to the keys. At one point, Leonid Hambro (of WQXR, New York) joins him in a two-piano spoof of Van Cliburn.

Moro-Landis production number featuring the "Most American Girls In The World" (12) is held over, with the addition of Miss Sandy Chermie, the San Francisco cooed who 41-year bust caused male students to neglect their studies. She looks pretty, but her show biz talent is confined to twirling a baton. The Stan Irwin production, backed in part by the fine Lou Basil orcha (17), is in for four weeks.

Duke

Basin Street East, N. Y.

Sarah Vaughan, Gerry Mulligan orcha, Mike Gold Quartet; \$2.50 music charge.

Basin St. East, of late, has blossomed out as one of the hot rooms in New York due primarily to a series of name bookings which have found favor with hep and youthful audiences. The new show with Sarah Vaughan and Gerry Mulligan, latter making his bow in New York with a big band, and Mike Gold's virtuoso clarinet heading a combo, should continue the pressure this hopscotch is exerting on the paying public.

This room fits Miss Vaughan expertly. She exerts warmth and intimacy here, and her vocal colorations add a note of splendor. With her wide range, there is scarcely

any emotion that she cannot portray faithfully. The Negro singer is one of the toppest in her field, giving new twists to established songs and providing excitement in the process.

Mulligan, one of the modern jazz proponents, has been cutting out with his new enlarged band which calls for a quartet of reeds including his own bary sax, six brass and a complement of rhythms. Under this new setup, he's kept in bounds by arrangements, but he works out advantageously since he can articulate his message without groping. He reaches his point and elaborates at a quicker rate of speed and comes out a winner on all counts. Again, "Bernie's Tune" gives him a capper that combines cool and commercial values in a manner that appeals to most groups.

Gold has played this house on a previous occasion. Now with a group behind him he has a chance to show off his incisive and imaginative clarinet to greater effect.

Jose

Fontainebleau, M. Bch

Miami Beach, April 15.
George Jessel, Jackie Wilson (With Dick Jacobs), Dieter Tasso, Barbara Orcha; \$3-\$7.50 minimum.

The old pro and the young up-comer from recording ranks are on display in the Fontainebleau's La Rondo for the Easter holiday 10-day to provide a study in contrasts.

George Jessel is making his annual appearance at this plushery, and per his evertime announcement, it is a "farewell appearance" as far as night clubs are concerned—subject, of course to being in town when prey. Ben Nevech needs him to all a week or so for the holiday crowd tailors for his type of ethnic angled humor. For the teenagers here with parents, there's Jackie Wilson who comes up with a surprisingly solid stint for a first-timer in a cafe (see New Arts).

Jessel has never been in more engaging form, even considering his long career at the in-person facets of show biz. Although he's now concentrating mainly on hand-selling dinners for Israel, it's obvious that what's funny to the big money banquet attendees is just as laughable with the cafegoers. In sum, his yarns about the "committees" types he meets in those travels, his experiences with the high, the mighty and the average, all tote up as yuck—spurs and laughmaking raisers.

And, when he belts out his clefts tributes to his contemporaries of vaude, Jolson, Canfer et al, it's nostalgic and with it, seek with all eyes at attendance. Jessel provides a lesson for the current comics in pro manner, delivery and authority.

Dieter Tasso sets matters off in sparkling manner with his unusual juggling stunts. Offs to big hit painting. The expanded Sahara band do nobly by Jessel and Wilson.

Next lineup, due Friday (22), is still to be set.

Lory

Chester, Chi

Chicago, April 17.
Sammy Davis Jr., Nicki & Noel Chee Adorables (6), George Cook orcha (10); \$1.95 cover, \$4 minimum.

Easter night and also hard on the heels of Red Skelton's buff two-weeker, Sammy Davis Jr. still pulled in a solid house for his tee-off. That's no small tribute for his playback potency here, nor did the dinner crowd leave any doubt as to appreciation.

Being well, Davis flashes nearly all of his stable talents over a 65-minute course. It's largely reggie stuff, but all certified, taste-tested, etc.—a blue-chip turn for a cabaret floor large enough to hold him. A flock of vocal familiar get him launched happily. Then the impressions, inimitable and in depth, head-to-toe ribbing and this time around, moreover, drawing a head on such as Orson Welles, Mort Sahl, Brando and Cary Grant. Footwork, too, also gets a plus dimension and mitt to match. If turn's flabby anywhere, it's the star's choice of a Donald O'Connor-Sid Miller melodramatic tune, "The Clown"—commercial, but with little else to recommend it. Yet composer Mort Stevens and the Davis sidemen meld nicely with George Cook's crew for top backing.

Nicki & Noel provide dexterous ballroomology with plenty fluidity that copped fine applause. They show up well in this spot, especially with a finale dancehall routine that's better than average slapstick satire.

Chester Adorables curtain-raise okay with a holdover production called "Heat Wave." Next in J. J. Bishop on May 6.

Fit

Blue Angel, N. Y.

Miriam Makeba, Dorothy Loudon, Chad Mitchell Trio, Roy Benson, Jimmy Lyon Trio, \$6 minimum.

The Blue Angel is now marking its 17th year. A pioneer on the local supper club scene, this Herbert Jacoby-Max Gordon operation has graduated an enviable list of performers into the push hotel and cafe circuits. Its present show, like the club itself, bespeaks solidity, it's a layout on which all the entertainers have appeared here previously but it seems to be a group that provides the elements of a well-rounded show, on which freshness seems to be a motif.

In the case of Dorothy Loudon, for example, she seems to be a permanent resident here. There's scarcely a bill here on which she isn't present. Nevertheless, her songs in which ribs the oldtime vaudeville-flavored schmatta singing constantly bring in new comedic twists that make her turn surprising. After this exposure here, she's slated for an appearance of the nearby Persian Room of the Plaza next season.

Miriam Makeba, who was introduced locally at Gordon's downtown operation, the Village Vanguard, is also a fresh talent on the local scene. From South Africa, her native tunes in the various dialects of that area, she puts the viewers on fresh and imaginative paths with her numbers. She reaches her peak in African tones, since this is presumably where her heart is. She hasn't adapted too well as yet to the other tongues, despite her proficiency at languages. Miss Makeba is an interesting and unusual talent.

The Chad Mitchell Trio, who also work with Miss Makeba as an encore bit, continue to hit the target in this club. They are looked for delivery of ballads and ancient songs, but they go over well with tunes, considering on the comedy as well. These youngsters are working out well here.

Maglio Roy Benson seems intent upon abandoning the black arts and doing a straight comedy turn. His discourse on psychiatry is laugh productive, and his tricks, while minor, serve as a comedy peg for him.

Jose

Latin Quarter, N.Y.

E. M. Loew and Ed Risman presentation of Donn Arden Revue, "Sky High," with Les Paul & Mary Ford, Tris Arston, Tybce & Braccon, Ford & Reynolds, Kimo Lee Dancers (3), Donn Arden Line, Jo Lombardi, Buddy Harelson Orcha; \$6.50 minimum.

This is an almost entirely new show aside from the production numbers which have been retained from the revue which opened last November. The Latin Quarter has come up with four new acts, any one of which would have made the show click. The E. M. Loew-Ed Risman management booking of Les Paul-Mary Ford combo, mostly seen in hotel rooms and theatres, is paying off especially at this time of year with the holiday crowds in from nearby communities. The LQ also has come up with a new comedy team, Ford & Reynolds (New Arts), which clicked big.

The Paul-Ford guitar-vocal combo by now is familiar to many because of theatre, tv and hotel appearances as well as recordings. Their widely-known opener "Waiting for Sunrise," on down through the numerous familiar such as "Baby Won't You Please Come Home"—"It's Been a Long, Long Time"—"Bee-De-Blue"—and "How High the Moon" score solidly. Mary Ford (Mrs. Paul) has a nice ballad in "Smoke Rings" and "I'm Jealous."

The team's handling of "Tennessee Waltz" and "Hold That Tiger" is especially well received here. Paul explains his gimmick guitar, takes effect, illustrating how the illusion of several guitars and voices is created via tapes. Pay-off, of course, is when the Ring Crosby voice or reasonable facsimile is made to emanate from the mike during the handling of "Long, Long Time."

The Tybce-Braccon terps duo goes over solidly here. Johnny Braccon is a youthful vet as a ballet stepper. He does three numbers with Miss Tybce in which Latin-themed choreograph's pointed up. Pair goes in for Cubano inventions, a legit flamenco number with the sexy overtones stressed in all. Climax is dubbed a flamenco fantasia and gets them off with a bang.

Tris Arston, New Arts, recently at the N.Y. Music Hall, have enough comedy twists to make their acrobatic feats seem easy.

In toto, this shapes as one of the strongest all-round shows at the Latin Quarter in some time. Jo Lombardi gives the revue his usual excellent backing, with the Buddy Harelson combo in for interlude dancing.

Weir

So They Say

The Downtown Council, comprising loop merchants, has been urging the auditorium expansion since 1955. The City Council earmarked \$810,000 for the project, but actual construction has been repeatedly delayed by disagreements as to over what should be built and who should pay for it.

OLD FILM MUSICALS INTO LEGIT

Producers Theatre Back in Action Next Season; 3 Shows Possible

The Producers Theatre, which has been virtually dormant on Broadway this season, is expected to be back in action next year. Robert Whitehead, who's partnered in the producing firm with Roger L. Stevens and Robert Dowling, figures it will probably be involved in the sponsorship of one or more of the properties he's planning to present on Broadway during the 1960-61 season.

Under the Producers Theatre setup, any show Whitehead wants to produce must first be submitted to his partners as a prospect for group sponsorship. If the decision is against the organization entering the picture, then Whitehead can function as an independent producer. At present, he's got two plays and a musical on his production schedule.

Whitehead is partnered with Herman Shouvin in a planned production of "The Assistant," an adaptation by George Tabori of the Bernard Malamud book. He also has Edith Sommer's play, "Angie," under option. The musical, in which he's partnered with Bob Fosse, is a musical version of Jean Giraudoux's play "The Madwoman of Chaillet." Alfred Lunt

(Continued on page 156)

Krellberg Must Submit New Papers in 'Jungle' Suit Against Gregory

Sherman S. Krellberg will have to file a new set of papers to maintain an action against Paul Gregory Enterprises, Inc., and to continue his attachment of the final week's boxoffice receipts of the Broadway production of "The Marriage-Go-Round." That was ruled last week by the N.Y. Appellate Division.

Approximately \$75,000 is involved in the attachment, which stems from a dispute between Krellberg and Paul Gregory, producer of the comedy, over their joint production of another show "Prick Jungle" which folded last December during its out-of-town tryout. Krellberg and his Theatre Securities Syndicate are an investment firm, filed a \$202,000 damage suit against Gregory and Gregory Enterprises in connection with the "Jungle" hassle.

"Marriage-Go-Round," which closed Feb. 13, was produced by Gregory Enterprises. The attachment of that show's boxoffice receipts applied to about the last eight weeks of the comedy's New York run and was restricted mainly to operating profit. A prior motion by Gregory's attorney to have the attachment lifted had been denied in N.Y. Supreme Court.

Under the Appellate Division ruling, Krellberg has until around the first week in May to file new papers. The original papers were found lacking in several crucial matters necessary to prove a cause of action for fraud. Incidentally, Gregory is no longer involved as a defendant in the action, with Gregory Enterprises now the sole defendant.

Set Ohio River Season For Showboat Majestic

Bloomington, Ind., April 19. The Majestic, the only remaining showboat on the Ohio River, will visit 27 Indiana and Kentucky towns this summer. Plays scheduled to be presented for a combined total of 88 performances include "Ten Nights in a Barroom," "In Old Kentucky" and "Taming of the Shrew."

The showboat was purchased by Indiana Univ. last summer. Lee Norville, professor of speech and theatre at the university, will be executive director of the floating legit venture. The actual presentation will be directed by William E. Kinner, assistant professor of speech and theatre. The showboat season starts June 8 in Madison, Ind., and ends Sept. 8 in Louisville.

An Astronaut?

London, April 19. "Johnny the Priest," opening tonight (Tues.) at the Princess Theatre, is a song and dance version of "The Telescope," of which its author, R. C. Sherriff, comments, "It's the last play on earth I would have chosen myself to make into a musical."

After a slight pause he added, "But then, I haven't seen a musical in 15 years."

Toys' Earns Back 60% of \$125,000

"Toys in the Attic" has thus far recovered approximately 60% of its investment. That's based on a March 26 audit, plus subsequent estimated income.

The Kermit Bloomgarden presentation of Lillian Hellman's play cost \$20,200 to produce. A \$3,500 loss on a two-and-a-half-week out-of-town tryout, plus pre-New York expenses of \$7,937, brought the cost of opening the drama on Broadway to \$100,786.

The show, which had played five weeks at Hudson Theatre, N.Y., as of March 26, earned an operating profit of \$28,280 for the period. Cutting into that amount however, was \$9,486 for special display advertising and \$247 for a photography session. The weekly profit during the five-stanza spread went as high as \$9,741 on a \$37,938 gross.

The drama, which has been a hot ticket since opening on Broadway, costars Jason Robards Jr., Maureen Stapleton and Irene Worth. The production, currently in its ninth week at the Hudson, is figured to have cleared over \$7,500 weekly since the March 26 audit. Highlights of that accounting are as follows:

Investment, \$125,000.
Repaid to backers, \$31,250.
Unrecouped costs, \$72,329.
Undistributable bonds, \$14,283.
Balance available, \$7,128.

'MUSIC MAN' TO OPEN ST. P. '60-'61 SEASON

St. Paul, April 19. "The Music Man" is set to launch the A.T.S. Theatre Guild Twin Cities' 1960-61 subscription season of four attractions at the Auditorium here for two weeks, opening Sept. 14.

This subscription season started with "My Fair Lady" and it's hoped that "The Music Man" will do for 1960-61 with what "Lady" largely is credited with accomplishing, an enrollment of more than 5,000 subscribers, the largest for any single week Guild subscription city.

The season so far has brought, in addition to "Lady," "J.B." and "Pleasure of His Company," and there's one more to come.

Other three 1960-61 offerings likely will be chosen from "A Raisin in the Sun," "At the Drop of a Hat," "Once Upon a Mattress," "The Tenth Man" and "A Majority of One."

Ex-Bassoon Player Gets Spot at Edinburgh Fest

Edinburgh, April 19. A former freelance bassoon player, Michael Whewell, has been named deputy artistic director of the International Edinburgh Festival. He will be under the supervision of, the Earl of Harewood, cousin of Queen Elizabeth and new artistic chief of the annual affair. He is leaving his job in charge of BBC orchestral music to take the part-time assignment.

Whewell will tour as principal bassoon player with the Carl Rosa Opera Co.

H'WOOD RE-DOES IN STOCK PICKUP

By JESSE GROSS

Hollywood, having opened up its vaults to television, is now doing so for legit. The move, which involves the release of original filmstrips for legit adaptation, is regarded as a boon to professional stock and the amateur market, which comprise about 30,000 groups in the U. S. and Canada. Those fields are suffering from a shortage of Broadway-originated tuners.

The Tams - Witmark Music Library, longtime New York licensor of musical performance rights for the stock and amateur fields, has broken the ice in getting hold of film properties for the markets it services. The firm, headed by Louis Aborn, has obtained "Meet Me in St. Louis," produced in 1944 by Metro, and "Calamity Jane," produced in 1953 by Warner Bros.

The film companies have a multiple interest in opening up their musical properties to legit. Virtually every major studio is tied up with a music publishing firm and recording company. Thus, by providing new outlets for old musical properties, the companies could conceivably benefit from the subsidiary music angle, besides the (Continued on page 150)

Playwrights Co. Calling It Quits; Stevens on Own

With the presentation of Gore Vidal's "The Best Man," at the Morosco Theatre, N.Y., the Playwrights Co. is ending a 23-season record as a legit producing firm. The assets of \$40,000-\$50,000, will be distributed and the company will be dissolving in a few weeks.

Except for the presentation of "Best Man," the Playwrights has already just about wound up activities. A second company of the Gore Vidal play is being readied, and the firm is partnered with Frederick Brisson in the touring "Pleasure of His Company," but no other productions are planned. Future income from current and former presentations will be distributed as they accrue.

Roger Stevens, active head of the Playwrights, will henceforth produce under his own name, or under the banner of the Producers Theatre, of which he is president, with Robert Whitehead executive producer and realtor Robert W. Dowling the other members. "Duel of Angels," which opened last night (Tues.) at the Helen Hayes Theatre, N.Y., is presented by Stevens and S. Harek.

On the possibility that he may be too busy as financial chairman (Continued on page 153)

Open Speakeasy Theatre In Toronto, Sans Booze

Toronto, April 19. The Speakeasy, a new cabaret theatre here, isn't living up to its name. You can't get a drink in the place.

The spot, which opened last April 6 with "The Boy Friend," hasn't been able to get a liquor license. And, it's figured unlikely that the Liquor Control Board will come through with a permit because of the local bluesome laws. The 300-seater, incidentally, is the only legit showcase in Canada where the audience sits at tables.

Despite the booze problem, "Boy Friend" was sold out in advance for the three-week engagement. The situation with the Liquor Control Board has been so rough that Mark Furness, producer-backer of the operation, couldn't even get a banquet license for a backstage champagne party opening night.

Equity Lets Public Behind Scenes In Run-Through for League Fight

Sheer Fantasy

"Bye Bye Birdie," which opened last week at the Martin Beck Theatre, N.Y., must be a remarkable musical, according to Gore Vidal, whose "The Best Man" is a newly established Broadway sellout. "I haven't seen 'Bye Bye Birdie' yet," commented the playwright, "but as I understand it, two of the leading characters are an agent and his mother. What an unprecedented idea—an agent having a mother!"

Legit is wiping off its makeup in public. Actors Equity, in a campaign for increased benefits and better working conditions for its members, is baring the grime under the greasepaint.

The union, seeking among other things a pension plan, increased wages and safe and sanitary backstage standards in its proposals for a new basic contract with the League of N.Y. Theatres, is letting the public in on some of the less glamorous aspects of theatre life. On that score, Equity, last Friday morning (18), stated its case at a New York press conference for newspaper and television reporters.

The union is burned at the League and indications are that it's going to put up a tough right to get what it wants. The relationship of the two groups has been strained in recent months because of Equity's claim that the organization of producers and theatre owners reneged on an agreement to negotiate a pension plan under a clause in the present contract, which expires May 31.

The League had refused to arbitrate the matter and a subsequent court battle to force an arbitration proceeding ended with a decision in favor of the League's stand. In relation to the pension situation and Equity's feelings on (Continued on page 155)

London 'Destry' For Next Fall

A London production of "Destry Rides Again" is planned for next fall or winter by Donald Albery. The musical, which David Merrick is presenting on Broadway in association with Max Brown, will probably open at the Prince of Wales Theatre after "The World of Suzie Wong" closes there.

"Destry," which Merrick co-produced on Broadway, is being presented in London by Albery (for Donmar Productions Ltd.) and Clinton Wilder. The drama, which began its clerk engagement at the Prince of Wales last Nov. 17, was financed in the U. S. for about \$20,000. The Broadway production of "Destry," which has interrupted its post-N.Y. tour for a Las Vegas stand, involved an investment of \$180,000, including 20% overall.

The London production of "Destry" may use some of the members of the Broadway company, but not casters Andy Griffith and Dolores Gray. The N.Y. presentation of the Harold Rome (songs) and Leonard Gershe (book) musical, based on Max Brand's story, celebrated its first anniversary last week at the Imperial Theatre, N.Y.

The musical is scheduled to exit Broadway early in July for a possible Dallas stand at the State Fair. Musicals and Civic Light (Continued on page 153)

BRITISH EQUITY GETS \$33.60 ACTOR MINIMUM

London, April 19. New minimum rates for performers appearing in the West End have been negotiated by British Actors' Equity with the Society of West End Theatre Managers. The deal takes effect with contracts made on and after June 6 and the new minimum applies to all existing contracts from July 4 onwards.

The new minimum weekly rate is to be \$33.60, an improvement of \$7. Rehearsal rates go up from \$14 to \$19.00 a week, and sickness and holiday payments are being introduced for the first time.

Giraudoux Reading To Boost Off-Loop Legit

Chicago, April 19. With local repertory theatre at a low ebb, the Chicago Foundation for Theatre Arts is maneuvering to solidify its position as foremost champion of "off-loop" legit. The non-profit organization will tap society wallets at a black-tie affair April 30 in the Arts Club, compensating the blue-bookers with a post-dinner reading of the Giraudoux one-act "The Apollo of Bellac." CFTA prex and founder Berenik Robbins says the money will go toward a permanent dame for the org.

CFTA is an umbrella for a variety of functions, including play productions for stage and tv, a cheap workshop, commissioning of new scripts, and a talent agency.

Marienthal Bros. Build 500G New Chi Theatre; To Do Intimate Shows

Chicago, April 19. Oscar and George Marienthal, operators of two successful local theatres, London House and Mr. Kelly's, are building a 500,000 legit theatre. It will be on Chicago's main night life artery, North Rush St. The 300-seater will be the first professional legit operation in that heavily-trafficked cabaret area.

Contrary to earlier reports, it's not to be a cabaret theatre but a conventional, lavishly decorated house with proscenium stage, and with settees and lounge chairs in lieu of upholstered theatre seats. The drinks, per European practice, are to be sold at intermissions.

The Happy Medium, as the house is tagged, will be a Chicago operation only geographically. The freres Marienthal intend to produce the shows in New York, or to bring in readymade small productions, such as off-Broadway successes. Broadway producer Robert Weiner has been engaged to operate the house and to mount the first production, an original revue, which will have a New York director, Bill Penn, and an all-New York cast. The opening is set for June 27.

According to Oscar Marienthal, the pre-production costs of the revue will run around \$25,000. Plans are to do two shows nightly, at nine and at midnight, and to scale the house somewhat below the Loop legions.

Although they're cabaret operators, the Marienthals aren't new to legit. They've invested in such shows as "Guys and Dolls," "Most Happy Fella," "Compulsion," "Raisin in the Sun," "The Tenth Man," "Take Me Along," and "Toys in the Attic."

4 Labor Unions Donate \$1,200 to N.Y. Bard Fest

A total of \$1,200 has been donated by four labor organizations for the upcoming summer season of free Shakespeare productions in New York's Central Park.

The contributors were the Italian Drammaturgi Union (local 89 of the International Ladies Garment Workers Union), \$300; the United Italian-American Labor Council, \$200; the Italian Cook, Sait and Shit Workers (Local 48 of the I.L.G.W.U.), \$100; and Local 323 of the Building Service Employees Union, \$100.

Set 350G Budget for 'Tenderloin'; 'Fiorello' Recoups 90%, Repays 190G

With their Broadway presentation of "Fiorello" almost in the black, producers Robert E. Griffith and Harold S. Prince are now soliciting backing for their Main Stem venture, "Tenderloin." The new musical, based on the late Samuel Hopkins Adams novel, is being financed at \$350,000.

"Tenderloin" is the work of the same writing team responsible for "Fiorello." The book adaptation is by Jerome Weidman and George Abbott, and the lyrics and music are by Sheldon Harnick and Jerry Buck, respectively. Abbott will direct, as in the case of "Fiorello."

A registration with the Securities & Exchange Commission of the public offering of limited partnership stock in "Tenderloin" reveals that Abbott is to get 2% of the gross, stage plus 2% of any net profits, to be computed prior to the distribution of net profits to investors.

The registration also discloses that the writers are to get an aggregate total of 6 1/2% of the weekly gross and that another 1% of the weekly gross is to go to Harnick and Buck. Thus the set for the cost of "Tenderloin" are Ron Hunsicker, currently appearing in "Fiorello," and Wayne Miller, now on Broadway in "Thurber Carnival." The principal male lead hasn't been set. The musical is scheduled to go into rehearsal in mid-August for an October opening in New York.

Across "Fiorello," the steady stream now in its 22nd week at the Broadhurst Theatre, N.Y., is figured to have thus far recovered 90% of its \$300,000 investment.

As of a March 24 audit, the deficit on the show was \$69,796. That amount is figured to have been reduced to about \$10,000 in the three weeks since the accounting. The tuner, which earns an average operating profit of over \$13,000 weekly at capacity, is expected to be into the black in the first week in May.

The backers of "Fiorello" have thus far been repaid \$180,000 of their investment.

The bookers of "Fiorello" have thus far been repaid \$180,000 of their investment.

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Candlelight Theatre, D.C., To Relight This Summer

Washington, April 19. Candlelight Playhouse, which closed here last summer, will be back for a 12 week season starting June 27. William Pulliam returns as producer.

Pulliam was a Catholic University sophomore from Chicago when he launched the downtown Equity rate theatre with fellow student John Nunn last summer. Pulliam, who has since dropped out of college, will try it alone this year.

The Candlelight got off to a slow start in 1958, but achieved considerable popularity in its final weeks as an air conditioned, centrally located place where packaged shows could be seen after drinks and dinner at the same individual tables.

Pulliam has started booking shows for this season yet. He plans six for two weeks each.

Calls ELT 'Hamlet' Cast 'Delicate Exhibitionists,' Last 3 Seasons' Worst

New York.

A recent issue carried a letter from a disenchanted actor taking violent exception to your reviewer's evaluation of an Equity Library Theatre production of "Hamlet." I am that production, and of all the ELT shows I have seen over the last three seasons, it was easily the worst.

That, of course, is the risk inherent in attempts to do "Hamlet." The ambition may so exceed the ability that the results are often tragic, however, in a sense that Shakespeare hardly intended.

The performance lacked an sense of cohesion or unity. While several of the actors simulated emotional drive, the overall effect was hollow and static. It was like watching an odd crew of delicate exhibitionists cavorting on the same stage.

I therefore found Burt's sweeping rejection of the performance a salutary change from the usual New York critics' habit of damning the playwright and praising the actors. This was obviously a case of the actors damning the author and themselves along with him.

I can understand why James F. Brodhead is upset. Had I been involved in that show I would be upset too. But I cannot understand why Brodhead should expect your reviewer to modify his condemnation of the proceedings to exclude several performers. Perhaps some of those involved are really actors. I only know they did not conduct themselves as such the evening I saw "Hamlet."

James Drury Coyne.

Joe Vispi Will Operate Dayton Stock This Year

Dayton, O., April 19.

The Memorial Hall here is scheduled to operate as a summer theatre again this year. Joseph Vispi, who was associated last year with Douglas Crawford and in 1957 with John Kenley in the operation of a summer theatre at the hall, is taking over on his own this summer.

Vispi is planning a 12-week season of musicals and straight plays under a contract whereby the country is to get a guaranteed minimum rental of \$1,000 weekly, plus 5% of the gross in excess of \$10,000. Vispi will also foot about 20% of the Hall's light bills. Last year the country received around \$1,700 a week in rentals and concession fees from Crawford's Dayton Theatre Festival, which lost over \$25,000. Then venture was financed by local investors.

Vispi will also operate with local backing and a corporation is to be set up soon for the venture. The Hall has been operated as summer theatre for the last three years, but the only successful season was the first in 1957, when Kenley was in charge. Prior to Crawford's takeover last season, the spot had been operated in 1958 by Paul Winston, who failed to get through the semester.

Set Negro 'Butterfly'

Chicago, April 19.

Septa soprano Leontyne Price, who debuts as "Madam Butterfly" next fall with the Vienna State Opera, will also sing the Puccini heroine with Chicago's Opera during the forthcoming season. Miss Price is also signed for the title role here in "Aida." Her lyric appearances last year were in "Thais" and "Turandot."

In all, Lyric has slated 19 operas over a seven-week season commencing Oct. 14.

Crix Pick Toys, 'Fiorello,' 'Finger'

Edison Hellman's "Toys in the Attic" won the N.Y. Drama Critics Circle award as the best American play to hit Broadway in the past 12 months. The musical winner was "Fiorello" and the best foreign play selection was "Five Finger Exercise."

"Toys," produced by Kermit Bloomgarden, got 12 votes, beating out "Madame Worker," three votes; "Red Man," two votes; "Tenth Man," one vote; and the off-Broadway production of "The Connection," two votes.

"Fiorello," written by Jerome Weidman and George Abbott, book by Sheldon Harnick, lyrics and Jerry Buck, earned 10 votes. The Robert E. Griffith-Harold S. Prince production, known as "Big Boy Riddle," three votes; "Gypsy," three votes; "Sound of Music," two votes; and "Circumstances," one vote.

"Finger," written by Peter Saffier and co-produced by the Playwrights Co. and Frederick Wiseman, got 13 votes. Also in the running were "Fighting Cock," two votes; "Drop of a Hat," one vote; and the off-Broadway productions of "The Balcony," two votes; and "Krapp's Last Tape," one vote.

There was one abstention in the voting for the musical and foreign play.

3 TOP OPERA GROUPS AGREE TO SWAP INFO

Managing heads of America's three major lyric theatres have agreed to exchange information on opera singers' salaries, repertory in advance, tour itineraries and contract time periods covering singers.

The cooperative setup involves Rudolf Bing, Met, N.Y.; Carol Fox, Lyric, Chicago; and Kurt Herbert Adler, San Francisco. It does not include Julius Rudel, N.Y. City Opera, either of the two companies in Boston, the Commonwealth Opera of San Francisco or the opera in Dallas, which is expanding.

Allusion is also made to possible sharing of travel fare where opera singers appear in several cities. Whether this might curtail expense money given to singers, notably Italian, remains to be seen.

American singers have long complained that Italians receive all sorts of living expenses in the U.S. in addition to their fees, representing an inequity to Yanks. Some top-demand Italians collect separate transportation from Italy to each of the major companies, and return, for a considerable "bonus."

St. L. Mury Opera Skeds 42d Season of Musicals

which will launch its 42d season June 9 will offer the following lineup: "Meet Me in St. Louis," June 9-19; "Kismet," June 20-24; "Anything Goes," June 27-July 3; "Desert Song," July 4-10; "Student Prince," July 11-17; "Tom Sawyer," July 18-24; "Romeo," July 25-31; "Madam Butterfly," Aug. 1-7; "Knights of Song," Aug. 8-14; "Red Mill," Aug. 15-21; and "Redhead," Aug. 22-Sept. 4.

Casts have not been set for the various shows.

Vandals Wreck Strawhat

Buffalo, April 19.

The Grand Island Playhouse, a slim operation near here, was wrecked last week by vandals. Mirrors, windows and fixtures were smashed and stage curtains and sets were slashed and unseamed for damage estimated at over \$2,000.

Inside Stuff—Legit

Adlai Stevenson has written a foreword for the just-published Random House edition of Dore Schary's "The Highest Tree." The dramatist inscribes the play "to the memory of my mother, Belle Schary, who always told her children to try for the highest tree of human accomplishment, which, to her, was understanding and forbearance."

On the eve (May 21) of the first full year of "Gypsy" run on Broadway, RH has also published the text, including the libretto by Arthur Laurents, music by Jule Styne and lyrics by Stephen Sondheim, "suggested by the memoirs of Gypsy Rose Lee." The show version, however, carries triple-copyright ownership by Laurents, Miss Lee and Sondheim and, of course, the basic work, "Gypsy: A Memoir," first published in 1957, is copyright-owned solely by Miss Lee.

William Inge's "A Loss of Rosen," also a just-published Random House, is dedicated to his agent, Audrey Wood (MCA Artists Ltd.). The copyright ownership is in the joint names of Inge and Helen Connell-Laiter in his sister.

The emphasis in stock productions of "Redhead" is expected to vary between dancing and singing. With Gwen Verdon as star, the original production, now touring, is primarily a dancer's vehicle. It's felt, though, that there are enough songs assigned to the lead female to enable a switch in accent from dancing to singing if necessary.

Thus the casting of the Miss Verdon's role in summer productions of the musical will not be restricted solely to dancers. Celeste Holm and Nanette Fabray have been mentioned for summer productions of the musical, and Gordon and Sherry MacRae, and Gretchen Wyler have also been set to enter in the vehicle.

"My Fair Lady" can be seen tonight," said the ad Monday (18), to coincide with its debut in Russia. In Moscow, Melbourne, Copenhagen, London, Stockholm, Oslo, Helsinki and at the Mark Hellinger Theatre, N.Y.

Old Filmicals Into Legit

Continued from page 149

pass off from the actual legit presentations.

For instance, eight new tunes are being written for the legit version of "St. Louis" by Hugh Martin and Ralph Blane, who were responsible for the original film numbers. Leo Feist Inc., of the Big Three Robbins, Feist & Miller, will publish the score and it's presumed that MGM Records will put out an album. The Big Three is the publishing arm of Loew's Inc., parent of Metro and MGM Records.

Tams-Witmark, which is negotiating for other film properties, will release "St. Louis" this summer and "Calamity" next fall. Besides its film presentation, "St. Louis" was adapted for video last April. The upcoming legit version will mark the fifth separate treatment of the basic story, which was originally written by Sally Benson as a series of sketches for the New Yorker mag.

Miss Benson subsequently expanded the mag pieces into a book, published by Random House. That was the basis for the Metro film, which was scripted by Irving Brecher and Fred F. Finklehoffe, with Martin and Blane providing such tunes as "The Boy Next Door," the title number and "The Twelfth Song." Judy Garland starred in the picture, which was followed by last year's TV show. The book for the stage version is by Miss Benson.

"Calamity," written for the screen by James O'Hanlon, has songs by Sammy Fain (music) and Paul Francis Webster (lyrics). The property is being adapted for the stage by Charles K. Freeman, drama columnist for the Mary newspaper chain. Several new tunes will also be supplied by Fain and Webster.

Incidentally, Warners is represented in the music field by Music Publishers Holding Corp and Warner Bros. Records. The picture, which costars Dora Day and Hansard Keel, includes such tunes as "Secret Love," "Woman's Touch" and "Black Hills of Dakota."

Hollywood Control

The deals involved in acquiring the legal rights to filmicals vary in some instances, the film companies are in full control of the property because the writers involved were under employment contracts. In other cases, some of the original writers retained certain rights and therefore participate in the legit income. The film companies and others participating in the theatrical revenue are on a percentage basis.

Incidentally, the Tams-Witmark catalog has included for several years the Metro film version of "Ward of Oz." That situation, however, is not the same as acquiring an original film property. The Metro picture was based on the legit story of the same title, written by L. Frank Baum, with music by Paul Tietjens and A. Baldwin Sloane. The film was adapted by Frank Gabrielson, with songs by Harold Arlen and E. Y. Harburg. All Tams-Witmark had to do in

this case was to get the music from Metro. Both the original legit offering and the Metro version of "Oz" are licensed by Tams-Witmark.

The need for fresh tuner properties for the stock and amateur fields is apparent in the steady decline in recent years of new product emanating from Broadway. Fewer Main Stem musicals have been produced in the last few years than in prior semesters and not all of those have gone on to stock release with sturdy Broadway reputations.

'Jamaica'

The only recent Broadway entry added to this year's Tams-Witmark catalog is "Jamaica," which ended a 70-week Broadway run last April and was available for stock last summer on a restricted basis. However, besides acquiring "St. Louis" for release this summer, Tams-Witmark also has a modernized version of the 1931 Broadway musical, "Girl Crazy," which also was made into a film.

"Crazy," written by Guy Bolton and Jack McGowan (book), George Gershwin (music) and Ira Gershwin (lyrics) has been updated by Bolton and augmented by Gershwin numbers from other shows. The orchestral arrangements have also been modernized. Both "St. Louis" and "Crazy" will be packaged by Lee Guber, Frank Ford and Sherry Gross for presentation which the Producers Theatre was involved this season was "Much in the five musical tents operated by the trio.

The shows will also be put on in other spots, with "St. Louis" likely to be one of the most frequently produced musicals this summer. It's to be presented at the St. Louis Municipal Theatre, beginning June 9. The Guber-Ford-Gross package of "Crazy" is scheduled to get underway June 3 in Valley Forge, Pa. Phil Lang is doing the orchestrations for "St. Louis."

Involved with Tams-Witmark in its efforts to increase the supply of musicals for the stock and amateur fields is the producing firm of Arthur Loew Jr. and Jule Styne. Several teams of writers have been employed by Loew and Styne to work on the musicalization of pictures and plays for the Tams-Witmark library.

'Who That Lady' Clicks At Fred Miller, NY's 'kee

Milwaukee, April 19.

The Fred Miller Theatre ends its local season with an April 28-May 15 presentation of "Brigadoon." The present tenant at the house is "Who That Lady 1 Saw You With" starring Betty White.

"Lady" runs through next Sunday (24), with an extra matinee the final day. A heavy ticket demand has already resulted in an extra matinee April 19, and a special performance the following night.

Jack Schiffel, general manager for producer David Weirick, dips back next Monday (25) from a week's holiday in Puerto Rico.

"Last Days of Lincoln" (D). Producer, Alexander H. Cohen, 40 W. 34th St., N.Y. CI 6-0504).
 "Lorette" (D). Producer, Alan Pakula, 1619 Broadway, N.Y.; JU 3-0913.
 "Tiff Glapion" ("The Glapion" (Continued on page 136).

State Dept. Prefers Amateurs

Mr. [redacted] is also interested in securing other legit memorabilia to augment his collection.

Machinal

[illegible]

Dolores Sutton has the long and dangerous role of the timid girl whose starved need for love leads her to kill her husband. Miss



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Balton's unit set successful suggests the functional lack of individuality of an assortment of incalculable with the help of Lee Watson's effective lighting. An error by Ezra Landerman further the manure mood of Miss Trevel's intense protest against its mindless status-quo of a torrid big city.

Gay Divorce

[illegible]

The program lists reels instead of acts. The costumes and sets are limited to greys, blacks and whites except for two numbers billed as "processed into glorious color." There are newreels of the period, flickering lights to simulate jazz projection and a compendium of the mannerisms of the Astaire

The determined approach subtracts the literate quality of Porter's lyrics and the sophisticated charm of his tunes. The stinky book, set at an English seaside resort, probably was a naughty comment on divorce in 1932. With the passage of time the mistaken identity situation and songs, if played straight, probably would reflect more of the period than a heked-up, over-stated satire. A 1936 summer stock revival with Jack Whiting, Carol Stone and Lenore Loregan succeeded in proving this premise.

A sardonic number like "Mr. and Mrs. Fitch" has no place in burlesque. The opener, "Salt Air" is deliberately rushed by a line of cartoon chorus girls, so it is hard to tell how kind time has been to R. Other Porter melodies like "Night and Day," "After You," and "I've Got You on My Mind" are forced to conform to the comic viewpoint for which the

The significant weakness in the elaborate misfire is that the production's energy and self-conscious mugging do not justify re-creating the piece, nor does dictating the book stop it from dragging.

Frank Albert and Judy Johnston play the roles Astaire and Claire Luce originated on Broadway and Astaire and Miss Rogers essayed in the lavish film version. Albert, as a light-hearted novelist, has little of the nonchalant maturity that the role suggests.

Helen Ford and Herbert Senn's settings recall the chromium-plated moderne cycle of the 30's without missing details. Ann Roth's costumes also are artfully hideous. **Drama.**

41 In a Sack

Although he has help from several attractive young people, Shai K. Ophir, the Israeli actor and mime artist, is the whole show in "41 in a Sack". The entertainment at the 41st St Theatre is a mime revue, conceived, written and directed by Ophir.

What makes it an amusing evening likely to have larger audience than the more severe mime theatre is the author's manner-of-spooling his own craft as well as the world around him. Time and again the mime gives way to the rubbery faced comic, only to return to his more accustomed posture a moment later.

Ophir manages well with the simple truth that comedy and pathos are closely linked. Several of his sequences are bright and funny one moment, only to end on a note of tragedy.

One son is Gashies, in which the lonely and sensitive creatures, portrayed by Ophir and Nira Pann, an Israeli member of the Habima Theatre, show the mating urges of the inhibited animals. Not all the skits have such overtones, however. The most delightful, and an excellent sight gag, Ophir as a

Some of the creations are satires on the contemporary American scene, and in these the show has some of its weaker moments. It is hard to play such satires out in mime form and the interspersed occasional dialog doesn't help. The inclusion of Barbara Loden, a tall and slithering gal with a crown of honeyed tresses, does help, though. She's no mime artist, but

Sol Backer completes the cast. An Israeli who has danced with Ophir for a number of years, he makes an impressive show in the sequence calling for the most movement.

The Death of Satan

Y 84 M 10p.	Robert Menden
John Jam	Gerald E. McInnes
John	John E.
John	Robert C. Carmel
John	Frederick W. Young
John	Leigh Wharton
John	John R. Ford
A. B. B. B.	Alfred Reed
John	Severity McFadden
John	Donald Armstrong
John	John Brown

Reprints **Musical Gold**

Ronald Duncan is the founder, director and occasionally a dramatist for the English Stage Co. at London's Royal Court Theatre. If "The Death of Satan" is representative of the fare the group offers, it would seem that the British company bears somewhat the same relationship to the West End that off-Broadway does to

Duncan's comic fantasy in blank verse is a play of ideas, with the benefit of clarity. Modeled fairly closely to the conversational Shaw plays, its current off-Broadway production falls into the classification of interesting failures. It has some novel ideas and a thought-provoking premise, but the characters often seem only bloodless pawns on an intellectual chessboard.

imagining Hell to be a somnolent men's club where the tortures of the damned are largely tedium and monotony is an original notion, but the mood has a tendency to infect the audience. The inmates of Satan's reading room are Shaw, Lord Byron, Oscar Wilde, Don Juan and an Episcopal prelate.

Because his charges seem too smug to suffer in Hell, Satan sends the Don back to earth to report on the decline of human guilt. In con-

Proposes Sending Non-Pro Performers Overseas To Save Taxpayers' Coin

The President's Special International Program may get a non-professional look. Robert H. Thayer, Special Assistant to the Secretary of State for Cultural Relations, says that more amateur and academic performing arts groups may be sent abroad under the program next year.

Thayer reveals in recent Congressional testimony that the State Dept. is conducting a survey and out how young, non-professional music acts might best be used in the program. Although no conclusions have been reached, Thayer, said, preliminary reports from U.S. posts in Latin America "indicate the desirability of shifting program emphasis to

"Not only does the talented youth group make a lasting impression on the countries visited, but they can be sent at a much lower cost to the taxpayer," Thayer explained. The official emphasized that there would be no abandonment of the use of top-flight professionals in the program. To that effect, he said, would be "to present a relatively more balanced picture of America's cultural life."

The proposed move was hailed by Rep. Harris McDowell Jr. (D-Del.), who said it could mean a "very real saving" to the taxpayer. Dozens of student groups could be



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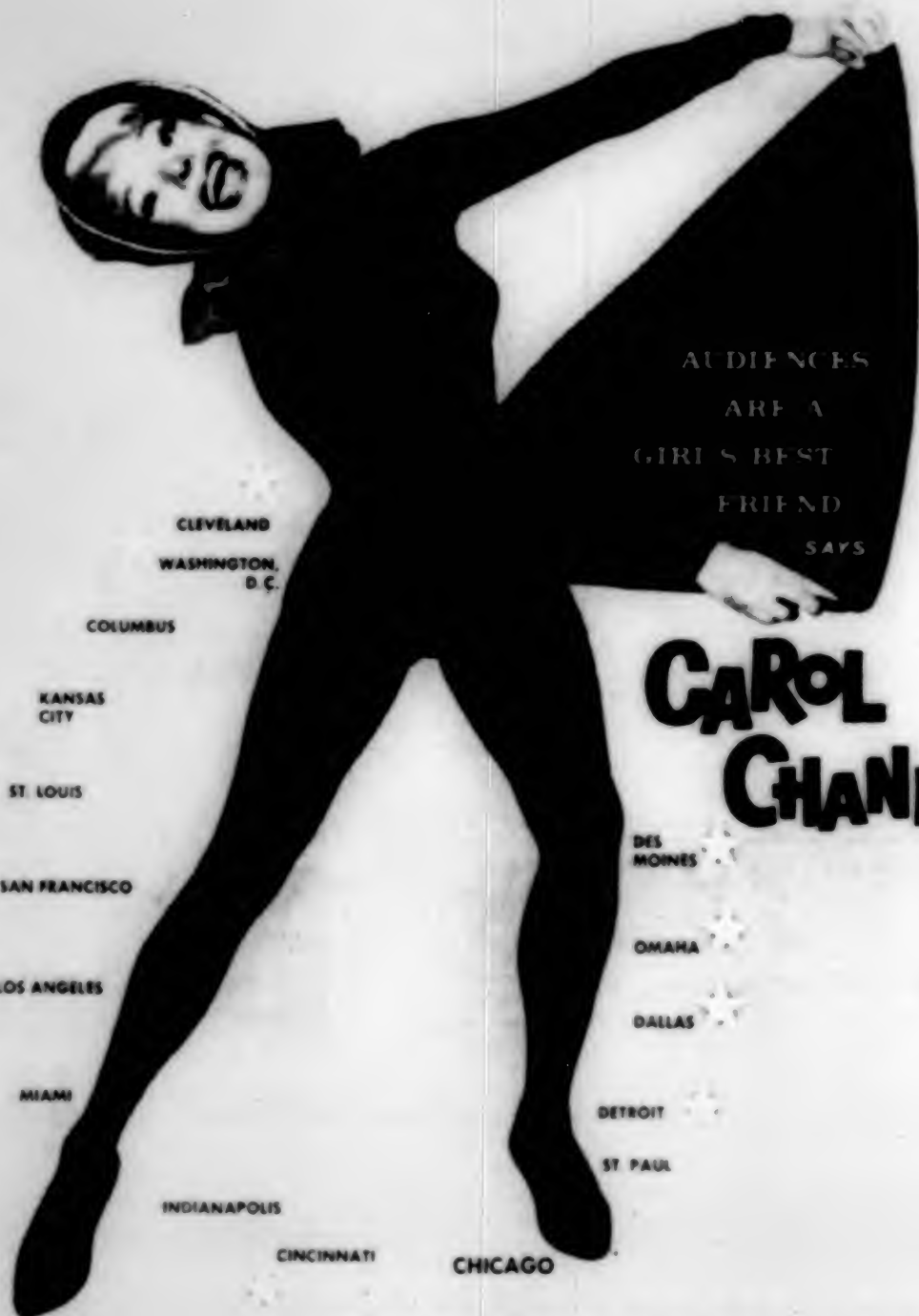
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New York World-Telegram & Sun

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CHICAGO'S ERLANGER THEATRE salutes the dynamic star and her musical comedy success, "SHOW BUSINESS." Booked in February 10th for 3 weeks. CAROL CHANNING played for

9 sell-out weeks. She was the darling of the critics and audiences alike and we hated to lose her to the rest of a previously-booked national tour.

With many engagements already sold out in advance, "SHOW BUSINESS" begins the following tour:

April 15-18 Kiel Auditorium, St. Louis, Missouri
April 20-22 Hartman Theatre, Columbus, Ohio
April 23-May 7 Shubert Theatre, Detroit, Michigan
May 9-14 Shubert Theatre, Cincinnati, Ohio

May 16-18 Music Hall, Kansas City, Missouri
May 20-21 Music Hall Auditorium, Omaha, Nebraska
May 23-28 Auditorium, St. Paul, Minnesota
May 30-June 1 KENT Radio Theatre, Des Moines, Iowa

June 3-4 Indiana Theatre, Indianapolis, Indiana
June 6-11 Hanna Theatre, Cleveland, Ohio
June 14-22 Carver Barron Amphitheatre, Washington, D. C.
June 27-July 10 State Fair Music Hall, Dallas, Texas

Musks, lyrics and sketches by Charles Gounar. Produced by Charles F. Lewis

Management: RCA

Photo by Sorell

Public Relations - Olsen Company

Phone: JUlson 6-4300

Broadway

RCA exec Frank M. Wilson just elected president of the Portuguese American Cultural Society.

Eddie Cantor did the preling for "Israel Today," a film produced by Martin Murray.

George Chesebrough, formerly vaude and legit musical comedy producer, one forman, back from his regular winter in Miami.

Bob Gardner who does publicity for Mills Music doubles as long-hair manager for concert attractions.

Donny Thomas will be the second non-consideration to be honored at a Jewish Theatrical Guild's dinner next fall. Previously Jimmy Durante was similarly honored.

Ex-adman Milton Rice to Palm Beach for recuperation following critical surgery for a brain tumor in Montreal. Operation was successful, but recuperative period will be long.

By breaking through into the new Getty Bldg, backing the Hotel Pierre on the Madison Ave. side, the hotel's new has a considerably enlarged grand ballroom for formal functions.

Ernst, ex-class Franco-Russian restaurant on East 58th, now owned by Adolph Berli, Alexandre Tarnowski, Eugene Tyskiewicz and R. Thornton Wilder Jr., decer by Count Vanille Aldenberg.

Hotel Berkshire execs and mgr. Eddie Lane and Bill Conlan's high-of stand for the newly rebuilt and redecorated Barbary Room is a VIP membership memo notebook. The BB is situated in the Berkshire.

The wedding... as the news bunch colloquially label upcoming Princess Margaret-Anthony Armstrong-Jones nuptials, will call several Broadway columnists to London for the news event, among them Dorothy Kilgallen and Earl Wilson.

Belfon Kattelman is heading the wedding reception for Forrest Duke, Las Vegas Review-Journal columnist and VARIETY correspondent, with guests to singer Phyllis Paul, with nuptials slated for June 1. The wedding ceremony at the Concord Hotel, Kattelman, Duke, and see the show in New York on their eastern trip.

Drama League of N.Y. (Mrs. W. T. Enley, pres.) holds its annual awards luncheon April 28 at the Pierre Hotel. "Most Distinguished Actress" this year is Jessica Tandy. League's cash grants are going as follows: American Shakespeare School at Stratford, Conn. \$1,000; American Theatre Wing, \$750; American Academy of Dramatic Arts, \$600.

Dr. Hugh M. Fick, once New York State's film censor of Motion Picture Division of Education Dept., has been promoted from executive assistant to State Education Commissioner to the new post of Associate Commissioner for Cultural Education & Special Activities. The job pays \$18,000, compared with the \$14,025 stipend for the executive assistant's assignment.

Jacqueline Hildegarde Bertell, 13-year-old High School of Performing Arts student, has agent Edith Van Cleave after her for pia and legit but her parents, themselves in show biz, want her to complete her studies. Jack Bertell, the personal manager, was long-time agent for Hildegarde, which accounts for his daughter's middle name.

Dramatist Lester Cohen, erstwhile squire of "Cohen's Corners," in East Stroudsburg, Pa., until the Pennsylvania Commission requisitioned the property for a highway, will produce "Of Human Bondage" as a legit in the fall. He did the Bertie Davis screenplay. His new novel, "The Fallen Nation," also slated for fall publication via Dell, Sloan & Pearce.

Douglas Whitney, ex-MCA and ex-Charles K. Feldman agencies in Hollywood, is going into the Carey Car-type of deluxe auto rental, only it's with Ruth Ryce. For the first time the RB people have eked commercial rental for their cars in the U.S. Whitney will start it in New York and plans expanding nationally. Attorney Greg Butcher, producer Bill Goetz et al. are on his board of directors.

Bess and Irving Mills (Mills Music) have taken over Milton (GAC) Krasny's Sutton Place apartment and will continue between both coasts. Having sold their elaborate mansion on Foothill Blvd., Beverly Hills, formerly owned by vaude tycoon J. J. Murdoch, they're buying a cooperative in the Fishman Bldg. and will maintain apartments east and west. Music publisher anticipates spending more time in Gotham.

Col. Serge Olenksky seemed to have "the crowd" at his Tulip Foundation luncheon Easter Sunday at the Hotel Drake, but Noel Lane at the Hotel Plaza gave NBC-TV pickup was doing okay too on the ballyhoo, ditto the Cancer Fund charity luncheon (in memory of Humphrey Bogart) at

the Astor. Most joints were sold out (the Stern, of all, sans charity suspects, helped by the good weather).

Louis Vaudable, owner of Manhattan's Paris, and his colleague Maurice Carriere (who is currently in New York handling the decor for the "April in Paris" ball at the Hotel Astor) next Tuesday, April 26, have been approached for leasing a Maxim's in a San Francisco hotel. They are building a Maxim's hotel in Puerto Rico, with a similar motif but figure that New York is too close to Paris to attempt a "road company" in Gotham.

Berlin

By Hans Hochen
(701264)

Johann Strauss operetta, "Gipsy Baron," presented at Titania Palace.

German version of "Heartaches By the Number" currently is top tune here.

American singer Bill Ramsey has a role in CCC's musical, "Marina," which stars Rocco Granata.

Eugene Scriba's "Glass Water" is currently being filmed in Hamburg. Helmut Karstner directs.

Sam Spiegel's "Suddenly, Last Summer" was given particularly valuable label by the West German film classification board.

The American Negro revue, "Jazz Train," runs here under the title "Broadway Express 1960." Lemie Scott is star of show.

Local boxing idol, Gustav "Bubi" Scholz, European middleweight champ, will have role in CCC's forthcoming "Man With the Searf."

Boris Blacher's new opera, "Rosamunde Plätsch," will be premiered at City's cultural festival which runs in September and October.

Gustaf Gründgens' staging of Goethe's "Faust" at Hamburg Schauspielhaus will be filmed by Manich's Divina. Shooting starts May 23 in Hamburg.

Former German screenwriter Olga Tschobowa and her actress-granddaughter Vera Tschobowa have starring roles in Paul Wilkens' stage play, "It Rains Into My House," currently at Berliner Theater.

Dany Robin has femme lead in CCC's "Grounds for Divorce," which contains O. W. Fischer. City's Municipal Opera will guest with Arnold Schoenberg's "Moses and Aaron" at Viennese State Opera in fall.

Miami Beach

By Larry Holloway

1355 So. Shore Dr., N. (N. 3380)
Papi Camp shifted his bazaar to the Montmartre from Font's Broom Room.

Carillon Hotel will continue its gueststar policy for Monday nights, when Lou Walter's "French Follies" is off.

Last show of season for the Rex's Cafe Pompet took over last Friday (15). Tommy Sands and Allen & Rossi Entertainment shifts to Harry's American Bar with Jackie Heller as emcee.

George Jessel and Jackie Wilson re-lighted the Fontainebleau's LaRonde last week. Succas orch. after playing the room since hotel's opening six years ago, departs after the show.

Deauville's Morris Lansburgh chartered a Constellation and will conduct local press and biggies to Las Vegas on June 1 when he and associates take possession of the Flamingo. Jack Young, his housekeeper, will ditto for the Nevada operation.

Minneapolis

By Bob Ross
(WA 6-0353)

Key Club has Four Step Brothers.

Flame litery has Marvin Rainwater.

Hazel Scott opens at Freddie's May 2.

Chico Hamilton Quintette into Freddie's.

Edith Bush Theatre held over "The Heiress."

Hollywood producer Joe Pasternak here in interests of his "Don't Eat the Daisies."

Daylight saving time, which hits the cinemas hard, starts fourth consecutive Minnesota year May 22 and continues to Sept. 6.

"Miss Man" doing some honors as "My Fair Lady" performed this season, set to open St. Paul Auditorium's Theatre Guild 1960-61 four-show subscription season.

St. Paul Municipal Auditorium in 1959 for second successive year posted 1,600,000 attendance mark (this being a 53,116 patron gain over the preceding 12 months).

Grossing \$23,289 for eight performances at St. Paul Auditorium, "Pioneers of His Company," third Theatre Guild subscription season offering, set new Twin Cities all-time high for a non-musical legit.

London

(Hyde Park 456133)

Emil Lattier joined the board of the Keith Prowse Company.

20th-Fox has world distribution rights of the Vantage film, "Oscar Wilde," starring Robert Morley.

Richard Widmark here to set up his own production of "The Secret Ways."

Toby Rowland headed a backstage party at the Aldwych to launch Henry Kendall's autobiography, "I Remember Romano."

Mayor of Birmingham yesterday (Tues.) dedicated a new film unit donated by the Variety Club to provide shows for children in the Midlands area.

Fred Maddaladi, Daily Mail film critic, named new pres of the Critics' Circle, with Dick Richards serving a second term as chairman of the film section.

Thorold Dickinson, who has headed the UN Film Section in N.Y. for the past four years, is returning here in the fall to become the first lecturer in the study of films at University College.

Perry Como was guest of honor at two press confabs when he arrived in London last Saturday (16) for a BBC series. The first was at the airport and the second at the Dorchester.

The Rank Organization has acquired from 20th-Fox the rights of Nigel Balchin's screenplay, "Detraction Test," which will be put into production at Pinewood shortly after Easter.

Margaret Scott, managing director of Associated British-Pathe, closed a European distribution deal with Arthur S. Abels Jr. for the European release by WB of "School for Scoundrels," currently clicking at the Warner Theatre.

Colan W. P. Mac Arthur, managing director of Rank Overseas, named a director of the British Commonwealth International News Agency which was set up in 1957 by the BBC, the Rank Organization and the Australian and Canadian broadcasting authorities.

William Cardillo, assistant managing director of Associated British Cinemas, left for N.Y. over the weekend to attend the stockholders' meeting of the American Machine & Foundry Company, the organization responsible for the introduction of Ten Pin Bowling in Britain.

Paris

By Gene Moskowitz

106 Ave. Breteuil, JUF 59201
Pathe has taken the French-Italian "La Noeuvie" for release here.

Josh Logan's "Fanny" (WB) started rolling this week in Marville.

Swiss singer Kalla Even doing the rounds of the Yank Army bases in France on a singing tour.

Another pic version of Alexandre Dumas' "The Three Musketeers" being prepared with Fernandel.

Post-playwright-piemaker-novelist Jean Cocteau designing a new 25 centime stamp for the French Post Office.

Steve Reeves in for the opening of his halo costume pic starrer, "The Last Days of Pompeii," which Paramount has taken for worldwide dist.

Pathe-Marconi, who handles Capitol Records here, laid out \$10,000 to hype Nat "King" Cole's one-shot recital at Olympia Music Hall this week.

Philippe Leroy, the non-actor who was in Jacques Becker's "Le Trou" (The Hole), goes into "Ce Monde Banal" (This Banal World) of Jean Wagner.

French papers giving big play to recent Oscars and especially to the fine French showing via actress Simone Signoret, the best foreign pic "Black Orpheus" and the best offshore short "The Gold Fish."

Albuquerque

By Chuck Milledale

Cerebral Palsy telephone shedded for Civic Auditorium May 21-22.

Earl Fernon asked publicity post at KOB-Radio.

Melvin Drake Ad agency purchased by Wilmarth McCaffrey and Co.

KOAT-TV skeddied to use Kay Carson, local actress, on weather show on weekends.

Jimmy Clanton and The Champs booked for rock and roll dance at Civic Auditorium April 22.

Jacqueline Cochran, the female pilot, in top speaker at women's club banquet here on May 5.

Annual New Mexico Broadcasters Assn. session skeddied April 21-23 at Holiday Inn in Las Cruces.

Cote Hotel plans to add a second cocktail lounge and another dining room facility sometime this summer.

Doug Atkins of Sierra Madre, Calif., named as permanent pub-

liet at Sunland Park racetrack, near El Paso.

Alan Mowbray skeddied to guest in Noel Coward's "Nude With Violin" at Albuquerque Little Theatre opening May 11.

Merle Tucker, former state tourist director who now operates his own radio station KGAK in Gallup, in the race for mayor there in spring election.

Bob White, newsmen with Farmington Daily Times, quit post to join campaign staff of Ed Machen, former governor, now running in Republican primary contest.

Ben Caine, Albuquerque radio-TV newsmen, named general manager of indie radio KZUM in Farmington, owned by New Mexico Governor John Burroughs. Caine formerly managed KDEF here.

Joey Adams, named to head 1960 major fund-raising event for the Albuquerque Jewish Welfare Fund. He'll be featured in special show planned at Western Skies Hotel May 18.

"Rumper Room," kid show after three years on KGAM-TV, CBS affiliate here started telecasting from KOB-TV, NBC, anchor here right across the street Barbara Jones, hostess on moppet daily seg, moved with show.

Philadelphia

By Jerry Gaghan

1319 N. 18th St.; LOU 4-4848
Town's two top cafes, Celebrity Room and Palumbo's, closed for duty.

Mickey Shaughnessy will be honored by the Police AMVETS Post, April 23.

Gordon and Sheila MacRae will guest star at Welcome Home tribute to Pearl Buck, May 5.

Eric Johnston will address Philadelphia Public Relations Assn. at Bellevue-Stratford, April 20.

Local musicians planning benefit memorial concert for Sonny Ferns, 28-year-old trombone and combo leader who died recently.

Legal proceedings started by The Pub, chain of three dineries, against the Astor Pub, recently launched cafe in a West Philly hotel over the name.

The Philadelphia Orchestra premiered Louis Gruenberg's Second Symphonic Poem "Ode to Peace" (15). The composer has been a member of the violin section in the orch. since 1926.

San Francisco

By William Steif

Ernie Ford building a home just west of Stanford University.

Walter Berlingier and Betty Lou Helm honeymooning in France.

Susan Lockritz, ex-Chicago Sun-Times TV mag staffer, added to Frisco Film Fest staff.

Ingmar Bergman's "The Magician" opened bigger at 364-seat Vogue Theatre than any of the art's three biggest previous films.

Some \$2,000 raised for Dixieland pianist Burt Bales in simultaneous benefit at four Frisco jazz clubs. Bales is recuperating from a bad auto accident.

Athens

By Rena Vellios

44 Tinnin St. Tel. 814348
Trio Les Panchos is the top draw at Rexy Club. Harry Pool will take over this week.

British actor Sir John Gielgud spending a week here and plans a recital of Shakespearean poems.

Director Rudolph Maté due here this month to spot locations for his new Italian film, "Battle of Thermopylae" to be shot here.

Gregory Peck and Antony Quinn so pleased with Rhode Island climate and scenery that they may buy houses there for their summer vacations.

Kotina Pakinou due here next week to spend Easter with her family. She is in Italy appearing in the Italian pic, "Heros and his Brothers."

French Revue Croix du Sud with Vladimir Arpaoui and London Savoy Hotel dancers Alex and Dini to Aldest sharing bill with Cuban singer Xiomara Alfaro at the Coronet.

Honolulu

By Walt Christie

(P. O. Box 3308, Honolulu 2)
Paul Anka in to top latest "Show of Stars" in Civic Auditorium.

Tony Jester, in from Las Vegas, head new show, at the Clouds, atop Park Surf hotel.

Jack Benny just vacationed for a few days before his single concert with the Honolulu Symphony.

Hawaii's own "Surfers" quartet getting off to a fast start at the Oriental Village near Korean Village in International Market Place. Their first home-town date, impenudially.

Hollywood

Charles W. Fries upped to Berry Gordie's respect.

Clete Roberts off on European news-gathering tour.

Harry Keller returned from Rome.

Shirley MacLaine in from Japan for "All in a Night's Work."

Billy Gordon on leave-of-absence from 20th-Fox waiting head duties.

Jack M. Gools elected board chairman of Television Film Assn. James Mason skied to London for "Trial of Oscar Wilde."

Dimitri Tiomkin leaves June 1 for London to score "The Sundowners."

Eddie Cantor appears in intro of Martin Murray's doc, "Israel Today."

William Perlberg and George Seaton left for Berlin to launch "Counterfeit Traitor."

Charlton Heston hops to Australia in early May to spark Sydney preview of "Ben-Hur."

Carl Foulkner exited 30th-Fox sound dept. head post after 31 years with studio.

Jean Renoir set as principal speaker at filmmaking conference in Frisco June 11-12.

Mildred and Gordon Gordon heading for Bangkok to research "Most Wanted Man in the World."

George Atkins returned to UFA Pictures to develop original ideas for Mister Magoo theatrical series.

Leo Johnson to Madrid to see in both English and Spanish versions of untitled Constellation production.

Reed Bingham ankied Bill Barrard Productions veepee post to set up own film management service for indie producers.

Steve Brady kudos by Amusement Industry Committee of United Jewish Welfare Fund for fund-raising services.

UFA Pictures voted award of merit by National Safety Council for its series of tv spots for American Auto Assn.

Chicago

(DElaware 7-6884)

June Hayne in "Goodbye, My Fancy" at Deury Lane.

Opening of Arthur Schnitzler's first movie (filmed in a weather-delayed until April 29).

Jimmy Blade arch into ninth year at the Drake Hotel's plush Camellia House.

Show Society slating scenes from Second City's satiric revue for its Tuesday (26) meeting.

Harry Foreword in ahead of "Pleasure of His Company," opening April 25 at the Erlanger.

Lyric Opera's 1960 lunch drive passed the \$50,000 mark toward a \$450,000 goal to underwrite the 1960 season.

Comic Wes Harrison, billed as "Mr. Sound Effects," bought a home in suburbia and switches here from Dallas base shortly.

Marty Cavanaugh ankied the local American Guild of Variety Artists office. His workload to be handled by midwest AGVA (topper Ernie Fast).

Chesterfield Club, which opened last December, named in the towel as "The Club" and now called "Danny's Hideaway," for owner Danny Miller.

David Crane, Ray Greenwald, Otto Sent, Doug Alteman, Nancy Evans, Joan Peters and Edythe Palmer all cast in the Chicago Foundation for Theatre Arts production of "Apollo of Belcar."

Nashville

By F. X. (Red) O'Donnell

1414 Tel. 4-3401
Singers George Hamilton IV and Patsy Cline joined WSM's Grand Ole Opry's regular lineup.

Ryman Auditorium manager Harry L. Draper signed Fred Warlock one-nighter next October.

Evans Spence signing up name bands and nightclub acts for his Colowere Club's spring-summer-fall season.

Bob Manning, WSM-TV news photographer, won Best of Show award for newfilm in Middle Tennessee News Photographers Assn. competition for 1959.

Club Plantation, which spotlighted name acts and bands, is being torn down to make way for proposed motel. The nitery shuttered last summer after 23 years operation.

Kimono-Clad

Continued from page 1

couldn't dignify them by fighting back," he told VARIETY.

"For 31 years I've made my living in radio and on in to being strictly on the level. I did it without a great wall of publicity. I never had time for that kind of thing. All as a sudden I arrived at a place 18 or 12 years ago as No. 1. What does he do? They wanted to know. They people said haven't the funniest idea what I'm doing. You can't believe it out unless you have inside. It was just a guy who was on the radio and in every day without rehearsal, just sitting down and saying what was on his mind.

"I just figured it all out 20 years ago," continued Kimono. "I had to be a comedian and on a pedestal. I had to be famous and think of some way to make the audience remember the product regardless of what he thought about the so-called talents. That's my whole technique. And there, and I was parading around. Godfrey offered the new one done that.

"There's a difference," he submitted. "What I have done is put myself in the position of the guy at home on the radio's side. In the beginning I had to use the club of an audience in fighting the sponsors and stations. I got the reputation of being a s.o.b."

How He Does It

Commenting on his recent press reaction after he fired several of his "discovered" staff performers, Godfrey said, "I finally figured out why they made so much out of that. The average guy is insecure. He can get fired and he's afraid. He suddenly hates anybody who does some firing. He doesn't care to know the reasons for the firing."

Godfrey reminded that his daily radio show is sold out 52 weeks a year. There can't be too much wrong with that, he wryly added. On his current trip, he's sending back tapes of his "remotes" using the chatter interview bits, musical interludes and self-sell commercials that have been his trademark.

These shows have been originating in Bombay, Bangkok, Laos (where he promoted fellow cancer victim Dr. Thomas Dooley with an airplane), Hong Kong and Tokyo. Before leaving here, he's scheduled to make a two-day stop in Korea, entertaining GIs, guesting on Armed Forces Korea Network and taping additional shows.

On his reduced schedule, Godfrey does a "live" every five months. "I wish I had learned that trick years ago," he said.

"I don't need the money," he offered. "I've got everything I need. I'm just trying to pay people back. Some people have been with me for 20 years. I'd like to do it so that they can quit and be all right."

Smiling some more too, he said, "I'm quite sure that in the long run nobody will remember Godfrey as a big star, but I feel that somebody will remember him as a guy who really said what he thought."

Western Stars

Continued from page 1

attain stardom eventually move over to the west. Obviously if there is a possibility of getting a western break, the East Berlin managers seize the opportunity.

Such was the case with Jan Kiepura. Polish-born American tenor, internationally his name may not be as potent as it once was. But it still means plenty in Berlin where he teamed with his actress-wife, Hungarian-born Maria Egoner, in successful careers via numerous films in the 1930s.

Early in February Kiepura knew nothing about a possible East Berlin opportunity. But some days later he was asked to star in the Friedrichstadt-Palast's March program. A talent scout was supposed to find an actor better. When he suddenly became available, the house effort produced an outstandingly charming what it originally had booked for the March.

"I'm very grateful to the Friedrichstadt-Palast," Kiepura told the audience during a Q&A. "Because I give me the chance to sing before my stars. It's a very nice thing. I have had months. As a com-

trust back in January he and Miss Egoner gave a one-night show at West Berlin's 7,000-seat Sportplatz which drew 4,000 customers. Most of the Friedrichstadt-Palast shows were sold out.

Kiepura said the Friedrichstadt handed him a salary in West and East marks. "They paid me very well," he added. "For I got the amount of money which an opera singer normally gets in a big western house."

Money Angles

The money angle is complicated. East Germans exchange East marks at the rate of two to the dollar. But the unofficial rate is more than 20 East marks per dollar.

Not only did Kiepura consider himself well paid but the tenor was also given the red carpet treatment. He had generous marqueeting and publicity in East Berlin. In addition, a car plus chauffeur was placed at his disposal. As another full-time headliner is presented by the Friedrichstadt management with a book containing newspaper clippings of reviews at the end of the engagement.

Kiepura, incidentally, is now on a Polish tour but returns to Berlin after this year. Friedrichstadt's March program also included the Tenor Rini, 2, an American pianist who won plaudits and VIP treatment. They'll appear June through September at Wintergarten Theatre, Blackpool, Eng.

Thurber Amazed

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impossibly formidable lady of literary expertise.

Thurber professes to be amazed at the current demand for his properties. In addition to the film, a collection of his pieces, "A Thurber Carnival," is one of Broadway's hottest tickets. Norbert Blumberg has an option to make a musical out of "The Wonderful O" and producer Luther Wolff, in conjunction with Constance and Barbara Brigham, is scheduled to do a film adaptation of "The 13 Clocks." Last year a French ballet company did a dance adaptation of his poignant "The Last Flower," which is also featured in "Carnival." Thurber himself is working on two plays, one a fictionalized version of his book, "The Years with Room," and two, an original satire on suburban psychiatry, science fiction, and a number of other things, called "The Nightingale."

Predated by reporters, Thurber remained over more than 40 years, from his days at Ohio State to life in Connecticut and his current work habits. The stories were made ranging from H. L. Mencken to Sam Goldwyn. When Mencken was told that Theodore Dreiser had left certain of his manuscripts to the New York Public Library, Mencken had commented, "Yes, and probably with the stipulation that they can only be read by bums and gangsters."

The Goldwyn story came up when Thurber remembered that he had been asked by screenwriter Ken Kesey to look over the script for "The Secret Life of Walter Mitty" which Goldwyn had described as "too blond and thrifty." Thurber recalled that he had agreed. On reading it, he said, "I was flummoxed and dumb."

Walter Mitty and "Calbird" are not the only Thurber works to reach the screen. "Uncommon in the Ganges" was filmed by UFA several years ago and "My Life and Hard Times," which dealt with the author's early days in Ohio was done by ZDF-Fest in 1940 as "Rise and Shine." For reasons which I now forget," said Thurber, "that film opened with George Murphy dancing in a New York nightclub." Also of course, "The Male Animal" was filmed after its stage run.

Thurber expects the Harold Ross play to be ready for presentation in the fall of 1961 with, he hopes, Robert Preston as the Ross character. Later in the play has a different name since Thurber is not attempting a literal dramatization, though freely utilizing the characters involved. Said Thurber, "I find that I get confused between what I actually know about Ross and things which we all know him to be capable of."

Concerning the general battles of the screen, Thurber reported that at least last he was convinced that women have won, no question about it.

No Biz Like

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and will be televised and produced by Theatre Network Television.

Fifty works will go under the hammer, with paintings by Cezanne, Picasso, Renoir, Braque and Chagall among the topers. Before it was decided to closed-circuit the event, museum officials estimated the gross worth at \$500,000. The closed-circuiting not only adds more than 1,000 new participants, but contributes an element of extra excitement, important to all art auctions, which will be a factor in answering the query: Will an art auction 2,000 to 3,000 miles from the site of the auction bid thousands of dollars for a masterpiece here's looking at on a large television screen? And also color. The art world will be watching closely for the auction in this and other questions crucial to the future of art selling.

Art Auction Showmanship

The element of excitement and dramatizing prior to the event itself is as important to art auctions as it is to show biz. An auction has in fact been likened in many ways to show biz with the customer, the bidders and the works of art as the main actors in a drama of tension and suspense—when the auction is done right.

For the closed-circuit event on April 27, such work of art will be treated as a "performer." Each painting and piece of sculpture will be lighted to suit its individual character and its television personality. For the first time in his long career, Louis G. Marlow, Parke-Bernet's chief auctioneer, will submit to makeup and will wear the traditional blue tie shirt.

In looking back to the classical in successful painting sale of 1902, Anne Pacific, a Parisian expert said, "For a successful sale you have to create the right climate. You have to get the big names to attend the sale, otherwise it might as be a failure. The Carnegie sale took many months to organize but finally we had the right kind of bidders and the right type of climate. The Carnegie sale would have produced 30% less if the same circumstances had been sold individually at small auctions. It is the climate that produced the millions."

Both in accommodate overflow and to provide added excitement, closed-circuit television is playing an increased role in art auctions. It has been employed fairly regularly by Parke-Bernet recently. Nathan L. Halpern, president of Theatre Network Television, originated the idea for the constitutional Museum of Art benefit auction. He will have three cameras trained on the paintings and the auctioneer in the main saleroom. In addition to carrying the auction proceedings to L.A., Chi and Dallas, closed-circuit will accommodate the overflow at Parke-Bernet. Giant-sized screens will permit the audience in outside cities to follow the auction and to bid. Buyers in all four cities will hear all the bids. The action telecast takes place at 8:30 p.m. EDT and will last about two hours. Outside N.Y. invited audiences may participate at the Chicago Art Museum, the Los Angeles County Museum, and the Dallas Museum of Contemporary Art.

Heston

Continued from page 1

every member." The WGA letter was sent to Heston, each of SAC headquarterers, and WGA additionally sent a note to SAC proxy Ronald Reagan.

WGA letter to Heston read: "By graciously accepting the name of a writer who did not receive screen credit for the picture 'Ben-Hur,' you recognized what seems a calculated campaign to detract from the reputation of the man who did in fact receive credit, and more important, reflected on the reputation of the Writers Guild in respect to its credit arbitration function generally, in spite of the fact that this issue regarding 'Ben-Hur' had been resolved long before the time of the broadcast."

Reiterating his position regarding his remarks about Fry, Heston declared, "It was my strong feeling to thank the man who made the greatest contribution to my charac-

terization — William Wyler, Sam Zimbalist and Christopher Fry."

In his letter to Paul Gangelin, secretary of the screen board of WGA, Heston wrote, "In all honesty, it had not occurred to me to get clearance from your organization for my expression of gratitude. Since Mr. Fry is not I believe, a member of your guild, and since I am certainly not, it's hard for me to see how you can take issue with any such sentiment on my part." Heston pointed out that no member of WGA was in Rome during filming of "Ben-Hur" and that he, Heston, director William Wyler and Fry were there throughout filming.

Jack Benny

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said, "If I weren't involved with a company, perhaps I'd do it starting this season. But I hate long vacations. I like to work."

Regarding the durability of his format, a pattern that started to take shape when he went on the air in 1933, Benny said, "The only danger point is in not keeping up with the times. When I do stinky gags or a game of business, it has to be very clever now. Two years ago it didn't have to be so clever. Like any business, you must feel the pulse of the public in your hand."

Television Training

Continued from page 1

son from his own television script, and it, like Lillian Hellman's "Two in the Attic," was staged by television Arthur Penn.

Nor are these legit successes unlike-time flukes. Vidal previous worked on Broadway with "Visit to a Small Planet." Charvatzky also belittled in the theatre with "The Middle of the Night." Penn also rang the Broadway bell with the staging of Gibson's previous smash "Two for the Seesaw."

Other successful legit writers from television have been N. Rich and Nash with "The Rainmaker," he also has had several failures, as is inevitable in the theatre, and Arnold Schulman with "A Hole in the Head." Other television-dictated directors have included Vincent Donohue, "Sunrise at Campobello" and "The Sound of Music," George Roy Hill, "Look Homeward Angel," "The Gang's All Here" and "Greenwich Village," and Sidney Lumet, "Night of the Ark," "Caligula" and others.

Fred Coe, who has had two production hits on Broadway, "Two for the Seesaw" and "Miracle Worker," is a transfer from television and remains active in that field. Also, although their experience was in radio in the pre-war days, Jerome Lawrence and Robert F. Lee have become established in legit with "Inherit the Wind" and "Auntie Mame," but missed with "Shogun-La," "The Gang's All Here" and "Only in America."

East German Red

Continued from page 1

offered just two of the series so far, clearly aimed at West German listeners, instead of slated for the East Germans in the area from whom he broadcasts.

He called champagne Konrad Adenauer of West Germany "the crazy old man" and West German President Lübke "the unfortunate imitation of Hindenburg."

He exulted away the recent highly unpopular collectivization of farms in East Germany by telling folks that the poor little farmers no longer had to struggle for survival but were assured of a fair return under the party-farming plan.

On the birthday of East African veteran, Létion-Vorberg he commented "a genuine hero of the western world" Brother Lettow fits right along with Oberlander or Simeon or Gloabke or to Sechulim, and to the thousands of judges and states attorneys who belonged to Hitler's bloody time and who have returned to honor in West Germany," criticizing West Germans who were known Nazis and are now back in key positions.

The East and West television war has broken into the open with this new show, it's claimed.

Respite Race Tension

Continued from page 1

that to meet the demands of an ambitious and costly undertaking, admission prices have been far higher than average. Advance takings in the three major centers are believed to have broken all previous records, although actual grosses are kept secret.

With guest artist Berel Grey and ballerinas Svetlana Beresova, Nadia Nerina, Antoinette Sibley and Susan Alexander in leading roles, the repertoire includes three full-length ballets—"Swan Lake," "Giselle" and "The Sleeping Beauty"—and the short works "Solitaire," "Les Scapulaires," "The Rake's Progress," "Les Patineurs," "The Pas de Deux from 'Don Quixote'" and South African John Cranko's ebullient, much-discussed but not unanimously praised "Victorian Song." Sweeney Todd.

Welfare Funds

Continued from page 5

condition of employment as a projectionist in Stanley Warner Theatres in Essex County.

2. From requiring SW to contribute to any welfare and health fund in which union membership is required as a condition for receiving benefits.

3. From seeking to cause SW to discriminate against employees, or applicants for employment, for the purpose of encouraging or discouraging membership in a union.

4. From restraining or coercing employees, or applicants for employment at SW to exercise their rights of joining or not joining a union.

Offscreen Touch

Continued from page 7

Heen Hayes. Firm is also seeking license time.

Winchell was given permission by West Africa, who holds a contract for Winchell's services to do narration as well as personal appearances for others. He expects to be a narrator for six 30-minute spots on the history of Broadway as produced by packagee Richard Walsh. He recently did a five-minute talkback for Albert Zugsmith's "Adam & Eve" for a \$5,000 fee.

See 60-Day Wait

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In 20th Century-Fox Film Corp. and the William Goldman Theatre as well as the Pennsylvania Assn. of Amusement Industries, Judge Sabo must also rule on 20th's request that all State funds be cut off from the Motion Picture Censorship Board while the case is being argued, and a second request, this one from exhibitors, for an injunction to keep the board from acting until a legal result is obtained.

It has been learned that the board has been meeting to discuss its future organization. No staff has as yet been hired, but board members are discussing procedures to be followed for reviewing films, deciding what help will be required, and budgeting the \$75,000 appropriation allowed the board by the State.

Meanwhile R has also been learned that High State officials have been discouraging the actual start of activity by the Board until such a time as a legal opinion is handed down by Judge Sabo.

Transcripts are now being given to the attorneys on both sides who will work findings of fact and conclusions. Those cover laws on the books as well as judicial precedents. When those findings are returned to Judge Sabo he will begin his final determinations.

Mystery

Continued from page 1

what's on the film. Duffy has also called Don Gordon, CBC correspondent in South Africa as to "what's going on."

CBC here did get some general shots of the prison where Phillips was detained for three days but no personal of his release on condition that he leave South Africa immediately. CBC spokesmen here said that there had been no empty boxes in previous shipments of film coverage.

OBITUARIES

E. V. RICHARDS JR.

E. V. Richards Jr., 74, New Orleans hit and civic leader and pioneer in the motion picture industry, died after a long illness in Louisiana City April 12. In 1910 with Julian and Abe Sanger he founded the nucleus of a motion picture theatre chain which in the late 20s comprised nearly 200 wholly-owned and affiliated theatres throughout the Southern states. Cuba, Guatemala, Costa Rica and Panama. The Sanger Theatre, New Orleans, flagship of chain, was built in 1927 under his supervision as v.p. and general manager.

Richards retired from motion picture in 1950 following sale of his interests in Paramount-Richards Theatres Inc., which he headed as president. He later headed production of American Broadcasting-Paramount Theatres. At time of death he was a voting trustee of United Theatres Inc., which operates group of movie theatres in New Orleans and which he joined in 1929.

Holder of the President's Certificate of Merit in 1947 for services on the film industry's War Activities Committee, prior to his illness Richards also was a dominant figure in trade and exhibition groups. He served as a director of Paramount Pictures Inc. 1936-50; was regional v.p. Theatrical Owners of America, 1946-50; press, Motion Picture Foundation, 1947-50; member of directorate of Motion Picture Patents Inc. and Foundation of Motion Picture Producers Inc. 1954-59.

One of the founder members of radio station WSMR, New Orleans in 1925, then an NBC affiliate, he served as press for many years until its subsequent sale. He also was one of founders of First National Pictures Inc. in 1920 and held distribution franchise in N.O. area. Among other civic and national orgs. he was national pres. of the Navy League of the U.S. in 1954.

Widow and nine children survive.

TOMMY CONWAY

Tommy Conway, 52, legit man, actor and producer, died April 7 in Montreal. At the time of his death, Conway was in charge of the b.o. for Cinerama at the Imperial Theatre here.

One of the most colorful figures in show biz in Montreal, Conway started 30 years ago as manager of Peter Charley, the bar owner of "Fatal Wedding." He promoted the Paradise Dance Hall, a boozing alley and a prize fight club; he brought Joe Fower to Montreal and was the first to bring Jack Dempsey to this city for a match with Spike Sullivan of Quebec City. He brought legit to the old Ophium Theatre and in 1941 took over as manager of the Gateway, a vaude and strip house. When the Gateway was taken over by Gratien Gelinas, refurbished and renamed Comedie Cabaret, Tommy Conway moved over to the Cinerama organization.

A sister survives.

AVA LEONARD BOYNE

Ava Leonard Boyne, 74, an actress who had played featured roles in numerous Broadway legit productions, died April 12 in New York after a brief illness.

Miss Boyne was the daughter of the English actor Leonard Boyne. After a successful stage career in England, she came to the U.S. Her first New York appearance was in George Bernard Shaw's "Fanny's First Play." Her other Broadway credits include "A Fair of Silk and Satin," "Little Miss Blue-Beard," "Shanghai Gesture," "The Letter" and "Apple Cart."

She also appeared with the late Ethel Barrymore in the original production and the revival a decade later of "Corn is Green." Other productions include "Victoria Regina," with the Lunts in "O Mistress Mine," Katharine Cornell in "Constant Wife," and her last appearance in "The Chalk Garden" in 1957.

ARTHUR BENJAMIN

Arthur Benjamin, 66, composer and pianist, died April 9 in London. An Australian, he taught piano at the Sydney Conservatorium from 1919-21 and then came to London, where he remained (ill) his death.

Benjamin Britten was one of his pupils when he was a professor of the piano at the Royal College of Music. In 1924 he won the Carnegie Award for a composition for a string quartet. Other Benjamin works of note included a farcical opera, "The Devil Take Her," an

opera, "Prima Donna," an operetta written for tv called "Monna," several scores for films and "A Tale of Two Cities," which was performed at Sadler's Wells.

Benjamin's latest work was an opera "Tartuffe," based on Moliere's play which was completed last year.

LEOPOLDO TORRES RIOS

Leopoldo Torres Rios, 59, an Argentine film director and producer, died April 10 at his home near Buenos Aires after a brief illness.

He began his film career in 1922, translating the titles of German films for Cinematografica Torres. His first production, in which his brother Carlos helped, was "El Punal del Masoquista." The Bandit's Dagger, a historical melodrama. His first successes were "La Falsa de Yago" and "Rugido Feroz." "El Crimen de Ordoz" and "Edad Difícil." "El Difícil" Age 1st prize Manila Festival 1950. "Demasiado Jovenes," "Too Young." His most recent films are "Pin de Fiesta" and "Aquellos que Amanan."

He is survived by his wife and five children, including his son Leopoldo Torres Nilsson, a director whom he trained as his assistant.

HAROLD C. NOVY

Harold C. Buster Novy, 37, president of Trans-Texas Theatres Inc., died April 11 in Dallas after a long illness. He inherited his post upon the death of his father, Lou Novy, two years ago. The elder Novy, former Interstate Theatres corp. manager in Austin, Texas, formed the chain eight years ago when a Federal decree forced him to give up some houses. The late father bought a 10-theatre chain, in several Texas cities, including the Fine Arts and Capitol in Dallas, from Interstate.

Young Novy was on the executive committee of Texas COMPO, a director of the Variety Club and in February was elected a vice-president of the Texas Drive-In Theatre Owners Assn.

Survived by his wife, two sons, two daughters and a sister.

MICKY LESTER

Mickey Lester, 59, deejay since 1942 with CKEY, Toronto, died April 10 in that city from cancer, after six months in hospital. However, station had kept his 11:00 to midnight "Mickies Lester Show" in his name until his death, concluding a memorial to the creator of the program.

Lester, whose real name was Maurice Lessor, was born in Boston, worked as a reporter with the Toronto Globe and the Toronto Telegram before joining Jean Goldkette's band as a sax-player. Lester worked with Luigi Romanelli's orchestra at the King Edward Hotel, Toronto, before going to CFRB, Toronto, as a deejay in 1941.

He switched to CKEY, Toronto, in same capacity seven years later, working with his relaxed platter-playing.

Survived by wife and stepson.

EDDIE COCHRAN

Eddie Cochran, 21, rock 'n' roll singer, was killed in a taxi crash at Bath, England, April 17. The singer was on his way to London airport by cab to fly home in Hollywood after a 13-week British tour.

Cochran was thrown out of the taxi with his fellow passengers, singer Gene Vincent, Patrick Tormino, manager of the tour, and Sharon Sheeley, singer. Cochran, with head and internal injuries, died on a hospital operating table. Vincent suffered a broken collar bone and Miss Sheeley received back injuries.

Cochran, who recorded for Liberty Records, had been singing for about four years.

FRITZ PODERHIL

Fritz Poderhil, 68, former member of the German Film Membership Board and long active in the German film industry, died March 1 in Munich.

The Berlin-born film rep started in the newspaper business, but in 1919 turned to films, working with Gloria and Nova Films and in 1929 joining UFA. He was chief of the dramatic department and production chief for many films, working with Vienna Films during the war.

Since the war, he worked on film censorship and as a member of film festival juries, as well as being with several German distributors.

LILLIAN MCCARTHY

Lillian McCarthy, 84, an actress who created several of George

Bernard Shaw's heroines, died April 15 in London, England.

Miss McCarthy, a friend of the playwright, was engaged by him for the role of Ann Whitefield in "Man and Superman." One of the parts Shaw wrote for her was Margaret Knox in "Fanny's First Play." Her other Shaw roles included Nora in "John Bull's Other Island," Gloria in "You Never Can Tell," Jennifer in "The Doctor's Dilemma," Rains in "Arms and Man" and Lavinia in "Androcles and the Lion." She last appeared on the stage in 1932.

L. ROY PIERCE

L. Roy Pierce, 70, long active in motion picture theatre operation in Milwaukee until retirement in 1954, died at Oakland, Calif., April 9.

Pierce started in the theatrical field in Omaha, Neb. In 1935 Pierce moved to Milwaukee and assumed district management of the Fox-Wisconsin downtown theatre.

In 1943, he became assistant manager of the Riverside Theatre, operated by Standard Theatres. In 1946 Pierce became Riverside manager. He continued in that position until he retired.

His wife survives.

ZERLINA HARRINGTON

Zerlina Harrington, actress, died April 2 in London. She made her stage debut when she was four on tour with her father Charles Harrington Sr.

She played lead roles in "Her Wedding Day" with Henry Dundas at Drury Lane and "The Fatal Wedding" with Bert Coust. She toured the U.S. in "Drunk" and succeeded Mrs. Patrick Campbell in "The 13th Chair." "Baby Cyclone," "Murder on The Second Floor" and "The Pats" were other of her successes. After an accident she retired from the stage.

Survived by a daughter.

HAROLD B. DAY

Harold B. Day, 52, vice-president in charge of daytime sales for the ABC-TV network, died April 15 in New York.

He had been with the advertising department of the General Electric Company before joining WABC-TV and ABC-TV as an account executive in 1942. Later he was manager of the western division of ABC-TV and director of daytime sales.

His wife, two sons, brother and sister survive.

WILLIAM J. NORFLEET

William J. Norfleet, 74, Federal Communications Commission official for 20 years, died from complications caused by a broken hip in Washington, April 14.

He joined FCC in 1935 as chief of the accounting and tax department, with his title later changed to chief accountant. He retired from the post in 1955.

His wife, two daughters and three sisters survive.

KURT RUPLI

Kurt Rupli, 60, one of UFA's top men in Berlin, died here March 24 after a long illness. Rupli was head of UFA's Berlin production department.

He once was with UFA's cultural film dept and later headed the Prague cultural film production. For a while, he also was director of company's theatres in W-Germany.

LEE A. C. GALLO JR.

Lee A. C. Gallo Jr., 33, president and owner of Fame Records, Inc. in New York, died April 12 in N.Y. after a brief illness. He was also president of the Villa-Sonic Recording Studios and owner of Aurelim Music, a music publishing firm. He was a partner on Leona, Ltd., music publishers with headquarters in London.

RAYMOND PERCY

Raymond Percy, 58, former theatrical manager and producer, died April 4 in Ireland. He was the former manager of the Dublin Gate Theatre company, after having been an actor with that group and the Anew McMaster touring company.

He left the theatre a few years ago to join an industrial firm.

S. I. ADLER

S. I. Adler, 71, a director of Columbia Pictures in Britain, died in Middlesex Hospital, London, on April 11 after an operation.

He had been on the board of Columbia since 1954 as financial adviser, and had previously been with the Bank of England.

Survived by a daughter and brother.

CHARLES W. SNELL

Charles W. Snell, 80, vet film theatre exec, died in Hollywood April 14. Associated for many years with Sid Grouman at both the Egyptian and Chinese Theatres, he

joined Fox West Coast Theatres, and for 20 years prior to his retirement was travelling auditor. Daughter and sister survive.

LOU FREDERICKS

Lou Fredericks, vaude and legit actor, died March 20 in Birmingham, Eng. He played various leads in "Floradora," "No, No, Nanette," "Sally in Society," "High Jinks" and similar musicals.

He was one of the Vaudeville Two, with his brother Tom.

ROYAL SCOTT

Royal Scott, 60, former minstrel man at Steel Pier, Atlantic City, and suburban cafe owner, died April 7 in Stremhurst, Pa. He was a former secretary of the Entertainers Club of Philadelphia. Wife survives.

MRS. JAMES MCGAIG

Mrs. James McGaig, former chief censor of the Alberta motion picture censorship board, died recently in Edmonton, Alta. With the board for 25 years, she retired as chief censor in 1946.

Survived by son, two daughters, brother and two sisters.

ROBERT JASPER REEVES

Robert Jasper Reeves, 68, vet character actor, died of a heart attack in Hollywood April 12. He started his film career 44 years ago in western films.

Widow, two step-daughters, brother and two sisters survive.

Elijah W. (Bud) Cunningham, 64, who climbed from sportswriting after a Dartmouth football background in world affairs columnist of the Boston Herald and Mutual Radio Network commentator, died April 17 following a long illness at his home in Newtownville, Mass. Surviving are his wife and two daughters.

Annette M. McCullough, singer on WGY, Schenectady, for 25 years, died April 12 in St. Peter's Hospital, Albany, after a long illness. Three sisters and two brothers survive.

Raymond E. Dean, 65, Warren, O., blind musician, died April 10. He played piano and drums with several orches, including the Austin Witte band. His wife, son, brother and two sisters survive.

Jane Henderson, actress, died April 4 in London. She appeared frequently at Oxford Playhouse and was last seen in the West End in "A Dead Secret," with Paul Scofield.

Mother, 71, of WBBM-TV, Chicago, died April 10 in Ewanah, Mich. Another son who survives is Anthony Flynn, a radio announcer in Milwaukee.

Bud Jacobson, 54, jazz clarinetist who had appeared in the 1930s and 40s with many top bands, died April 11 in West Palm Beach, Florida. His wife survives.

Mother, 69, of KTLA, assistant news director Jim Karas, died of a heart attack in Los Angeles April 12.

Mother, 70, of Marge Kerr, head of People and Production, a New York talent agency, died April 11 in St. Louis, after a brief illness.

Warren R. Cox, 79, founder of Radio Station WHK, sided in Ohio and fifth oldest in the U.S., died April 12 at Oberlin, O.

Wife of Donald Scenaleopore, 26, Jersey City, N.J., a bass violinist with the Chicago Opera Ballet, died April 8.

Mother, 84, of stage and screen actor Verne Edward Rickard, died in Hollywood April 14.

Bruno Esbjorn, 76, veteran Milwaukee violinist, died here April 7 in Milwaukee.

Father, 88, of bandleader Count Basie, died April 10 in Red Bank, N.J.

Beverly Kenney, 26, singer, died April 13 in New York.

Coke's \$400,000

(Continued from page 1)

(Puntelloni) and Bob Strong, the banded beatnik from CBS-TV's "Dobie Gillis."

It will be put on the last week in June, to kick off the summer season on Coke sales, with Nick Vanoff as producer. McCann-Brockson is currently mulling time slots on the various networks, but no decision has been made as yet.

Agency says the show will cost about \$400,000, including time and production.

MARRIAGES

Barah Lawson to Patrick Allen, Morningside, Eng., April 5. Both are thespians.

Janet Reavey to Howard Williams, London, April 5. Bride is a tv secretary, he's a commercial tv emcee and actor.

Eileen M. Andrews to Alvin Herskovitz in Albany, April 9. She is v.p. and radio-television director of Goldman & Walter Advertising agency there; he is continuing director at WTVY in Times. Millie Perkins to Dean Stockwell, Las Vegas, April 15. Both are thespians.

Francine Washaw to Joe Bleden, Hollywood, April 11. Bride is a secretary and groom a partner in Bleden, Morham & Switzer flossers.

Pat Hart to Kalman Gurevich, April 10, New York. She is in charge of overseas print department for American International Pictures in N.Y.

Arlene Liebman to Dick Freidenberg, April 10, New York. He's a songwriter.

Shelia Lova Nansberg and Dr. Herbert Louis Martin, New York, April 9. Bride is daughter of the alchemical insurer Jules Nansberg.

June Black to John Joel London, April 11. He is a film executive.

Julia Arnold to Robert Ottaway London, April 2. He is a show biz journalist, editor of Picturepost, and a tv reviewer for Variety; she's an actress.

BIRTHS

Mr. and Mrs. Pele Mossick, son, Dallas recently. Father is drummer in the Joe Reichman orch in that city.

Mr. and Mrs. Don Cumming, daughter, Glasgow, April 5. He's publicity chief at Scottish commercial tv station there.

Mr. and Mrs. John Zimmer, daughter, Santa Monica, Cal., April 14. Mother is daughter of Dore Schacter, father is producing coordinator of "Leave It to Beaver" telefilms.

Mr. and Mrs. James McInney, son, Hollywood, April 14. Mother is actress Kathleen O'Malley, father's an agent.

Mr. and Mrs. Daniel Ferns, son, New York, April 13. Father is a legit-concert singer; mother is Beth Hollinger, associate producer of NBC-TV's "The Price Is Right."

Mr. and Mrs. Keith Mitchell, son, London, April 13. Mother is thesp Jeanette Sierke, father is an actor-manager.

Mr. and Mrs. Robert Ogilvie, son, Glendale, Cal., April 11. Father's an artist at UPA.

Mr. and Mrs. William McHugh, daughter, April 3, New York. Mother is Tille McHugh, secretary to LeRoy Holmes at Everest Records.

Mr. and Mrs. Jimmy McHugh, daughter, April 10, Long Island City, New York. Mother is singer Betty Norman; father is the ventriloquist.

Mr. and Mrs. Joseph Heruh, son, March 29, New York. Mother is actress Kathleen Murray, father is a legit producer.

Mr. and Mrs. Alain Bernheim, son, Paris, April 4. Father is literary agent.

Mr. and Mrs. Bob Dressler, daughter, April 8 in Evanston, Ill. Father is program manager of WNBQ in Chi.

Mr. and Mrs. Bruce Rice, son, Kansas City, April 9. Father is KNX newscaster.

Jules G. Stein

(Continued from page 1)

v.p. of Olin-Mathieson Chemical Corp. Melford R. Runyon, formerly exec v.p. of the American Cancer Society, is exec director of the new research organization while William J. vanden Heuvel, lawyer with the firm of Javits, Meer & Truhin, and son-in-law of Stein, is secretary and counsel.

Dr. Stein, the founder and board chairman of MCA, after graduation from the University of Chicago in 1915, obtained his M.D. at Rush Medical College, also in Chicago, and interned at the Cook County Hospital in that city in 1921-22. Afterward, Dr. Stein did intensive work in his specialty ophthalmology, first attending the Ophthalmological Clinics of Dr. Ernst Fuchs in Vienna during 1922-23 and the Post-Graduate University of Vienna Medical School, upon his return to the U.S. In 1923, he returned to the Cook County Hospital and the following year became associate ophthalmologist with Dr. Searles Gracie in that city.

His undergraduate avocational activities with hand bookings led to MCA, but that's another success story.



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NEW HITS SPARK B'WAY LEGIT

RIAA Puts '59 Disk Gross Near Half-Billion Mark; Stereo 20% of LPs

Recording industry sales neared the \$600,000,000 mark in 1959. According to the Record Industry Assn. of America's eighth annual report estimate for the '59 take will be near \$223,000,000 at the manufacturers' level. If all records were sold at list price, the total retail value would amount to \$472,500,000.

The RIAA report gives stereo a 20% take of all LPs sold but indicates that the performance was not uniform throughout the industry and that the growth in popularity of stereo disks was not as rapid as some had believed probable because of the slow distribution of new stereo phonographs.

The org also noted during '59 the prosperity and growth of medium size companies who are perceptively closing the sales gap between themselves and the old-time leaders in the industry. When the RIAA was organized in '32 only three companies qualified as Class "B" members which includes members with sales between \$2,500,000 and \$10,000,000. Now seven members are reporting in this classification for '60. Originally no member reported total sales of between \$750,000 and \$2,500,000, which is the Class "C" category, and now there are three members in this classification. Also five members are moving up from Class "E," which is lowest classification, to Class "D" which calls for sales ranging up to \$750,000 annually.

Although several new members joined RIAA in '59 the org has a somewhat smaller membership roster for this year. This is due to either consolidation of companies or withdrawals from the industry. At the end of '58 the RIAA had 65 members as compared to 56 members at the end of '59.

Comedy Laughing Its Way To Bank as H'wood's Faith Restored by B.O. Clicks

There's nothing like a few successful comedies to convince the picture business that there's still a hefty boxoffice potential in laugh films, according to veteran producer-director Frank Capra.

Having climbed solidly with "How to Succeed in Business Without Really Trying" which he made after several years' absence from production, Capra is ready to proceed with "Pocketful of Miracles," based on Damon Runyon's "Madame La Grippe." United Artists will finance and distribute.

Capra believes that comedy pictures went into a decline when the independent system of production became the vogue in Hollywood. He pointed out that the banking sources were reluctant to lend money to original comedy projects "because comedy doesn't read like

(Continued on page 23)

'Lolita' Lost—He Hopes

Production Code Administrator Geoffrey Shurlock, queried last week in New York on whether he'd heard any more about director Stanley Kubrick's plans for filming Vladimir Nabokov's "Lolita," said he hadn't heard anything and was just as happy that he hadn't.

Shurlock, who film censors agree has one of the most difficult jobs in the entire industry, added that if Kubrick insists on making the picture, he (Shurlock) hopes the director will make it in France "and leave me out of it."

Dick Clark's Cos. Controlled 27% Of His TV Spins

Washington, April 26. The House subcommittee investigating payola put Dick Clark into public focus today. Testifying with intimations that the disk jockey had a virtual stranglehold on the disks played on his ABC-TV "American Bandstand" show, Clark's own survey, made for him by Bernard Goldstein, v.p. of Computech, an indie statistical firm, disclosed that he had a financial interest in 27% of the disks played on his show between Aug. 3, 1957 and Nov. 3, 1959.

But Rep. John E. Moss (D., Cal.) declared the computations were "superficial" and "full of omissions." He implied that the figures were rigged to make Clark look good, stating that statistics can be twisted to mean anything. Moss objected. (Continued on page 38)

Theatrical Leadership For Waco, Texas, Re-Do

Waco, Tex., April 26. Cooper Foundation, the theatre chain, paid \$10,000 for the Fantasy Research survey to make downtown Waco more attractive and draw new industries here. The prescription for downtown was "revitalize, modernize, improve."

Work is to be started on four buildings that the Foundation owns here including the downtown Orpheum. Work is expected to take about three months. Orpheum will get a new facing for the front above the marquee, using channel aluminum and colored acrylic strips. Ceramic tile will cover plaster columns of all the buildings affected.

REFUTE CRITICS' SEASON LAMENT

By HOBE MORRISON

This much-abused Broadway legit season is making a strong finish in spite of the disdain of the critics. Although there has been an unusual number of fast flops, indications are that there will be 14 payoff shows. Eight productions have received virtually unanimously favorable reviews.

The fact that four plays were widely regarded as worthy candidates for the N. Y. Drama Critics Circle Award, the Antoinette Perry Prize, and the upcoming Pulitzer Prize, is unusual. And while there have been no musicals of absolutely top stature, "Fiorello" is generally rated excellent, and "Sound of Music," "Take Me Along" and "Bye Bye Birdie" have won popular approval.

The season has also been notable for its meritorious novelties, including "A Thorough Carnival," "At the Drop of a Hat," "A Lovely Light," and the Italian language import, Teatro Piccolo de Milano. Worthy of mention, too, is "Once Upon a Mattress," a last-season off-Broadway offering which transferred to Broadway this season for a Cinderella boxoffice success.

There unquestionably have been (Continued on page 71)

To Show Pix On Rome Olympics' Tourist Buses

Rome, April 26. Olympic year tourists will be able to watch specially-prepared films while comfortably seated in sightseeing buses moving from one Roman scenic spot to the other, thanks to a special screen and ingeniously adapted projection system devised by an Italian engineer. Several such buses are being prepped to serve the thrashing tourist trade. Key factor in the new gimmick is said to be a special transparent projection screen made of glass and plastic which allows very bright refraction of 16mm-projected images even in bright daylight without loss of detail.

As locally adopted system would be used to project historical shorts and explanations of monuments etc. to tourists en route from one scenic spot to another, or to further illustrate the historical background of a particular spot or building. Special illustrative shorts are currently being prepared. Projection may be used while bus is in motion or at a halt. It includes use of sound, with buses being outfitted with special acoustical walling.

From Mae West's Beefcake Guards, Reeves Now Commands 75¢ Per Pic

By HY HOLLINGER

U.S.-USSR Circus Swap

Hollywood, April 26. Not Hunk, the concert, legit and arena impresario, is lining up circus acts to take to the Soviet Union. In return the USSR would send its vaudeville performers here, presumably as an intact operating circus.

There are practical problems in assembling the kind of talent Hunk seeks. He points out that nobody has a monopoly on the acts he seeks. They would need to be committed in winter for summer travel.

Ingemar & Floyd May Kayo Emmy; Clients Ask Shift

Heavyweight championship fight on June 20 between Ingemar Johansson and Floyd Patterson will probably knock out the evening's chief competition, the Emmy awards show. NBC-TV and bankrollers Procter & Gamble and Greyhound—ever since the return match was filmed—started weighing whether to alter their longstanding plans to air the expensive 90-minute Emmy telecast the same night as the long awaited fight-off event.

NBC is searching for an equally strong time slot as a substitute. Emmy show can't be too early in the season because the vote count on the prizes might not be satisfactorily completed. What the sponsors are afraid of is principally that a heavy share of the potential audience will turn its attention between 10 and 11:30 on the night of June 20th to the fight. First of all, there will be (Continued on page 22)

Trotsky's Assassin Sez He Won't Air Life Story

Mexico City, April 26. Jacques Mornard, who will be a free man this August after serving 20 years for the assassination of Leon Trotsky, in a statement from Lecumberri Penitentiary, heatedly denied he has turned over film rights to his life story to Hollywood for early production.

The killer, also known as Ramon Mercader del Rio, also denied reports that he has written his memoirs or that he will issue a "clarification" of his crime.

Mexico has not made up its mind as yet whether or not it will permit the ex-convict to remain within the country.

Hollywood producers, in seeking h.o. insurance, may cast their eyes on Cary Grant, Marlon Brando and Gary Cooper, but to Italian film-makers a refugee from California's Muscogee Beach represents a gilded boxoffice insurance policy.

He's Montana-born, California-bred Steve Reeves, who rose to fame as a result of his heroic exploits in "Hercules," the Hain spectacle that Joseph E. Levine acquired and dubbed into English, then barnstormed into a \$4,000,000 grosser. Reeves, who barely received \$13,000 for his role in "Hercules," now commands \$75,000 to \$100,000 a picture and is one of the most sought after American actors in Europe.

Previously an extremely minor stage and screen player in the U.S., Reeves almost overnight became a top ranking screen idol in Europe. A former "Mr. America" who toured as a member of Mae West's Beefcake Trust, Reeves obtained a supporting role in a Jane Powell picture at Metro. He was spotted by an Italian producer who was looking for a Hercules. Then came Levine's \$1,000,000 holly campaign which convinced the Italian filmmakers that there's money in the spectacles. Subsequently came one picture released by American International starring Reeves—"Goliath and the Barbarians."

As a result, the Hain producers are turning out a rash of the crowd-pleasing films, a good many of which star Reeves. He'll (Continued on page 23)

Global TV Audience For Margaret's Wedding Put at 300,000,000

London, April 26. Both BBC-TV and the commercial webbs have now finalized their plans for coverage of Princess Margaret's wedding May 6. Total estimated audience, including viewers in 16 European countries and in the U.S., is 300,000,000.

General satisfaction has been expressed here over promises from NBC, CBS and ABC, which will get Comet-film tapes that the programs will be handled in the most dignified manner. NBC, by the way, aims to screen short flashes before the tapes arrive, using the slowscan process that enables BBC-TV to send pictures over the transatlantic phone cable.

Though both BBC-TV and the commercial outfits will make use of the same 25 cameras posted in Westminster Abbey and the processional route, each will have independent commentators. Commercial tv has prepared a short program on the life of the Princess that will prelude the live broadcast on May 6 morning.

Italo's RAI-TV \$2,000,000 Outlay To Insure Bigtime Olympic Spread; 70 Nations Ask Live, Tape Coverage

Rome, April 26. Time to RAI-TV has already been spent to insure the Italian television network, in an effort designed to bring the best coverage of the Olympic Games to the biggest audience ever to witness such an event, and in the most efficient manner.

RAI is presently aware," says one of the government-subsidized top lappers, Marcello Nardone, "that the success of this show can help the prestige of the nation, the increased popularity among the people of the Olympic Games, the diffusion of amateur sport in general, and tourist opportunities in particular."

RAI has undertaken this great task and the gigantic financial burden, says Nardone, in order to commemorate its already high position among the television stations of the world.

Much of the expenditure to date has gone into new physical equipment and into new facilities of radio and television in 14 different stadiums where the games will be held this August, as well as buying equipment, mobile units, etc.

In return, RAI will not have to pay a cent for national television over the single Italian outlet, the second channel will not after all be ready for the Olympics, and will probably only start going on an experimental basis Jan. 1, 1961, but will have to provide grain, the physical steps, and the coverage by the multi-tude of foreign links for the Games. CONI, the Italian sports organization which organizes the games, will instead order health insurance for all foreign guests of RAI's television links as well as video film, etc.

To date, 30 radio and video companies from 20 different countries have taken for live on taped coverage of the Olympics with requests for daily airtime ranging from a minimum of a half-hour to max.

(Continued on page 65)

German Press Whoops It Up for First Dietrich Visit in Three Decades

Berlin, April 26. Marlene Dietrich, who first took West Germany for the first time in nearly three decades, will kick off her string of dates at Berlin's Titania Palace, She'll do nightly concerts there on May 3, 4 and 5. Her company comprises some 30 persons including 28 musicians and a dozen ballet girls.

Meanwhile, Miss Dietrich's West German appearances have been open from 1932 to 1933 on the strength of a number of favorable pieces published in the domestic press. Newman Grant is handling the star's European tour while Hamburg concert impresario Kurt

(Continued on page 19)

Coward On the Lam

Tangier, April 26. Noel Coward, in for a live show on radio to Marrakech, where he will attend the Folk Law Society get-together.

His plans include a visit to Gibraltar, then to London and Switzerland.

Transport Jumps Met Ducat to \$12

Minneapolis, April 26. Entertainment industry here is awailing with much current the headline effect of the Metropolitan Opera's upping of its top ticket from \$8.50 last season to \$12 for its four performance engagement at Northern Auditorium here starting May 20.

It's by far the steepest scale ever attempted locally for any amusement event. It was necessary because of the limited guarantee granted the Met to induce it to continue to come here. Due to inflated transportation costs Rudolf Bing had intended to commute northern trek to Minneapolis after 13 consecutive annual visits. That heart broke pride.

During the three-day visit the company will present "Samson and Delilah," "The Gypsy Baron," "Figaro" and "H Trovatore."

Ken Murray's 'Blackouts' Lk Up B.O. for 7 Years Despite Critical Raps

By ABEL GREEN
Ken Murray quotes Adolph Zukor's axiom, "Standards is a matter over which only audiences have any control," to prove his point that when Variety strikes a blow, it's a blow. A better Zukor quote might have been the veteran showman's favorite axiom: "The audience always decides."

This is in connection with "Blackouts," which the comedian opened in Hollywood and starred in on June 24, 1942 and which, after seven years at \$2 top fan 3,844 performances (10 shows a week), topped "Life With Father," the legit record holder with 3,213 performances. Its legit success, however, the Oscar nomination still remains No. 1 since "Blackouts" is cataloged as a "vaude-revue."

Seven years of anything is a long time but the concentration of that time span into a single show, his venture naturally makes for a built-in cash history. It was re-

(Continued on page 17)



MEYER DAVIS' MUSIC
Featured at
The Town Awards
Sunday, April 24, 1960
Hobby Auditorium, New York City

John R. Brinkley, Prostate King Of Radio, Profiled

By ROBERT J. LANDRY
Biographer of the American cowboy, cultivator of the bizarre aspects of Yankee prodigy, critic, author Gerald Carson, has now revived in his latest book the figure of the amazingly daring, man-of-war-turned-radio, the late John Richard Brinkley. He was the quackiest of the once-numerous radio quacks, a man of stuporizing impertinence who wholeheartedly gland rejuvenation and prostate operations by shouting on the air from his own high-powered, wavelength-jumping station, "No man wants to be a clown."

First in Kansas, of which state he very nearly became governor, and later at the Mexican border, Brinkley's gift of gab and his artful come-on grounded some \$12,000,000 in fees during the 1920's and the 1930's. His chief opponent throughout was Dr. Martin Fabian of the American Medical Association rather than (curiously) either the Federal Radio Commission or the U.S. Postoffice which caught up with the master-quack only when he was teetering to trail's end on.

(Continued on page 19)

Russians' 1st Closeup Of B'way Via 'Fair Lady' Rated Artistic Click

By GEORGE KATZNELSON
Moscow, April 26. Having taken their first peek at Broadway via "My Fair Lady," the Russians, if not exactly crazy about it, are definitely pleased and amused with "Lady." They have found it to be as delightful and charming as Lola Fokker's Elmo Dumbelle. All of the nation's leading newspapers, including Pravda, covered the opening night's performance last night (18), which was attended by Nikita Khrushchev, the USSR Culture Minister, Georgi Zhukov, head of the USSR Council of Ministers, and other dignitaries in government and cultural fields. Their examinations ranged from "quite a success" to "a great success."

The Russian audience which

(Continued on page 21)

Belafonte's 100G Gift

San Juan, P.R., April 26. Harry Belafonte topped his email engagement at the San Juan International festival with an offer to donate \$100,000 to local hospital for care of eye patients. Striving to find similar government funds only up \$64,000 for same cause.

Belafonte says he will raise the sum every year if the government will do same. Songs which last he said was it a childhood an artist.

Edna Best to England

Edna Best, 64, announced plans to spend three months in England, then to tour the U.S. and Canada. She will be in London from May 1 to May 15, and will be in New York from May 16 to May 20.

British Vaude House Fades Away After 50 Years Due to Lack of Stars

Holbrook for O'seas

Deal is in the works for Hal Holbrook, the "Mark Twain" deliverer, to perform abroad under U. S. State Dept. auspices.

The American National Theatre & Academy is working out the details for the tour which is likely to start in the fall.

Ringling to Hit \$2,000,000 in N.Y.

A record-breaking \$2,000,000 gross is seen for the current engagement of the Ringling Bros. and Barnum & Bailey Circus at Madison Square Garden, N. Y. Grosses are said to be about \$200,000 ahead of last year at this point in the run, and indications are that the pace will be maintained to a huge take over the \$1,814,000 scored last season.

The circus which will run 45 days this year is of the same duration of last season. As usual there's excellent business during matinee with a considerable number of empty seats in the evening. However, with two and three shows on Sundays, the weekends have been running over \$200,000.

The circus makes the bulk of the profit during the New York run and builds up a reserve which carries it over some of the less profitable stops.

Prosecutor Renews Plea To Halt Theatrical Showings Of Caryl Chessman Pic

Los Angeles, April 26. J. Miller Levy, L.A. Deputy District Attorney, who last March 25 denied a temporary restraining order against further showing of the 45-minute documentary "Justice and Caryl Chessman" dealing with the sentenced-to-die light house, has filed an amended complaint against Terence W. Conner, producer of film, Television, Distributing Co., and World Distribution Corp.

Superior Judge Elsworth Mayer immediately ordered defendants to appear April 29 to show cause why they shouldn't be enjoined from pie either theatrically or on television.

Levy contends in amended complaint that his contact with Conner to appear in film was for use as a news program only, and expressly not for theatrical exhibition. Conner, according to complaint, cut and deleted approximately 90% of his filmed appear.

(Continued on page 66)

London, April 26. It's a bleak "Golden Anniversary" year for Finestory Puck Empire. This 1891-seater vaude house, opened in 1910, will be closed down by Miss Empires after the curtain falls on May 9. It is the last vaude theatre operating in London's suburbs. Miss Empires has spent the Variety Artists' Federation, which has circulated a leaflet appeal to North London residents to save the local theatre where most of the biggest world vaude troupes have appeared. A protest meeting is being staged tomorrow Wed.

Leslie Mandelstam, Miss Empires' managing director, said: "We're not going to come down the house, but we're not a philanthropic organization. The fact is that there aren't enough stars to make the theatre an economic proposition." He revealed that during 61 weeks in 1959 and 1960 the outfit paid out \$104,002 in artists' salaries and \$101,147 to the staff. During this period 80 named his names of vaude played the theatre yet the outfit's loss was \$39,812. Neither rent nor production costs were taken out of box-office receipts and proceeds from side-lines such as refreshments were thrown in.

However, an evidence of good faith that Miss Empires has so

(Continued on page 63)

Artists Equity Ball Still Lotsa Fun But Frolic Lacks Oldtime Touch

The springtime manifestation of madness in New York comes with the Artists Equity Ball held Friday 22, the last of the big ball masques which causes unknown bystanders in the vicinity of the Hotel Waldorf-Astoria to wonder what's going on. The streets are lined with curious and the revelers coming to the inn by foot start their cavorting prematurely so that those not paying the \$12 general admission charge can get a glimpse of what is going on. It's the same principle as the circus parade, although it's not sponsored by the ball committee.

Approximately 2,500 attended this soiree in the Hotel's Grand Ballroom, and for the most part it was quite gay. In fact, it required a knowledge of bohemian mores to tell the genuine girls from the AC-DC set. The latter seemed to predominate this year. Guards were stationed at the men's and ladies rooms, but a lot of good that did. The inspectors used the facilities of both.

However, this year's blast tended to accentuate the long growing belief that these balls have seen their top days. Gotham formerly supported several of this type.

(Continued on page 17)

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ABEL GREEN, Editor

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LAZY-JOES FIGHT INNOVATION

Award Given Before Film Released

Washington, April 26

Daughters of the American Revolution, at its annual convention here, bestowed film awards to Disney's "The Shaggy Dog" and Warner's Spanish-made "John Paul Jones."

Former was cited as the best children's film of 1959, while "John Paul Jones" was honored as the best patriotic film. Charles Levy, East Coast rep for Disney, accepted the plaque for "Shaggy Dog" while Ken Clark of Motion Picture Assn. filled in for Samuel Bronston, producer of "Jones."

The auxiliary "Children of the American Revolution" gave a special award to the "Alamo" accepted by Laurence Harvey in lieu of John Wayne, although the UA epic has not yet been released.

Child-Molesting Theme in Abeyance

Code Authority Challenged by Columbia Re 'Candy From Stranger'—Then 'Oscar Wilde' Dilemma

Inability to bring together a quorum of the Production Code Administration's Review Board members leaves unanswered, for the time being, the question of whether or not Columbia's going to get a Code Seal for its British-made Hammer production, "Never Take Candy From a Stranger."

Scheduled meeting of the board in New York Thursday (21) had to be cancelled at last minute when a number of indie producers and exhibitors' reps couldn't make it. Confirmed New York Code administrators, who had come east for the meeting, planned back to Hollywood Thursday (21) evening with the hope that a quorum can be gathered some time next month to rule on the film dealing with child-molesting theme.

"Candy" presents the board with one of its most serious problems. The child-molester is an old man. On the face of it this would seem totally taboo subject matter, but picture has received generally favorable reaction as a sincere exploration of an urgent if unpleasant social problem. Subject VARIETY, in its review from London March 18, called it an "excellent, restrained film." And therein lies the problem, or the makings of the problem, that faces the PCA.

'Previous'
Code Authority has turned the picture down flatly on the grounds that it deals with perversion, the only subject which still is strictly forbidden as screen material under the Code's present statutes. By appealing this ruling to the Review Board, Columbia actually is asking the board to define perversion, for, if Columbia believes the picture to be worthy of a seal, it must also believe that the old man-little girl situation does not necessarily come under the heading of perversion.

This line of reasoning was put forth last week by an interested film exec who has seen the picture and thinks it to be a "serious honest production done in good taste." He feels that because it is done in good taste, there is likely to be a (Continued on page 21)

D.A.R. Saw 193: 31 Only Fit For 'Family Viewing'

Washington, April 26

Of 193 motion pictures screened by the Daughters of American Revolution during the past year, only 31 were rated as suitable for "family viewing," while 61 were classed as adult-only fare. The judgments were handed down by the DAR Motion Picture Committee and covered the period from March 1, 1959 to March 1, 1960.

Chairman Mrs. Edward J. Reilly disclaimed any censorship role in the rating activities. That, she said, "would be an abridgement of the members' right of free choice." What is attempted, she asserted, is an "objective report in the content and from this a suggested audience participation."

Dividends Slide

Washington, April 26

Dividends paid by motion picture companies fell more than \$1,000,000 in the first quarter compared to the same period last year, according to the latest Commerce Dept. report.

Despite a recovery in March from the downslide, the total for the first three months of '60 is \$4,020,000, while it was \$7,074,000 in '59.

In March, dividends added up to \$1,639,000, against \$1,561,000 for the same month last year.

Jim Mulvey's Role As Sam Goldwyn's Senior Advisor

Hollywood, April 26

James A. Mulvey will retire June 30 as chief executive officer of Samuel Goldwyn Productions, to devote his full attention to his own personal interests, but will retain limited partner status and remain available for consultation with Goldwyn on important financial and policy matters.

Mulvey will not be replaced in post, it is believed. Douglas Netter, who joined Goldwyn in 1959 and was upped to sales chief several months ago, will take over supervision of distribution of the Goldwyn pic. Prior to his elevation he was Mulvey's assistant in sales.

Associated with Goldwyn since 1924 and prey until the corporate (Continued on page 22)

Mantzke's Dance of Joy For Col's 'Fine Lead'; Hits National Screen

Minneapolis, April 26

Through its president Frank Mantzke, North Central Allied is calling upon other companies to follow Columbia's "fine lead" and establish their own trailer and poster services "so that this territory's exhibitors will be free of National Screen bondage."

Mantzke has sent Columbia a congratulatory letter and he declares that "at least in the case of Columbia this territory's exhibitors again will be able to exploit pictures properly to their own and the company's gain."

Resuming his last year's NCA convention attack, Mantzke again charges that National Screen prices are prohibitive for many smaller exhibitors and, consequently, pictures often do not receive adequate selling. This is detrimental to the film companies as well as the theatergoers, he points out.

He also claims that National service frequently is "inadequate" and that the company's dealings with its customers in this area are "high handed and independent."

Exhibitors are delighted with Columbia's action in this matter, avers Mantzke.

TALBOT'S OFFBEAT POLICY UPHILL

By MY HOLLINGER

A complete departure from the established pattern of exhibiting films appears to have been launched successfully at the 1,000-seat New Yorker Theatre at Broadway and 88th St. in New York. The house, formerly operated as the Yorktown by the Brandt chain, has been acquired by Arjay Enterprises, a firm headed by Henry Rosenberg and Daniel Talbot.

Talbot, a former eastern story editor for Warner Bros. is making his debut in the exhibition field and is responsible for the unorthodox operational policy. A film buff and writer on motion pictures, Talbot is the compiler and editor of "Film an Anthology," published recently by Simon & Schuster. Rosenberg is the successful operator of a small circuit of Spanish-language theatres. At first, he planned to convert the former Brandt house into a Spanish-language theatre, but at the urging of Talbot agreed to establish what is generally called an "art house." Talbot's theory was that although there was a large Puerto Rican population in the neighborhood, there had also been a great influx of people from Greenwich Village and other parts of the city, particularly college-educated couples with children who sought the good large smartments still available on the West Side.

Term "art house" is admittedly misnomer. "The term has no meaning," he said. "It started off as a great incantation at the beginning and then became debased. The so-called art houses take any picture that has a veneer of art. They've lost their daring and willingness to try a picture that is really artistic. As soon as Brigitte Bardot became a boxoffice success, all the art houses started booking the Bardot films."

In-Between

Talbot contends that his theatre is neither an art house or a commercial theatre. Talbot's policy to play pictures that are considered arty commercial or can't find an outlet in other theatres. For example, he contends that there are quite a number of pictures available, both European and American made, that can't obtain bookings because they are not considered sufficiently commercial for art houses. Basically, Talbot's policy consists of no policy. He'll play current popular arty hits, revivals of both Hollywood and foreign film classics, including silent pictures, and important recent American films.

His opening program, for example, consisted of the British-made "Henry V" and the French "Red Balloon." His second show consisted of the half-hour Robert Frank beatnik film narrated by Jack Kerouac and a revival of Orson Welles' "The Magnificent Ambersons." His third show was strictly revival, Alfred Hitchcock's "Strangers on the Train" and the 1940 neo-realist classic "Shoe Shine." His fourth show, opening tomorrow (Thurs.) will be Lionel Rogosin's do-it-yourself film, "Come Back Africa," which will play day-and-date with Rogosin's Bleecker Street Playhouse, another frankly experimental film house.

Monday Classics

During the summer, Talbot will lease the house on Monday nights to a trio of N.Y. college students, R. M. French, Saul Statman and William von Schwenck, to conduct a series of film classics. If the experiment works, Talbot plans to include the series as a year-long feature.

As all pioneers, Talbot is meeting considerable difficulty executing his ideas. Although huge backlogs of the major company films have been sold to television, he believes that there is still public interest in seeing many of the films of the 1930's and 1940's.

"It's like breaking down the walls of Jericho to obtain these films," he said. "Some underlying (Continued on page 22)

Depending on Offer, Jack Cardiff Is the Cameraman or the Director

Amusement Averages

Amusement industry shares listed on the N.Y. Stock Exchange at the end of March had a trading value of \$1,279,019,478, the Exchange reported this week. Average price of the various shares posted was \$29.04.

On the basis of market worth, amusements ranked 18th. Chemical industry was first with trading value of \$44,924,309,132.

Cameraman-turned-director Jack Cardiff sees himself in an unique position re his film career in that he is now able to pursue either direction or cinematography depending on the attractiveness of the specific offer. Cardiff made this observation Thursday (21) in New York on a set in the Fox Movietone News Studios where he was directing an added scene for his recently completed "Sons and Lovers." 20th-Fox release which has been chosen to represent Great Britain at the upcoming Cannes film festival.

Cardiff, a veteran cameraman before he turned to direction several years ago, said he was particularly pleased with the Cannes nod for "Sons" since his next project will be an cinematographer on Josh Logan's "Fanny" this summer. "If 'Sons' had turned out to be had he said, everybody would have thought his appointment on the Logan project signaled the end of his directorial career. As it turns out he said, "I haven't anything I want to direct in the immediate future, so I can go back to handling the camera with no loss of face."

Director spent two days shooting the added "Sons" footage with stars Dean Stockwell and Mary Ure. Scene, which will only comprise about a minute and a half of screen time, will supplement a scene which is already in the picture. New footage, however, will be ready too late to be included in version of the pic being sent to the Cannes competition.

Shooting of this footage also marked an official end to a hassle between producer Jerry Wald and Screen Actors Guild during the actors' strike. While the actors were out, Wald had obtained SAG permission to shoot the added stuff in England, but that plan had to be cancelled when Miss Ure came to New York to rehearse for her play, "Duel of Angels." SAG would (Continued on page 22)

20th Erases Word 'Shortage' From Summer Lexicon

20th-Fox looks to dominate the New York Artrun scene this summer. Company revealed yesterday (Tues.) that its "The Lost World" has been booked into the Warner (Stanley Warner) July 13, opening a new outlet for 20th product on Broadway. Company will continue to book its product into the Paramount in coming months and, in addition, will have its "Can-Can" playing hard ticket at the Rivoli.

Looks as if some 20th product goes into City Investing Co.'s Victoria Theatre on Broadway during the summer. House just recently concluded a run of 20th's suspense meller, "The Third Voice." Supplementing 20th bookings at these major outlets will be some date-date bookings of company's product at either the artie Normandie on 57th Street or the eastside 68th Street Playhouse. Company, which is currently giving "Dog of Flanders" the Broadway-eastside date-date treatment, DeMille and Barones, is expected to do same with several other films during the hot months.

20th is in a unique position among the major distributors. Despite the recent Screen Actors Guild strike, the company, come summertime, will be loaded with product, both home-made and imported. Starting in May, 20th will be releasing five to six pictures every month through the end of the year. Not all of this product will get prestige New York openings, but even if half of the pictures do, they'll be occupying a major portion of Broadway-eastside screen time.

'Kings' Rolls, 1st Of 3 Big Ones For Bronston

By HANK WERRA

Madrid, April 26

Camera started last week (18) on Sam Bronston's "King of Kings." With the producer's active participation of "El Cid" and "The Sad Knight of La Mancha" (Don Quixote) for filming this year in Spain, this becomes a sustained independent film production program for here.

Bronston is challenging the traditional Hollywood pattern for promoting, financing and releasing motion picture product. It's completely cut loose from Hollywood dependency with an elaborate, threefold financial blueprint compensating (1) dollar financing from friendly industrial sources in the U.S.A. to cover principal above-the-line budget costs; (2) a novel arrangement with American trade magnets to sell Yank industrial product in Spain for posetas utilized in production here and reimbursed from dollar box-office gross; and (3) sale of release rights, country by country in Europe to provide advance minimum guarantees from distributors for local costs. European talent and other production needs from the Continent.

Already at work on "King of Kings" are director Nicholas Ray, screenwriter Philip Yordan and cameraman Franz Planer, together with an almost complete roster of Hollywood technicians. Currently shooting pre-production crowd and battle scenes, "King of Kings" producer Bronston has set a principal photography jump-off on May 9.

"El Cid," saga of Spain's eleventh-century legendary warrior-hero, will be screenplayed by ex-DeMille scripter Fredric Frank. Bronston bought Frank's original 149-page "Cid" treatment recently. (Continued on page 17)

Capra Re-Do of His 1932 Damon Runyon 'La Gimp' Set With United Artists

Damon Runyon's short story, "Madame La Gimp," which served as the basis of Frank Capra's successful "Lady for a Day," released by Columbia in 1932, will be employed for a new modernized version by Capra. The producer-director, known for a long string of comedy hits, has acquired the property from Col and will film it independently, with United Artists providing the financing and the distribution facilities. The new screenplay was written by Harry Tugend and is now titled "Pocketful of Miracles."

The production is planned as one of UA's major entries, with a \$3,000,000 budget being allotted to the project. Production is planned for late summer or early fall. Capra will begin casting after his return from Brazil, where he went last week as a guest of the Brazilian government for the dedication of the new capital.

Eccentricity More Esteemed by British?

Peter Sellers Spins Some Theories as to 'Character Stars' Rarity in States

By VINCENT CANBY

Why has Hollywood produced so few top stars in the character actor category? British character actor Peter Sellers, who is already England's number one boxoffice attraction and well on his way to winning a big following this side, thinks it may have something to do with the average American's tremendous desire to conform.

In New York last week for a fast round of press meetings, luncheons, dinners, cocktails, interviews, etc., Sellers, the star of Columbia's "The Mouse That Roared," Continental Distributing's "The Battle of the Sexes" and British Lion's upcoming "I'm All Right, Jack," said he thought that perhaps Americans, much more than the British, like to identify themselves with screen characters, especially the handsome, the beautiful, the noble and/or successful screen characters. Maybe, he said, the oddball, offbeat characters, which are great for the mill of the character actor, only disturb the U.S. audience. He admitted, however, that this does not explain why Americans seem to have such a fondness for the kind of oddballs which Alvin Karpis first code to fame with, and which Sellers now is using to advantage in this market. The general run of Guinness and Sellers characterizations usually are built on outright non-conformity.

"Perhaps one people will accept the nonconformist as long as he isn't an American," Sellers said.

Whatever the reason for his good fortune both in England and America Sellers is ready to capitalize on his popularity and establish a secure niche for himself in the entertainment scene. He and British writer Walf Mankowitz have formed their own production company and entered a co-production arrangement with Walter Reader's Continental Distributing for at least two pictures and maybe more.

N. Y. Not All Reporters

Sellers was delighted with what he'd been able to see of New York. It is between a tightly scheduled array of promotional chores ("I must see about the only people I've met are newspaper press people") and "tremendously abused" when a group of fans turned up in search of him in the lobby of his hotel.

As of last Thursday (21) he had managed to squeeze in one "out-of-office" activity, a visit to watch the Astor Studio group go through their paces. He called it a "fun-making" experience and was planning to rearrange his schedule to be able to return to watch further improvisations and hear more shop talk. "We have absolutely nothing to compare with it at home," he said. He himself explained, put his start in vaudeville "where you're completely on your own." In lieu of training such as that, Sellers declared he felt that the kind of probing stimulated by the Studio's methods is of invaluable help to young performers.

Asked whether or not he thought he might be in the process of being "overused" in this market, with no less than five films either in release, or scheduled for release in the near future, Sellers said that the current situation was something over which he had had no control. Just as soon as "Mouse" scored a hit in the U.S., he said, adding parenthetically, that this had been a particular surprise because the picture had not done as well in England. British distributors started gathering up every picture he had ever made ("even photographs") to send to the States.

He said he felt that he himself is now in control, to the extent that hereafter he can afford only to do those films which he thinks are good properties. On his immediate agenda is a starring role with Sophia Loren in British Lion's film production of Bernard Shaw's "The Millionaire." He said he hadn't wanted to do it at first ("It's not a good show play"), but that Mankowitz had gone to work on the script and come up with an excellent treatment. Shooting starts in London May 15.

He also revealed that Mankowitz is talking a deal with Paramount execs in London for him to star in a film adaptation of Robert Graves' historical novel, "I, Claudius," which could be a sort of "comic Roman spectacle." He wasn't sure how the Paramount home office execs, who have learned to respect spectacle, would take to the idea of a spectacle with humorous overtones. Such levity might be considered improper.

Sellers has so far played just one villain ("in the British-made 'Never Let Go'), but plans to do a straight drama called "The Person from England" late this year or next following the previously announced "Memoirs of a Cross-Eyed Man" in which Continental Distributing will be a partner.

Congress Not Booking 'Ben-Hur'

Metro will continue its slow and "handle-with-care" release of "Ben-Hur" although it will begin to make the film available in 35m in mid and late June to selected cities on strictly a roadshow basis.

According to these dates depends on the population of the cities, the geographic location in reference to the 70m dates, the quality of the theatres, and the ability of the community to sustain long-run hard-ticket engagements.

The first 35m date is set for Albert Aaron's 600-seat Capitol Theatre in Charleston, W. Va., a city with a population of 72,500. 1950 census on June 16. Subsequently during June, the \$18,000,000 production will be shown in film in Dayton, O. (population 243,000), Providence, R. I. (244,876), Grand Rapids, Mich. (174,000), Wichita, Kans. (168,000), and El Paso, Tex. (130,500). The selection of the cities to receive the 35m dates makes it obvious that the smaller communities clamoring for the film will have to wait until the trading areas surrounding these cities have provided their full boxoffice potentials. Before Metro sends the picture to a theatre, a team of M.G. experts carefully surveys a potential theatre, examining the technical facilities.

As To 70m Gear

Metro sales v.p. Jack Byrne stresses that installation of 70m equipment is not a prerequisite for obtaining the film. He warned exhibitors that the mere installation of 70m equipment will not automatically make the film available to a theatre. The company will seek both 70 and 35m dates—depending on each situation.

It will be noted that in all advertising, including the 70m engagements, Metro does not state that the film is being projected in 70m. It merely states that the picture was filmed in M.G.'s Camera 65 process. The purpose of this is not to detract from the picture's value by making the public think that it will be receiving something inferior in 35m. Actually, the 35m versions will be projected on the large screens that are theogue in all theatres in the U.S. currently.

Byrne insisted that it has always been Metro's policy to make the picture available in 35m for many dates. Therefore, he contended that Metro was wrongfully assailed by Allied States Assn. when the exhibitor organization charged that the company was employing 70m as a gimmick to delay the release of the picture.

'Like A Tiffany Jewel'

Since the picture involves a \$15,000,000 negative cost and a \$5,000,000 prime advertising and exploitation cost, Byrne maintained that the picture must be treated "like a Tiffany jewel."

Metro's policy is based largely on the hits and errors tallied by two previous roadshow pictures—Around the World in 80 Days and The Ten Commandments. The company's sales executives have carefully studied the release pattern of these pictures and the experience of these films in various dates as it moved down the line.

Appeals To Congress

Metro is adamant in maintaining that it will make the picture available on general release for a long time, if ever. It has no intention of making the picture available in Crawfordsville, Ind., a town of 14,000 which has been putting on a write-in campaign to obtain the picture. The campaign organized by Allied Theatre Owners of Indiana, has the support of the Chamber of Commerce and the Mayor. The town is employing the gimmick that Gen. Lew Wallace, author of "Ben-Hur," resided in Crawfordsville.

There are signs that Metro is becoming extremely annoyed by the pressure tactics resorted to by some units of Allied, particularly the type of campaign that involves the contacting of Senators and Congressmen. There's a possibility that Metro topper Joseph R. Vogel may ready a strong reply to the tactics that are being used.

'Daisies' (& Bunnies) On M.H. Stage Set New Radio City B.O. Record

The combination of Metro's "Please Don't Eat the Daisies" and the traditional Easter stage show established a new weekly boxoffice record at the Radio City Music Hall, N. Y., when the program registered \$227,804 in its third week.

The previous high of \$226,904 in the Hall's 27-year history was established by "Warner Bros." "Annie Maude" and the Christmas show during the week ending Dec. 31, 1938.

The current show established new highs at the Hall for Good Friday, Easter Sunday weekend, and on Monday, Tuesday and Wednesday.

Hall topper Russell V. Downing sent telegrams of congratulations to Metro execs because of the pulling power of "Daisies."



DOUGLAS HERRICK

Currently appearing in THE ANDERSONVILLE TRIAL Henry Miller Theatre, New York Represented by ARTHUR HANNA OF CHARLES H. TRANI INC. Plans 1-880, New York

Amusement Stock Quotations

Week Ended Tues. (26)

N. Y. Stock Exchange

1939-'40		Weekly Vol. in 1939	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
High	Low					
35 1/4	18 1/4	ABC Vending	602	35 1/4	28	34 1/4 + 5 1/4
35 1/4	20 1/4	Am Br-Pa Th	495	35 1/4	32 1/4	31 1/4 + 1 1/4
42 1/4	31 1/4	Am Br-Pa Th	2151	34 1/4	31 1/4	32 1/4 + 1 1/4
48 1/4	35	CBS	301	41 1/4	38 1/4	41 + 3 1/4
34 1/4	15 1/4	Cul Pla	36	17 1/4	17	17 1/4 + 1/4
29 1/4	17	Decca	568	29 1/4	27 1/4	28 1/4 + 1/4
39 1/4	32 1/4	Elmore	132	37 1/4	34 1/4	35 1/4 + 1 1/4
115 1/4	75	Eastman Kdb.	973	112	108	109 1/4 + 1 1/4
8 1/4	6 1/4	EMI	612	7 1/4	6 1/4	7 + 1/4
38 1/4	13 1/4	Glen Alden	712	17	14 1/4	17 + 2 1/4
17 1/4	10 1/4	Loew's Thea.	214	15 1/4	15 1/4	15 1/4 + 1/4
38	22 1/4	MCA Inc.	264	34	30 1/4	32 1/4 + 2 1/4
37	25 1/4	Metro GM	67	27 1/4	25	25 1/4 + 1/4
14 1/4	8 1/4	Nat. Thea.	209	9 1/4	8 1/4	9 + 1/4
80 1/4	41	Paramount	31	41 1/4	42	42 1/4 + 1 1/4
30 1/4	21	Phedra	633	33 1/4	30 1/4	31 1/4 + 1 1/4
340 1/4	96 1/4	Radio	340	340 1/4	216 1/4	240 1/4 + 23 1/4
78 1/4	43 1/4	RCA	1460	75 1/4	70 1/4	72 1/4 + 2 1/4
11 1/4	7 1/4	Republic	44	9 1/4	8 1/4	8 1/4 + 1/4
43 1/4	18	Stanley War.	54	30 1/4	32	32 + 2 1/4
32 1/4	24 1/4	Storer	7	29 1/4	29	29 + 1/4
43 1/4	29	20th-Fox	182	37 1/4	36	36 + 1/4
32 1/4	23 1/4	United Artists	86	28 1/4	27 1/4	27 1/4 + 1/4
80	24 1/4	Warner Bros.	17	42 1/4	40 1/4	41 1/4 + 1 1/4
136 1/4	87 1/4	Zenith	380	102 1/4	98 1/4	99 1/4 + 1 1/4

American Stock Exchange

		Bid	Ask	Net Change
High	Low			
5 1/4	3 1/4	Allied Artists	23	4 1/4 + 1 1/4
12 1/4	2 1/4	Buckeye Corp.	26	5 + 3 1/4
7	4 1/4	Cinerama Inc.	127	3 1/4 + 3 1/4
20 1/4	12	Dorland	44	12 1/4 + 12 1/4
10	6	DuMont Lab.	413	9 1/4 + 9 1/4
9 1/4	5	Filmways	27	6 1/4 + 6 1/4
3 1/4	1 1/4	Gold Films	110	1 1/4 + 1 1/4
8 1/4	7 1/4	Nat'l Telefilm	6	7 1/4 + 7 1/4
10 1/4	5 1/4	Technicolor	80	8 1/4 + 8 1/4
7 1/4	2	Tele Indus	20	3 1/4 + 3 1/4
22 1/4	8 1/4	Teleprompter	350	11 1/4 + 10 1/4

Over-the-Counter Securities

		Bid	Ask	Net Change
High	Low			
America Corp.		1 1/4	2 1/4	+ 1 1/4
Cinerama Prod.		3 1/4	4	+ 1 1/4
King Bros.		1 1/4	1 1/4	+ 1 1/4
Magna Theatre		3 1/4	3 1/4	+ 1 1/4
Medallion Pictures		1 1/4	2	+ 1 1/4
Metropolitan Broadcasting		14	14 1/4	+ 1 1/4
Sterling Television		1 1/4	1 1/4	+ 1 1/4
Seranton Corp.		3 1/4	3 1/4	+ 1 1/4
U. A. Theatres		8 1/4	8 1/4	+ 1 1/4

Week Ended Monday 25 (Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Lew Wallace, Once Gov., 'Ben' Plays Santa Fe

Albuquerque, April 26

"Ben-Hur" Metro's Academy Award sweep, which hasn't been booked into New Mexico theatres yet, is due to get the red carpet treatment in a special screening scheduled June 17 at the Lenoir Theatre in state capital of Santa Fe.

Special showing, by invitation only, will be for state's governor, John Burroughs, Santa Fe mayor Leo Murphy and other VIP's with a capacity house of only 1,031 expected.

Flicker, based on book written by former territorial governor, Gen. Lew Wallace is being brought in as special attraction of the opening of the 350th anniversary of city of Santa Fe.

Day of showing has been scheduled as "Ben-Hur I" in Santa Fe.

Pic is scheduled for regular run at Lobo Theatre in Albuquerque late in June, according to Louis Gasparini, city manager of Albuquerque Theatres Inc. who had a hand in making arrangements for special screening.

OSCAR DANCIGERS JOINS UNITED ARTISTS

United Artists apparently is going to step up reproduction deals with foreign filmmakers for pictures to be made abroad.

Indication of the establishment of this policy is the appointment of Oscar Dancigers to the post of supervisor of European production under Charles Smadja, U.A. v.p. in charge of European production.

Dancigers, who has produced pictures in Mexico—"The Pearl," "Adventures of Robinson Crusoe" and "The Young and the Damned"—left for Paris over the weekend to assume his new duties.

L. A. to N. Y.

Ray Bolger
Charles Boyer
Fred Brison
Bob Cummings
Alvin Karpis
Vernon Duke
Ella Fitzgerald
Jim Franciscus
Arthur Freed
William Goetz
Van Hefflin
Dennis Hopper
Irene Paul Lazar
Michele Kobi
Marcel LeBon
Art Linkletter
Vicente Minnelli
Moderaires
Millie Perkins
Bill Redmond
Plato Skouras
Keely Smith
Fay Spain
Dean Stockwell
Blanca Struck
James E. Struck
Glen E. Wallich

N. Y. to L. A.

Josephine Baker
Warren Care
Don DeLoach
Stephen Draper
Ray Jarrow
Gina Lollobrigida
William Taub
Alton Sully
At Thail
Tommy Wonder

U. S. to Europe

Hermione Baddeley
Cecil Beaton
Edna Best
Lou Brecker
Joseph Carole
Harold Freedman
Hays Hararot
Monica Lane
Beatrice Little
Julia McCarthy
Jo Nielson
Jack Mills
Mildred Murray
Carol O'Keith
Arthur Rubinstein
Nat Rudich
Charles Russell
Natalie Schafer
John Springer
Richard P. Slavin
S. A. G. Swenson
Cilli Wang
Paul Wolfe

Europe to U. S.

Lucius Beebe
Suzie Parker
Richard Rodgers
Jerome Whyte

LILLIAN GERARD EXITS R&B, PARIS, N. Y., POSTS

Lillian Gerard has resigned as publicity-advertising director of the Ruffell & Becker circuit and as vice president of the Paris Theatre, N. Y.

Mrs. Gerard, a specialist in the exhibition of foreign films, joined Ruffell & Becker eight months ago when the circuit operating a group of art theatres took over the management of the Paris Theatre. She was managing director of the French Pathe owned house when it opened in 1938 as well as pub-d v.p. Previously she and her husband, Philip Gerard, Universal's eastern sub-director, were partners in Gerard Associates, a public relations firm.

Mrs. Gerard will leave soon for a three-week stay in Europe.

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MORE DRIVE-INS AS FIRST-RUNS

New York Sound Track

George Abbott, treading his way through the tables in the Hotel Astor Ballroom Sunday night (24) to receive Tony Award for "Furore," quipped that in Hollywood for the Oscars the path was cleared so that winners could reach the mike at the peak of emotional frenzy. Later Ray Bolger rose to the platform for his career chore to kiss Abbott, so did Mary Martin, pointing out that she got there in a hooped skirt. Best quip was, "You'd think a director would know how to get onstage." Among Hollywoodites participating as ringmasters were Lauren Bacall, and among the winners "Best Man" was Motyva Douglas. Accepting a Tony on another's behalf Peggy Wood, ANTA president, quipped to Helve Meukow, American Theatre Wing president, that she couldn't stay long on the platform as she had left her chinchilla coat at the table.

Anne Revere's winning of a Tony Award for her supporting role in "Toms in the Attic" was plainly a pleasure to the professionals in view of her "punishment" in recent years on the Coast.

Lauren Bacall will marry Met Opera conductor Thomas Schippers this summer at the Spoleto (Italy) Cathedral and U. S. Ambassador Zellerbach will be there.

With a son, Hubert Cornfield, film-directing in New York and the rest of his family in Paris, Albert Cornfield is undecided where he will make his future headquarters when he resigns May 1 as managing director for 20th-Fox in charge of Continental Europe, the Near East and special rep for Great Britain. He will probably divide his time between Paris and the U. S. The vet film exec decided to exit 20th and "generally take things easier, because it's about time, especially after 40 years at it."

Spyros Skouras headed the large group of 20th-Fox home office execs on the coast last week for huddles at the studio. Group included veepee Charlie Bluford, general sales manager Alex Harrison, exploitation director Rodney Bush, Ed Sullivan, pub director, left here Sunday (24) for San Francisco. Charles Schaefer, proxy of the ad agency bearing his name, is in Europe on a six-week trip to study possibility of opening his own office in Paris, Rome and London. He'll also be attending the Cannes Film Festival.

Don Frankel, proxy of Zenith International, has set a May 15 opening date of "Hushhush, Mon Amour" at the Fine Arts here. Ziva Rodden, who is featured in 20th's "The Stars of Ruth" here from Hollywood, is 20th's British acquisition, "Joe Cold in Alex" has been changed to the more descriptive "Desert Attack". Three young American pianists competed at Town Hall here Monday night 23 in the first Franz Liszt piano competition "inspired" by Columbia Pictures' William Goetz release, "Song Without End." Judges were Jorge Bolet, who dubbed in the music soundtrack for Dick Bogarde, the star of "Song," and Abram Chasman, music director of WQXR radio network. Col's "The Mouse That Roared" ended a six-month run at the Guild Sunday 24 night.

Natalie Wood has arrived east for starring role in Elia Kazan's "Splendor in the Grass" for Warner. Pic will be shot entirely on eastern locations. Paramount's "The Rat Patrol" will follow "The Unforgiven" into the Capital. Constantine Tzouros here to promote Warner's "Sergeant Rutledge." Mary's has tied up with 20th-Fox to promote "Can-Can" in newspaper ads, and also has installed kinks in its stages to sell tickets to the attraction at the Rivoli. "Sky-scaper" award-winning featurette being handled by Burslyn, is on the bill at the Baromet with Fernandella's "The Big Chief".

Continental Distributing has acquired "Pic" photographed in CinemaScope film version of Jules Verne novel, "Pic," photographed in CinemaScope and Eastmancolor, stars Curt Jurgens and Genevieve Page. 20th's "Fame over India" goes into the Paramount Friday 29. The same company's Darryl Zanuck release, "Crack in the Mirror" will premiere at Ben Sark's Capet. Boston, in late May, Zanuck has been shooting a new end for the pic in Paris. "Moon Gate" a play by film producer Paul Burton-Mercer, is due to be produced off-Broadway in July or August by Guild Hall Productions.

Jack Miff's, exec in charge of 20th-Fox's South African enterprises, is in Madison Avenue Hospital following a gall bladder attack. Tom Brandau's "Season of New Japanese Film" at the Little Carnegie, which started Dec. 14, 1959, comes to an end Sunday 1 when the long-running "Haku" bows out. Brandon plans a second season at the theatre next winter. Mary Ure, of 20th's "Sons and Lovers" and co-stars with Vivien Leigh of Broadway's legit "Duel of Angels," is not entirely pleased that "Sons" was chosen to represent Britain at the Cannes festival. Seems "Sons" won out over Moss Ure's husband's production of "The Entertainer" starring Laurence Olivier. Husband, of course, is playwright John Osborne.

Producer Stuart Miller and writer Abby Mann have formed an indie partnership on coast to film "Cast the First Stone," co-authored by Judge John Murtough. Chief Justice of N. Y. a Court of Special Sessions, and Sara Harris. Kevin Wynn joins Fred MacMurray and Nancy Olson in Walt Disney's "The Absent-Minded Professor." Gary Cooper's into "Short Weekend," to roll in Italy in July. In three-pics deal between Cooper's Ramada Productions and United Artists.

Edward Small inked William Winter to script "Sergeant Pike" for indie production. George Stevens signed John F. Fitzgerald, of Catholic "Our Sunday Visitor," winner of Screen Directors Guild's 1959 Critics Award for pre-production work on his 20th-Fox release, "The Greatest Story Ever Told".

United Artists distribution keep William J. Heinemann reports that nine months prior to its preem at the Warner Theatre, N. Y. Otto Preminger's "Exodus" still in production in Israel. Talled an advance sale of \$219,000 representing 53 fully-sold reserved-seat performances.

Dick Brooks has shifted from 20th-Fox's bally department to Joseph E. Levine's Embassy Pictures, working under former 20th colleague Ed Feldman, now Embassy's publicity manager.

Gina Lollbrigade returned to the Metro studio to resume filming of "Go Naked in the World," which had been halted by the actors' strike.

Ernest Lehman, who wrote the screenplay for Alfred Hitchcock's "North By Northwest" received the annual Edgar award of the Mystery Writers of America for the best mystery film of 1959. "The Colonel's Lady," an original by Stanley Roberts, has been acquired by Universal as a vehicle for Lana Turner. "Once a Hero" starring Alie Guinness and John Mills, is the new title of the Colin Leach production of "Tunes of Glory," now being edited in England. United Artists will release the film. Lillian and Dorothy Gish are the subjects of a special tribute in the May issue of Gaslight Review, program guide for radio station WPAI. The 44-page magazine spotlights "The Unforgiven" the Hecht-Hill-Laurence film in which Lillian Gish is currently appearing. French producer Raoul J. Levy in from Paris to discuss with Columbia execs the release pattern of "Babette Goes to War" starring Brigitte Bardot. Incidentally, Levy's "Moderate Contable" has been invited to show out of competition at the Cannes Film Festival. The fest showing will be 12 weeks after the film went into production, the time period including a three-week shutdown when the star Jeanne Moreau's son was critically injured in an auto accident while the company was on location in Bordeaux. No U. S. distribution deal has been set on the pic.

20TH DATING ON FLEXIBLE BASIS

Drive-ins will definitely figure in new first-run release patterns being set in a number of territories by 20th-Fox, a company sales exec conceded in New York last week.

In last six months company has been quietly rearranging established release patterns in such widely scattered areas as Cleveland, Pittsburgh, Baltimore and Minneapolis. In each case, idea has been to break away from the standard type of playoff (established more than 30 years ago in most cases) of a single downtown first-run followed by first and second neighborhood subsequent runs.

20th's policy isn't to throw off the old, just because it's old. Rather, it's to establish a flexibility in playoff patterns so that each picture can be sold in the manner most appropriate to that individual property. According to sales exec, this flexibility allows for a "Can-Can" and the kind of special, hard ticket handling it's getting, along with more conventional pictures which will still go the single downtown first-run route.

It's this so-called neighborhood plan which is attracting the most interest from both exhibitors and other distributors because in many cases it requires new arrangements on the division of product. It's also the most logical plan under which those drive-ins, which heretofore have never been first-run outlets, may be expected to get top product.

20th exec pointed out that a number of drive-ins already have moved up the playoff ladder to play date-date with standard houses within one territory. However, this has usually been the exception to the rule. Point is that drive-ins each year have been earning a steadily increasing share of the boxoffice dollar and total patronage, so it behooves distribution to route product in order that the public can see it most easily and under the best of circumstances. Latter was stressed by sales exec who said an important factor in the growing respectability of drive-ins is the improvement in general projection techniques by the operators.

According to a recent count, there are now approximately 3,000 drive-ins in the U. S. compared to about 13,200 conventional theatres, which contribute an estimated 23 percent of the total annual boxoffice gross. It's inevitable, said the sales exec, that these operators come in for greater consideration when distributors map release patterns.

One of the problems faced by the majority of drive-in exhibitors who are seeking full-time respectability is that only about one-third of the 3,000 now are playing year-round, thus most of them do not have the "continuity of patronage" which distributors like to see in their prime outlets. 20th sales exec pointed out that more and more drive-in exhibitors are staying open in winter months, by installation of heating devices, but added that winter business, of course, could never match that done in summer.

In most of these cases, he said, "they've found it's just cheaper to stay open 12 months a year rather than go through the expense of closing down in fall and reactivating in the spring."

Queried as to the kind of rental deals which a distributor can expect from a first class drive-in, exec said the percentages were just about the same as could be expected from a comparable conventional house. Exec paused a moment and then smiled, "Of course, they make so much money from their restaurants and playgrounds and other side activities, they really could afford to pay 100 percent and still come out ahead of the game."

Raoul Levy Finis With Columbia

Will Operate One-at-Time—Communications Between N.Y.-Paris as Complicator

Capra Seeks 'Best Man'

A strong bid for the film rights to "The Best Man," Gore Vidal's hit legit play, will be made by Frank Capra, the producer-director revealed in N. Y. In making the bid, Capra will most likely be associated with United Artists, which is financing "Pocketful of Miracles," his next production.

Another property definitely on Capra's schedule is Rebecca West's "The Meaning of Treason," the story of Lord Haw Haw, the Britisher who broadcast from Nazi Germany during the war, and his treason trial later in England.

French producer Raoul Levy and Columbia have terminated their agreement. The four-year association, under which Levy was committed to deliver the company a minimum of two pics annually and to provide Col with a "first look" on all other properties, will end with the delivery of "The Truth," the Henri-Georges Clouzot picture starring Brigitte Bardot. The picture, which went into production in Paris this week, is budgeted at about \$1,500,000.

The completion of "The Truth" will represent a total of five features which Levy has delivered during the agreement, the others being "Night Heaven Fell," "Love Is My Profession," "Babette Goes to War," and "San Francisco Regatta." With the exception of "The Truth," the latter still unreleased in the U. S., the pictures were not issued under the Columbia banner, but by Kingsley International, with which Col has an arrangement.

Levy, in New York last week, said he would now operate on a picture by picture basis in the U. S. He said it was difficult to maintain a standing arrangement between two firms in different countries since he found daily communication necessary.

Levy's future program will consist of a combination of blockbusters aimed for the international market and the small low-budget but very creative and high-quality films that have been popularized by France's "new wave." He is perhaps the only French producer who is aiming for the world market with king-sized expensive productions. These include "Marco Polo," which will roll in India, with possible locations in Russia and China, in January, and "The Longest Day," the D-Day spectacle based on Cornelius Ryan's best-seller, set for production in the summer of next year.

"The Camp Followers," a picture originally scheduled for Columbia, will now be made as a Franco-Italian coproduction in association with Roberto Rossellini. The film will roll in Greece in August. A small pic on Levy's agenda is "Such a Long Absence," also set for August production. In preparation by Peter Brook is a property dealing with Sarah Bernhardt with Jeanne Moreau, star of "The Lovers," set for the lead.

Zeckendorf Sees Century City As Tied Up Soon

William Zeckendorf, who has been paying \$1,000 a day extension fee on Century City, states he "will positively take title" to the former 20th Century-Fox studio acreage in Beverly Hills. However, he has been granted a "short adjournment" beyond the May 1 deadline which he states calls for no further payments.

Understood that if he doesn't exercise his option the Webb & Knapp real estate head stands to forfeit the original \$2,500,000 down payment on the \$50,000,000 deal.

Former Beverly Hills Hotel boss, Bernardo Courtright, is president of the Century City realty and housing development.

Zeckendorf adds that those \$1,000-per-day fees are not "penalties" but are added to his credit against the ultimate purchase price.

Can't Afford to Convene Allied Regionally

North Central Allied president Frank Mantzke declares he'll ask the board of directors to authorize him to bypass the usual annual spring regional convention because the poor financial condition of so many of the small-town exhibitor members makes it inadvisable to call upon them to bear the expense of a trip here.

"Too many of these exhibitors are in such financial straits at this time they even can't afford the comparatively small expenditure which would be necessary for them," avers Mantzke. "And the principal reason they're just too poor are distributors unreasonable terms for boxoffice pictures."

Mantzke says he hopes to accomplish many of the area convention's usual purposes through bulletins which his office will send to the territory's exhibitors from time to time.

It would be the first time in NCA's long history that the body hasn't held a spring convention.

Woods Holds IA at Bay

Chicago, April 26. Essanay Theatres won a preliminary indefinite injunction last week (21) precluding picketing at its Woods deluxer by Stagehands Local 2 pending resolution of their dispute by the National Labor Relations Board.

Union caused the theatre to shut down for a week recently when it threw up a picket line to enforce demands the Woods hire three of its cardholders. Projectionists refused to cross the line. Situation subsequently lightened on a temporary injunction.

First NLRB hearing with union and theatre reps was scheduled for yesterday (Mon.).

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DEPLORE LAWYERS AS ACTORS

The International Package

The motion picture is still the best packaged and most permanent international entertainment, the upsurge of television notwithstanding and with due regard to the few international in-person personalities (Chevalier et al.). Last week's 3d Annual International Film Section, with its cross-section of global cinematic entertainment, points up again that a video one-shot (regardless of the number of kinescope playbacks) is relatively fleeting but a motion picture feature leaves a durable marquee impact.

While recent Russo-American "cultural exchanges" have given new accent that art has no frontiers, the "movies" has required no such grandiose and neo-power political impetus to give it substance. Film entertainment has been ipso facto with the masses for well nigh a half century. Nor has motion pictures' international impact and import been a recent thing; only the expanded global boxoffice has become more important with the expanding global populations.

Furthermore, the recent crop of Graeco-Italian celluloid heroines (Joe E. Levine out of Steve Reeves) is but a third-of-a-century variation of yesteryear's "Cabinia". And it's historic how Pola Negri, Marlene Dietrich (the durable glamor grandma is still around) et al. have shifted from Berlin to Hollywood in years past, much as the historic, creative, direction and production talents soon made Hollywood the crossroads of the world.

Today the variation of the theme is that the world has now become Hollywood's crossroads. The evolution of the perpetuating production is another footnote to the global impact of motion pictures, a good film "in the can" can travel to anybody's market. The Variety International Film Number last week proved that. It also points up, once again, to the short-memory "experts" and the fickle fans alike that "movies are not going to blow over," television notwithstanding.

Martin Starr Wins Trial Right; Says Press Agents Got Him Fired

Screen commentator Martin Starr's \$200,000 libel suit against United Artists and Columbia Pictures moved closer to trial last week when the Appellate Division of the N. Y. Supreme Court unanimously upheld an order of Justice Owen McIlwain denying a motion to dismiss the complaint. Col. asked dismissal on the grounds of insufficiency and appealed when his motion was denied.

Starr brought the action last year after Col. "knowingly composed and published" an allegedly defamatory letter in February, 1959, which resulted in the commentator's loss of an ABC Radio contract. The letter assertedly was drafted by Roger H. Lewis, ad-pub v.p. for U.A. and Robert S. Ferguson, Col.'s national ad-pub director.

Starr, who says he's been a broadcaster for 23 years, claims that the letter contained "false and defamatory matter which held him up to public scorn and ridicule." He particularly objected to a phrase in the letter which referred to his broadcasts as "calculated to injure the motion picture industry." The industry should protect itself from distorted representations about Hollywood which Starr has been broadcasting.

'Adventure' Picked As Italo Entry at Cannes

Rome, April 19. "L'Avventura" ("The Adventure"), directed by Michelangelo Antonioni and starring Monica Vitti, Lea Massari and Gabriele Ferzetti, has been officially designated by the Italian film industry to represent this country at the Cannes Film Festival.

At least three other Italo feature pics at this writing are still in consideration by French authorities for possible invites to the event. Federico Fellini's "La Dolce Vita" (CINERIZ), Roberto Rossellini's "Era Notte a Roma" (Blackout in Rome) produced by Golden Star, and Mauro Bolognini's "Il Bell'Antonio" (The Handsome Antonio). While both Rossellini's pic and "Bell'Antonio" are being pushed in hopes they'll get into the Fest, "La Dolce Vita" which is breaking all box records in Italy, uses a sharp division of opinion among those involved about showing the pic at this festival.

L.A. BAR ASSN. IN RAP AT DOUBLING

Los Angeles, April 26.

Lawyers make lousy actors, despite their flair for histrionics, according to a finding of a special committee appointed by the L.A. Bar Assn. Board of Trustees to look into subject of attorneys appearing in television, radio and motion pictures.

Board, upon recommendation of the committee, has adopted a resolution holding it to be "professionally and ethically improper" for a lawyer to appear in the role of an attorney or judge in any simulated trial portrayal in the three mediums.

Further, Board simultaneously adopted a second resolution asking the State Bar of California to concur and to request that State Supreme Court adopt a formal rule making the new ethics policy applicable to all California lawyers.

Action is expected to be the first of its kind ever taken by a major bar association. In reporting the L.A. Bar Assn. move, the American Bar News, monthly bulletin of the American Bar Assn. pointed out that the special committee reported that lawyers in acting roles either were "wooden, hesitant and unsure" or at the opposite extreme, inclined toward "the streak of exhibitionism to be found in nearly all of us."

Result, the committee found, is that the lawyer-actor was made out to be a pompous or a bombastic or a bumbling ass. "The bar would look better in the public eye, committee contended, if the roles of judges and lawyers were played by professional actors."

In adopting the resolution recommended by committee which conducted a lengthy study of subject, the Board based its action on two grounds:

(1) Appearances of lawyers as actors involves them in conduct violative of their oath to maintain the respect due courts of justice and judicial officers.

(2) Such participation is contrary to the long-standing policy of the bar against self-advertisement, direct or indirect.

Board additionally held it made no difference whether or not lawyers in trial dramas are identified by name to the public.

Committee report pointed out there are at least nine tv programs seen in L.A. area, some produced here and nationally televised, which have utilized real lawyers. Lawyers in some instances receive no pay, according to report, which leads to conclusion that "the desire and the intention to make themselves known to the public as lawyers must play some substantial part in inducing them to participate in the programs."

(One of these is "Divorce Court," hour-long program seen on KTTV every Thursday, with attorneys repping the "principals" in divorce cases taken from actual L.A. divorce files. Two different lawyers appear every week, although the judge played stet by Voltaire Perkins is a vet actor. Perkins, however, once was a prominent attorney.)

Report additionally stated that tv programs in which lawyers appear usually are produced without scripts, give the public an adverse impression of the judicial process, and frequently display "a strong tendency toward the sensational and the bizarre, rather than the usual quietly and methodically conducted civil litigation."

Majesty Consents

Hollywood, April 26.

Mike Romanoff will be the protagonist of a film by 20th-Fox Studio reportedly has paid Hollywood restaurateur \$75,000 in picking up its option on his life story.

Charles Brackett will produce the Luther Davis screenplay, titled "The Instant Prince" with Frank Tashlin set to direct.

Biblical Book To Be Updated For George Stevens' 'Greatest Story'

Hollywood, April 26.

Italo-Russo Film Pact

Rome, April 19.

A one-year Italo-Russian film agreement, signed here after a week-long session between reps of Sovexportfilm and ANICA, the Italian pic industry association.

ANICA will "seek every means to promote the portback of Italian firms of Soviet pictures for distribution in this country, while Sovexportfilm is committed to do the same in the USSR."

Pact, renewable on agreement by both parties on a yearly basis calls for strict reciprocity in exchange of feature pic between the two countries. Noted parenthetically that it's a known fact that few Soviet films, even "When Cranes Fly," have made any sort of impression on the Italian public, despite enthusiastic backing of the leftwing press and commie party mechanism.

Returned to Theatricals, Bob Montgomery Details His New 'Hours' for UA

Robert Montgomery attributes his return to motion pictures after a 14-year absence—this time as producer-director of "The Gallant Hours," a biopic of Admiral William F. Halsey—to the greater opportunities that exist in indie production today to the "creative latitude" that is permitted, and to the financial arrangements that allow producers to participate in the profits.

These conditions, Montgomery added at a N.Y. press conference Monday (25), were brought about by the gradual elimination of the corporate structure that dominated Hollywood production for decades. A top-ranking film star for years and a television producer of considerable repute, Montgomery is now devoting his talents to film and legit production.

"The Gallant Hours," with United Artists financing and releasing, was made under the production banner of Cagney-Montgomery Productions, in which James Cagney, who portrays Admiral Halsey, is a partner. The company is currently negotiating for ten more properties to continue its film production program. Cagney will direct one of the projects and Montgomery will produce and direct the other. Also on the company's sked is a legit production next season of "The General's Other Son," by Andrew McClellan. The firm also has plans to convert the play into a film at a later date. No distribution plans have been set on the new projects, but a deal most likely will be made with United Artists.

According to Montgomery, the Halsey biopic represented the most thorough research ever accorded a motion picture, with one and a half years being spent assembling the material. The picture has the assurance of all-out cooperation of the U.S. Navy. Key element of the campaign is a national drive sponsored by the Navy recruiting service in 234 cities timed with regional openings throughout the country. Through the auspices of the Navy Information office, special material prepared by UA is being sent to every Navy ship and installation for planting in both service and public media. The Navy League is sponsoring the world premiere as a special tribute to Admiral "Bull" Halsey at the Keith Theatre in Washington on May 13.

Hathcock's New Status

Hollywood, April 26.

Jerry Hathcock has been appointed supervising director of all animation for UPA Pictures.

Hathcock currently also is an instructor in animation techniques at Chouinard Art Institute, L.A.

George Stevens has given the first clue to what his "The Greatest Story Ever Told" will look like. Or, more accurately, won't look like. Said the producer-director: "It will not look like audiences expect it to look."

Stevens, who will film the life of Christ in association with 20th-Fox, left over the weekend for a six-week location-scouting and research tour of Europe and the Holy Land. Before leaving, he had some interesting things to tell the press.

First of all, The Stevens Co. has developed a device tagged Multavox which follows the same simultaneous translation pattern inaugurated by United Nations. "Greatest Story" scripts will be prepared in six languages, and in certain multi-lingual markets a system of headphones will be set up enabling audiences to tune in on soundtracks recorded in English, Spanish, French, Italian, German or Russian.

On the screen, the \$10,000,000 film will have "a new look," Stevens said. "It will not be based on an existing literary concept or imagery, and it will not reflect patterns of art or illustration we are familiar with." He said the motion picture will be based on Fulton Oursler's title and something of his research and narrative sense but that it will assume the affirmative responsibility of creating 1960's concept of Jesus Christ. To be more specific, Stevens declared, "For example, we're not going to thank Mr. DaVinci for his arrangement of the Last Supper. When the scene comes we hope audiences will feel that it happened this way."

Stevens emphasized, "If there's anything that frightens me, it's the sense of re-make. You must get as close to the moment in interpretation as possible. Things must happen in an unexpected manner."

The filmmaker poetically noted: "There is nothing quite as dead as a screen that hasn't been breathed upon by the people who make the film."

Stevens admitted this "new look" approach on a Biblical subject is hazardous, explaining that it's a hazard that must be taken if the film is to make a contribution. As to its potential audience, the producer-director said, "The anticipation of the number of people who will see this film is beyond any calculation on any other film ever made."

No casting has been firmed for "Greatest Story," and Stevens declared, "We know we have the greatest roles ever available for actors to play. We want the greatest actors and the most talented and able people. Interest is tremendous from the most important stars to make themselves available for the film."

Accompanying Stevens to Europe and the Middle East will be associate producer George Stevens Jr. and researchers Tony van Renterghem and Antonio Vellanti. Upon their return, a writer will be signed to screenplay from the research that began a year ago January. The six-month shooting schedule gets underway in Todd-AO this November, with interiors to be lensed at 20th's Westwood studio. Pic is slated for 1961 release.

Nielsen Wins Control Of 2 Danish Outfits

Copenhagen, April 26.

As a sequel to a recent Supreme Court judgment here in which Tage Nielsen was given the rights of all shares in A/S Palladium, he has now taken over the management of both the production company, founded in 1930, and of the affiliated theatre, the Palladium in Copenhagen.

Henning Karmark and Preben Philipsen have withdrawn from the company as a result of the conclusion of this action.

'Kind' Sockeroo \$24,000, D.C.; 'Hur'
Wow 32G, 6th; 'Daisies' Huge 26G, 2

Washington, April 26

— Don't Eat Dainties M.G. and
continued on page 201

B'way Biz Off; 'Daisies' Still Huge
\$195,000, 'Lady' Great 36G, 'Kind' Hot
31G, 'Can-Can' 48G, 'Ben-Hur' \$57,700

(Continued on page 30)

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FRANCE'S VILLAGE CENSORSHIPS

Current Season Looms Heftiest Ever For Aussie Films; Hard-Tickets Big

Sydney, April 19.

The Aussie patrons are lining up at first-run wickets this spring, and putting down top coin for their entertainment. Current season will be about the heaviest in Aussie cinema history. From now on this year, there will be more hard-ticket pix playing this territory than anywhere else in the world.

The Aussie cinema patrons are cinema-conscious and are prepared to pay up to \$3 if the screen verities are to their taste. What is more important, the fannies are back in full force at the theatres again for pix they fancy.

"The Nun's Story" (WB) is pulling tremendously on two-day and will set new records for this key title. Another WB hit is "Auntie Mame," which with its famous premonitions, the audience "South Pacific" (WB) is going into its 40th week here while "Cinema Holiday" (Cine) is in its 40th round. "Anatomy of a Murder" (Col) is powerful in 10th status.

"Cam-Can" (20th) presents here shortly on two-days, with advance seat sale hitting a new Aussie high. Metro debuts "Ben-Hur" on May 5, and seats are already sold two months ahead.

Current box business is shown by the number of tickets registered along the medium-priced scale via a four-day policy with "Operation Petticoat" (U), a big smash. Also such as this category are "Snuggly Dog" (MG), "Please Don't Eat Daisies" (MG), "Touch of Larceny" (Par), "Some Like It Hot" (UA), "Movie That Boared" (Col), "Tiger Blue" (Rank), "My Uncle" (Rank) and "Home From the Hill" (MG).

Action Films Continue Soundest Pix Imports For Japanese Market

Tokyo, April 19.

Action pictures, especially Westerns, continue to be the soundest film imports in Nippon. Among the big toppers for fiscal 1959, out of 218 feature imports, were "Horse Soldiers" (UA), "Rio Bravo" (WB), "Warlock" (20th) and "North by Northwest" (MG).

Top coin earners by distributors were, as follows: "Northwest," "Green Manions" and "Watson" for Metro, and "Last Train from Gun Hill," "Ternstedt" and "Five Pennies" for Par. "Warlock," "South Pacific" and "Dory of Anne Frank" were 20th-Fox toppers. "FBI Story," "Rio Bravo" and "Nun's Story" were WB leaders.

For Universal, "Pillow Talk," "Operation Petticoat" and "The Mummy" were winners. "They Came to Cordura," "Bell, Book, Candle" and "Yesterday's Enemy" gave Columbia its best coin. "Horse Soldiers," "Solomon and Sheba" and "Park Chap Hill" posed United Artists.

Al Capone, "Big Circus" and "Battle Flame" posed field for Allied Artists. "12 Girls and Men," "Fables Femmes" and "The Tricksters" were Toei winners. "Les Amants," "Les Etapes de Midi" and "L'ile du Bout du Monde" were Eiko toppers. "Inferno," "Sage at Red River" and "Orlando" did best for NCC. "La Loggia," "L'Uomo Di Paglia" and "Dagli Appennini Alle Ande" grabbed top coin for Balidom.

Japan Pix on Release Soars to New Record

Tokyo, April 19.

Total of Japanese films in domestic release for first quarter of 1959 was a record 145. Breakdown by company is as follows: Shochiku, 24; Toho, 16; Daiei, 19; Toei, 28; Shin Toho, 16; Nikkatsu, 27; Toei No. 2, 10; Toho Eiga, 3; and Takarazuka Eiga, 2.

Of the 145 releases, 93 are modern plays, 47 being musical pictures. Sixty-one of the total are in color.

Gala Films Sets New Deal

London, April 19.

Starting May 1, Gala Films will handle the physical distribution of all present and future releases for Films de France. The deal was closed last week by Kenneth Rive and Ingram Fraser, managing directors of the two companies.

Each company retains its separate identity and remains independent of each other. The agreements offers Films de France a wider distribution pattern as a result of the increasing number of theatres controlled by Gala.

Tours S. E. Area For Yugoslav Pix

Tokyo, April 19.

Here on the first leg of a six-month tour of Japan, Australia, Southeast Asia and the Middle East, Miroslav Kitic is trying to drum up the import-export activities of Yugoslavian Films. On the export side, Kitic is seeking to follow up the mid-Japan 1959 success of Cannes prizewinner "Valley of Peace" with a selection of product that includes "Miss Sone" and "Great and Small."

A third entry, "Alone," is expected to be on local screens this summer. Although plans for its showing were finalized before Kitic left Belgrade, he will sign the pact in Tokyo.

After having spent a few weeks making the rounds of Nippon film circles, Kitic was somewhat puzzled in finding that local preferences seem to favor war and other action pictures.

Kitic said the Yugoslavian industry, spawned in 1948, now produces some 20-25 features a year plus about five co-productions with other European nations. He said several foreign units are shooting in Yugoslavia. Orson Welles' "David and Goliath" is one of these.

In pointing out that the economies of Yugoslavian film production differs from that of such countries as Russia, Czechoslovakia and Poland, Kitic said it is "not private and not state." He explains that a community forms a film company and is subsidized by a bank loan. Half of the profits from such picture will go toward civic improvements and the remaining half will be divided among company members as a bonus.

In Yugoslavia, there are about 14 indie producers and six film distributors, the latter handling both domestic and foreign product.

SHIRO KIDO RESIGNS AS SHOCHIKU TOPPER

Tokyo, April 19.

Pres Shiro Kido of Shochiku has submitted his resignation and will be succeeded by Hiroshi Ohtani, son-in-law of Shochiku board chairman Takejiro Ohtani. Kido's action, expected to be approved at a stockholders' meeting on April 20, is regarded as a face-saving move. The company was unable to declare a dividend for the six-month period ending in February, the first time in 14 years this has happened.

Kido will continue to function as a board member and is expected to maintain supervision of Shochiku's film productions in an advisory capacity. In addition to producing, distributing and exhibiting films, Shochiku controls much of Japan's Kabuki activities, the Bunraku puppets and several all-girl extravaganzas shows.

Dick Brandt, head of T-L Distributing, takes off Friday (23) for two-week vacation.

PRODUCERS FACE SPECIAL HURDLES

Paris, April 20.

Film censorship is still an important point here as more pix are stepped on by local mayors around France, more are getting the forbidden-under-18 tag, and some are denied export visas. In some cases, even local distribution is denied. Henri De Segogne has been appointed to make a study of film censorship and submit a report and recommendations. Film circles are hopeful that this will lead to needed changes and get rid of some outmoded laws making French films sorely taxed by pre-production and even post-production blue penciling. All of this despite the rep that French films have of being the frankest in the world.

Growing local bans on pix have the industry wishing for one big national censorship board. But in this event, they would also like a more clarified setup. Also, with more care in labeling pix for age groups. Too many films have been forbidden to those under 18 lately without sufficient reason according to industry reps. And more stringent attention to handing out local and export visas for many pix also have been hit this way and without reason.

Mayors Use Ancient Laws

It is pointed out that mayors of little communities, under laws dating from 1884 and even 1790, have been banning pix if they are felt to affect local order and public health. One nationwide law would do away with this, according to limiters, provided such law is just and freed from too much pressures and governmental interference.

Several films like "Les Liaisons Dangereuses 1900," "I'll Split on Your Tomb" and "The Lovers" were prohibited to minors by the governmental censorship setup, but ran into bannings in many key spots around France. An industry outcry finally led to governmental approbation and the appointment of De Segogne. Withholding export visas for "Liaisons," "Guts in the Sun" and "Mourning" also led to industry gripes and the decision to reevaluate the whole censorship setup here.

See Govt. Film Censorship Body

It is expected that all film censorship will be centered in the federal government and that youth specialists will be added to the board, in an effort to protect youths from harmful films. Films may be classified as allowable for those over 12, 16 and 18. And it is believed that scripts henceforth will have to be turned into the censor board. Thus, the board will not be able to stop a film from being made but will inform producers that they may run into certain difficulties.

This has been met with mixed reactions by French producers. Many feel it will water down pix since producers will change films in order to get a regular full acceptance. (However, a similar setup works okay in the U.S. via the Production Code.) However, most of this is conjecture until De Segogne's official report is made.

8,000,000 View 'Pacific' In Britain in 2 Years

London, April 20.

Continuing its record-breaking run in Britain, "South Pacific" started its third year in London last Thursday (21) and begins its third year in Manchester next Thursday (28). It is claimed to be the world's longest run in Todd-AO.

The film musical opened at the Dominion, Tottenham Court Road, on April 21, 1958, and a week later at the Gaiety, Manchester. It has been seen by more than 8,000,000 people although playing in only about 26 situations throughout the country.

Japan's '60 Film Import Policy Seen Real Help to Yank Major Distributors

Tokyo, April 19.

Ask Miners to Ban Film

London, April 19.

Picture theatres in mining areas which are maintained by the miners themselves have been asked to ban "The Angry Silence," recent British Lion release which describes the experiences of a factory worker "sent to Coventry" for refusing to take part in a dispute.

The ban has been backed by the South Wales Area Executive Council of the National Union of Mineworkers. If generally applied, it will affect 45 theatres in the area.

'Navarone' Starts Rhodes Pic Boom

By HALSEY RAINES

Rhodes, April 19.

Up until Carl Foreman "discovered" the 500-mile-square island of Rhodes and decided to do "The Guns of Navarone" there, this little Greek outpost in the eastern Aegean, 225 flying miles from Athens, was a name buried in a few atlases and travel books. There are three film theatres but many rusties on the island have never been inside one.

Now there is a whirligig of activity going on that has the 61,000 Rhodians slightly glue-eyed. Last week Maurice Evans slipped in to set up plans for his "Macbeth" and a second film he may do. "The Dream of Troy" is reportedly set for Rhodes as a German-American co-production, with Arthur Brauner of Berlin as the pivot man. George Zervos, a leading Greek producer, is scouting Rhodes as the locale for his lavish Greek-Russian co-production of "The Iliad." An Italian company will do "Luigi" there. And Columbia is said to have another production up its sleeve, a modern comedy-drama.

"The Guns of Navarone," also a Columbia release, took nearly a year of advance preparation and is the biggest feature ever made in southeast Europe, with a \$30-million bankroll. Mayor Petridis of Rhodes has already given a trio of swank blowouts for Gregory Peck, David Niven and Tony Quinn.

If things keep up there may be some changes made in the 80 drachma per day rate the locals get for emoting (about \$2.65).

ANTIQUE GREEK AS ATHENS FEST STANDBYS

Athens, April 20.

The major framework for this year's Festival will again be the performances of antique Greek drama by the Royal Theatre. The two "new" productions will be the Euripides tragedies, "Phoenissae" and "Mad Hercules." Comedies will be Aristophanes' "Acharnes" and Menander's "Dyskolos." Plays will be performed in June and July at the theatre of Epidauron and in August at the Herodas Atticus, at the foothills of the Acropolis.

There will be orchestral concerts by the Athens State Symphony and two foreign orchestras (Radiofrontr France under Cluytens and Suisse Romande under Ansermet).

A French troupe will bring Racine's "Rhedre" and "Britannicus." America will be represented by the appearance of the American Ballet Theatre (Alfred Chase-Oliver Smith). Negotiations are to be completed for an appearance of Judith Anderson in "Tower Beyond Tragedy" and a production of "Nausicaa," an opera by Peggy Glanville Hicks to a libretto by the British novelist Robert Graves. For latter, cast would be entirely recruited in this country. Festival runs from August 1 to Sept. 15.

Noteworthy changes in the fiscal 1960 film import policy for Japan as regarding the larger Nippon distributors such as the U.S. majors are expected to be an increase in the number of permitted prints and an extension of the exhibition period of a film from five to seven years.

The number of import films permitted is expected to be the same as in the past. Foreign Exchange Bureau of the Finance Ministry is expected to make its announcement shortly for the fiscal annum which began April 1.

The key points of the policy in draft are as follows:

1. Number of films to be allocated by import quota will remain the same.
2. Number of copy prints per pic will be 15 when the positive prints are imported and 18 where the prints are made in Japan from an imported negative.
3. Period of exhibition for an imported film on a single license will be extended from five to seven years.
4. Home remittance rates for rental base films will be 30% of the receipts when contracts provide for sharing that gives 70% for non-resident and 30% for resident and 40% where the contract calls for a 60-40 split.
5. The import price per pic on flat base deals will be raised by \$3,000.
6. Bonus import permits will be granted against film export earnings of \$50,000, \$100,000 and \$200,000 categories. In addition, one bonus import permit will be granted where a Japanese export earns \$120,000 and also where one company exceeds export total earnings of \$350,000.
7. Remittance of security money in cases of flat base deals will be recognized.
8. No limit will be placed on short subject imports in cases of flat base deals of \$2,000 per film. Special cases might be made for rental base imports of shorts.
9. Import allocation of new-reels will remain same as in past.

Películas Chief Would Limit Attendance To 'Recognized' Film Fests

Mexico City, April 19.

Juan Bandera, head of Películas Mexicanas, expressed the hope "I" the International Federation of Associations of Motion Picture Producers would issue a ruling limiting attendance of world film producers to "recognized international film festivals." Bandera revealed that Mexico will not participate in any new festivals inaugurated in South America. The high costs and doubtful value of new festivals have decided Mexico's future policy, Bandera said. Without saying it in so many words the distributor executive indicated that participation in non-recognized events is virtually a waste of time and money.

There is the "delicate" matter of refusal, however, with this perhaps antagonizing the organizing nation as a market for Mexican films. That's why Bandera feels the international organization should make a definite stand on the festival issue, legally forbidding members to attend other than accredited events.

Bandera cited the flap of the Ecuadorian fest, touted as The Middle of the World Film Festival, as a case in point. This was subsidized by Ecuador but was bypassed by many countries thus making it an "unimportant competition," Bandera said. It's getting to the point where there are more festivals than first-rate films to enter the events, Bandera said. Hence, the publicity value of prize award films is being lost.

The Mexican executive is not against fests and believes they still are valuable as stimulus in production of better films and publicity benefits, but there are too many "festivals" around.

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A FAMILIAR SIGHT IN CHICAGO

Check-List of Cannes Winners

Cannes, April 26

American film men who hold the view that winning at a European film festival does not necessarily mean much at the boxoffice may be parrotting a never-verified bromide. Herewith, in the face of the 1960 festival here are a recapitulated recall of Cannes prize films back to 1948, when the festival here was inaugurated, to become second-oldest (to Venice) of the marathon contests.

1946

France—"Symphonie Pastorale," on a blind girl and a priest, did good biz in the more restricted art aspects of the time and was a prestige item.

France—"The Battle of the Rails," René Clement's reenacted documentary on railroad workers' resistance during the last war, was only a fair entry.

Italy—Roberto Rossellini's "Open City" was a U. S. bonanza for the late Joe Burtin.

Switzerland—"The Last Chance," on war escapees getting into Switzerland, was a good entry in arties and got a fair payoff.

Britain—David Lean's "Brief Encounter" was a fine payoff and art picture, extensively booked in U. S.

Russia—"The Stone Flower" did acceptable arty biz on its color and effective handling of a fairy tale.

1947

France—"Antoine and Antoinette" a beguiling comedy of the tribulations of a typical couple, did well in overseas arties.

France—Clement's "The Damned" was a good action item of a group of war criminals fleeing on a German sub after the last war. It was only fair abroad.

Britain—"My Own Executioner" was a good payoff pic.

1949

Britain—"The Third Man" went on for sock biz abroad.

French-Italian—"The Walls of Malapaga," again Clement, was a good art film.

France—"Look After Amelia" got into censor trouble and still did not do much biz.

1951

Italy—"Miracle in Milan" (Vittorio De Sica) racked up okay biz but not up to his predecessors, and

Sweden—"Miss Julie" rated fair biz overseas, the Strindberg classic being a sexpotter.

Mexico—Luis Buñuel's incisive tale of young delinquents, "The Young and the Damned," did moderate biz in large playoffs, though its bleak environment of poverty and tragedy revolted many Yanks.

France—"Juliette" of Marcel Carne, has never played the U. S.

Britain—"The Browning Version" was a good but not exceptional feature. Ditto the Anglo opera pic "Tales of Hoffman" of same year.

1952

Moscow—Oscar Wettley's English lingo version of "Othello" was squib. His vocal interpretation won artistic praise.

Italy—"Two Girls Worth of Naps" did not realize grosses forecasted by five reviews or prize paid for it.

France—"We Are All Murderers," dealing with capital punishment, only recently arrived in U. S. leaving reviews but little biz.

U. S.—Indie production of Gian-Carlo Menotti's brief opera, "The Medium," languished despite good reviews.

France—"Fantin La Tulipe" a satirical, costume actioner that did well in U. S.

Sweden—"She Danced One Summer" a tale of young love with a nude scene which did substantial exploitation biz.

France—Medium Length pic "The Scarlet Curtain" has not yet played in the U. S.

1953

France—"The Wages of Fear" did not do too well in the U. S. in spite of puff reviews.

Brazil—"O Cangaceiro" an actioner that got release in the U. S. but sans much reaction at wickets.

Finland—"A supernatural pic "The White Reindeer" has not played off in States yet.

Mexico—"The Net," an exploitation pic, performed but so-so abroad.

Spain—"Welcome Mr. Marshall" was a deft satire but never made the U. S. and its subject-matter is now too dated.

Italy—"Green Magic," a documentary on Brazil flattered foreign markets but little.

France—Half hour short "White Mane" that was treated like a feature far pretty good results. Directed by Albert Lamorisse.

1954

Japan—"The Gates of Hell" a customer that was a surprise "hit" in America.

Austria—"The Last Bridge" with Maria Schell. Some art acceptance.

Sweden—"The Great Adventure" a nature pic that did well relatively.

France—"Lovers, Happy Lovers," Clement again, not up to expectations in the U. S.

Poland—"Five of Banks Street," Vague fare.

That same year the French "Before the Deluge" India's "Two Heavens of Land" and Italy's "Tale of Poor Lovers," never leaped the pond. Ditto the Russo customer "Sander-Bog."

1955

Italy—Full length documentary "Lost Continent" was only fair.

France—"Rififi" for how to rob a Jewelry Store of Yank director Jules Dassin was socks in the U. S.

Bulgaria—"Heroes of Chikpa" got small specialized payoff, ordinary biz.

Israel—"Hill 24 Does Not Answer," of Anglo director Thorold Dickinson, was an okay entry, with the Israel organization in U. S. as spiritual promoter.

Russia—"Roméo and Juliet" Bulshoi Ballet full length classic clicked with N. Y. buffs but did indifferently elsewhere.

India—"Road Polish" failed in U. S.

Spain—"Marcellino" did better in subsequents than in main arties.

1956

France—Underwater documentary "The Silent World" enjoyed more payoff in the U. S.

A Dog Leads 'Em In

Dallas, April 26

A locally-produced picture, made at a cost of \$73,000, is chalking up grosses in the south and southwest almost two or three times as much as major product currently in the market. The picture, "My Dog Buddy," made by the Gordon McClendon Co. of Dallas and being released by Columbia, has become the Easter Week sleeper in this section of the country.

The picture opened in 150 spots last Thursday (14) in Texas, Louisiana, New Mexico and Mississippi. The 150 dates, believed to be one of the largest saturations in this area, represents the entire print order.

Following the one-week Easter Week mass booking, aimed at capturing the kiddie trade, the picture will be dated in this territory until June. When the school vacation period starts in July, the film will be shifted to other areas of the country for similar saturation bookings for the mopet trade.

Walders Refused Supreme Review

Washington, April 26

U. S. Supreme Court has refused to review an antitrust action brought by a Miami neighborhood theatre against Paramount Public Corp.

The action leaves standing lower court decisions rejecting the trouble-damages suit of the Tivoli Theatre based on allegations it was forced to sell the Paramount subsidiary half-ownership and pay exorbitant management fees in order to get desirable releases. The arrangement with Paramount was in effect from 1937 to 1947.

Charles and Ethel Walder, whose family has owned the Tivoli since 1928, argued that the \$1,000 paid for the 50% interest was too little and the \$26,899 Paramount collected in management fees was too much.

The Walders also asked the Supreme Court to take up the question of whether lower federal courts has been unsympathetic toward complainants in antitrust suits. This was based on an opinion by Judge Charles E. Clark of the Second District Court of Appeals. Clark, dissenting from the court's action in dismissing the Walder suit last December, opined that there "seems to be a developing trend in some of our trial courts of hostility toward antitrust cases."

Don Forman has been named manager of the Park Drive-In Theatre at Abilene, Tex.

the-shelf. Ultimately had some esteem. Showed that India, too, could compete.

France—"The Red Balloon" a 30 minute short that had the power of a feature widely extolled, and did good biz abroad; Lamorisse again.

'Take a Giant Step' Not Neglected By UA But by Public, Avers Exhib

Pittsburgh, April 26

Harry Hendel, president of the Western Pennsylvania Allied Theatre Assn., took direct aim at Julius Epstein, the screen writer of "Take a Giant Step," who publicly stated that United Artists is not trying too hard to sell the picture.

Epstein was quoted in Harold Cohen's column in the Post-Gazette on Friday (22) as saying the picture is the best he has ever been associated with. Among Epstein's credits is "Casablanca" for which he won the Academy Award in 1943 with his late twin brother, Philip.

"United Artists has to all intents and purposes shelved it completely. Don't ask me why. I don't know."

Epstein added: "The movie was previewed in New York and got fine notices in both Saturday Review of Literature and Newsweek but there it is just lying on the shelf."

United Artists is having no part of racial problem pictures these days and "Take a Giant Step" is simply going to keep on gathering dust and anonymity.

Hendel protested strongly as to these remarks, declaring them unfair to United Artists. He said the picture had bookings around the country to do business. He mentioned Detroit as one of the bigger cities where it did very little at the box office.

He also said that the picture had some hooking in this area but people just weren't buying unknown Negro performers as serious actors. He mentioned Harry Belafonte and Sidney Poitier as being the only Negroes strong enough to carry a picture at the box.

Is Britain Braced For Joe Levine?

Staid Great Britain may be in for a shock when Joseph E. Levine unleashes what he calls his "merchandising invasion" of the foreign market. The Embassy Pictures topper, who was hailed for his showmanship in his handling of "Hercules" and "Jack the Ripper," flew to London over last weekend to initiate plans for his presentation of "Hercules Unchained," which Warner-Pathe is releasing in England.

The picture will mark Levine's initial effort at applying his elaborate promotional techniques in the overseas market.

He will spend \$140,000 for the launching in Great Britain. Believed to be the largest amount ever spent for a single picture in the United Kingdom, the campaign will include full page ads in the traditional newspapers and announcements on the commercial to outlets. Levine is also trying to introduce color in the newspaper ads.

Operas to Top May Wiesbaden Festival

Wiesbaden, April 19

The Wiesbaden May Festival will present Vienna, Palermo and Belgrade operas as well as productions of the Basel Municipal Theatre at this year's event.

Vienna State Opera opens the Fest May 1 with Mozart's "Wedding of Figaro," conducted by Herbert von Karajan. On May 3-4, the group presents Mozart's "Così fan tutte" with Karl Boehm conducting. The Palermo Opera performs Verdi's "Falstaff" and Puccini's "Turandot" May 13, 14 and 15.

'Anne Frank' Book for USSR

Amsterdam, April 19

Though the play and film of the book are still verboten in Russia, an edition of the original, "The Diary of Anne Frank," is being prepared to be published under the governmental aegis.

Russian version of the play was in rehearsal when suddenly it was ordered halted. Reason for this is reported to be in the fact that the play propagated non-resistance against the enemy instead of being based on active fighting of Fascism.

MEXICAN BIG-COIN FILM

Dolores, Pedro and Maria Trio Hit L.A. For Premiere

Los Angeles, April 26

"La Cucaracha," high-budget Mexican film costarring three top stars, Dolores del Rio, Pedro Armendariz and Maria Felix, will have its American premiere May 9 at Frank Proulx Million Dollar and Majan Theatres, in opposite ends of downtown L.A.

Proulx is associated with Class-Mohme Film Corp. in local release.

Loew's Delaying Capitol Hardtop

Washington, April 26

Plans of Loew's Theatre Circuit for a new \$1,500,000 luxury film theatre on Washington's main downtown thoroughfare (F St., NW) are apparently being given another hard look.

Something, at least, is holding up construction. The old Loew's Columbia Theatre, a downtown landmark for more than 60 years was totally demolished some five or six months ago. No work on the proposed new theatre has begun, although Loew's announced last year that it would be "completed in the Spring of 1959."

The Hollywood strike could have figured, as well as other factors, including the high value of the main business district site which is owned by Loew's. It raises the issue of whether the theatre will actually be built.

Loew's is now negotiating with owners of the National Press Bldg. for a continuation of the lease on Loew's Capitol Theatre, the city's biggest. The current lease expires in 1952, and it's general knowledge around town that Loew's is trying to cut down the \$170,000 (almost \$3,500 a week) rental on the 2,400 seat house.

Loew's other Washington main-tem house, the Palace, is owned by the company.

Also up in the air here is the future of RKO Keith's, with 1,850 seats. That lease expires next Dec. 31, and no negotiations on continuing it have started.

John Strelo, for seven years manager of the Egyptian theatre, in the University of Washington district, has been advanced to manager of the Seattle's largest theatre, the Paramount. Both are Fox-Evergreen houses. The Egyptian will soon be razed and converted into a drug store.

1957

Sweden—"The Seventh Seal" Ingmar Bergman again. Biz not up to his later pic, the accent on "Death" not appealing to escapist audiences.

Poland—"Kanal" bought but never released in U. S.; with Warsaw uprising.

Russia—"The 41st" Pre-Cultural Exchange Item. Art-shown in U. S. in only a few special spots.

France—"A Condemned Man Escaped" disappointing in U. S.

Italy—"Cabrera" of F. Fellini. Disappointing in U. S.

France—"He Who Must Die" of Jules Dassin. Greeks in Turkish Empire days. Powerful. Fair response.

1958

Russia—"The Cranes Are Flying." Looks to beat biz on Russo pic in U. S. houses. Under State Dept. push has since had some circuit time.

France—"My Uncle," Oscar winner and good biz outside France on offbeat humor.

Sweden—"Near Life" a pic on child birth by Ingmar Bergman. No biz.

Tunisian—"Goha" a beguiling pic on Arab tales. Not shown in U. S.

1959

France scored big this year with so-called "New Wave" of which "Black Orpheus" has since won the 1960 "Best Foreign Film" Oscar.

"The 400 Blows" also after art house hit.

"Hiroshima My Love" has been bought but not shown in U. S.

Mexico—Luis Buñuel's tale of a haughty priest, "Nazarin," is expected to be released in States.

Bulgaria—"Stars," an excellent film about a German soldier and a Jewish girl during the last war. Unknown U. S. prospects.

Britain—"Room at the Top" has been a buff hit in the U. S. in regular commercial spots. Earned Simone Signoret the "Best Actress" of 1960.

Japan—"The White Heron" yet to play abroad.

AMERICA
GOES
"DAISY"
DAFFY!

FIRST
150 SPOTS
ARE DAISY
DYNAMITE!

IT'S
DOUBLE
LAST YEAR'S
EASTER
BIZ!

IT'S
10% AHEAD
OF XMAS-NEW
YEAR'S "NEVER
SO FEW"!

NECK AND
NECK WITH
"CAT ON HOT
TIN ROOF"!
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IT
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XMAS-NEW YEAR'S
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Jean Kerr • In CinemaScope and Metrocolor
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Charles Walters • Produced by Joe Pasternak

Titanus' Lombardo Due in Gotham On Sundry Italian Feature Deals

By ROBERT F. HAWKINS

Rome, April 26

A production and coproduction program involving some \$9,000,000 will be the main topic in talks to be conducted with American major companies by Goffredo Lombardo, proxy of Italy's Titanus Films, during his upcoming stateside swing. Lombardo, accompanied by Titanus general manager Franco Desimone, arrives in New York May 2 to initiate discussions which will be continued on the Coast. They will be met by Lee Steiner, legal counsel for Titanus in the U. S. Immediate problems on the Lombardo agenda are setting of a U. S. release date (via Metro) for his Axa Gardner starer whose working title has been "Temptation" (probably in the fall), and the planning of a national campaign for "The Giant of Marathon," Steve Reeves starer, slated for nationwide release end of May.

On day of Lombardo's arrival in the U. S., Titanus starts shooting his production of "Joyous Laughter," starring Anna Magnani and Ben Gazzara under direction by Mario Monicelli. Joseph Levine has U. S. and Canadian rights to this item, with rest of work excepting Italy and Spain going to Metro. Also shooting for Titanus is "Rocco and his Brothers," produced by Lombardo with direction by Luciano Visconti. Another current Titanus item is "I Dolei Innamorati," which may be retitled "Nymphette," and which Alberto Lattuada is directing on locations in Rome with a cast headed by Katherine Quark and Christian Marquand. Pic is produced by Lombardo in association with Carlo Ponti, and is first of Ponti's pic to be made here after his return from the U. S.

First week in June will see start of another Titanus-Ponti association for "Two Women" in which Vittoria DeSica will direct Sophia Loren in a pic version of the Alberto Moravia bestseller. Also on the Lombardo agenda, "Thief of Damascus," Steve Reeves starer, to roll in September, with U. S. and Canadian rights again going to Joseph Levine, and "Il Gattopardo," pic version of the Italo book of the year by Tomasi di Lampedusa, to be written and directed by Ettore Giannini.

Lombardo is just back from a trip to Africa, where he discussed location plans for another pic, Valerio Zurlini's "Il Paradiso all'Ombra delle Spade," historical film set in the late 1800's, and requiring the construction of an entire fort and the use of some 15,000 Ethiopian troops.

While in the States, the Titanus proxy will also discuss the production of several pics. These will be in two categories: (1) several films intended primarily for the European market, where they would be released by Yank majors (Lombardo's contention being that U. S. firms need European product for continental distribution as well); and (2) from one to three large-scale "international" pics involving Yank coin, on which the Yank company gets world rights and Titanus retains Italy release franchise.

Get Legion Ratings By Telephone in Newark

Washington, April 26

Telephone query service set up by Newark Catholics to give callers the moral ratings of films and plays has handled more than 2,300 calls during its first full year of operation.

Callers can find out how the Legion of Decency evaluated films as far back as 1936. They can also get the moral ratings of plays staged in New York since 1945. Later ratings are taken from the *Sing*, monthly organ of the Passionist Fathers.

The telephone service is conducted by the Newark Archdiocesan Office for Decent Literature and Decent Motion Pictures. Because of its success so far, the office will be expanded. Volunteers man the switchboards eight hours a day under the present arrangement.

'RUTH' SQUASH 'ESTHER'

Engel's Second Bidder To Shoot In Yugoslavia

Hollywood, April 26

Twentieth-Fox, with Samuel G. Engel's production of "The Story of Ruth" completed, has now shelved "The Story of Esther" as a followup Biblical spectacle.

Pic will be produced by Galatea Films of Rome, starting May 15 in Yugoslavia under direction of Noel Walsh, on loanout from 20th. Deal is underway by Galatea to borrow Joan Collins for title role in the Michael Elkins screenplay.

20th's 1959 Drop; Nets \$4,163,135

Consolidated earnings of 20th-Fox for the year ended Dec. 26, 1959 dropped sharply to \$4,163,135 from \$7,582,357 for the previous year, company disclosed Monday, 25. The 1959 earnings were equal to \$1.78 a share on 2,333,135 shares of common, compared with 1958 earnings which were equal to \$3.30 a share on 2,293,100 common shares.

Included in the 1959 earnings total is a \$1,830,000 "gain" which the company realized from "contract to sell certain of the studio properties" the Webb & Knapp-William Zechendorf deal. 20th is estimating a Federal capital gains tax of \$610,000 on the Zechendorf money received in 1958.

20th's earnings without that "gain" amounted to \$2,333,135 last year.

Company statement pointed out that the 1959 figures reflect a change in amortization policy relating to the cost of productions of participants. "Nevertheless," said statement, "these costs have been written off from the receipt of film rentals as they came in throughout the year and when insufficient, special write-offs were provided from time to time."

"In order to place the cost of productions of participants on same conservative basis which the company applies to its 100 percent-owned pictures, the company applied in 1959 the 45-week period of write-off uniformly to such picture costs."

Effect of the change, according to 20th, was to reduce inventories as of Dec. 26, 1959 by \$4,442,000 in addition to \$4,450,000 which had already been provided for during the year. Included in the \$4,442,000 was \$1,919,000 applicable to prior years or \$97,252 after Federal income taxes, which was charged directly to earned surplus. The charge to current earnings in the fourth quarter of 1959 was \$2,523,000 in addition to \$2,300,000 already provided for.

Company estimates that earnings for the first 13 weeks of 1960 will be substantially better than the same period of 1959 when 41 cents a share was earned.

20th's gross income last year declined to \$119,851,807, from \$124,999,120 in 1958.

'King of Kings'

Continued from page 3

and then brought the writer over last week on an indefinite assignment to prepare the screenplay for a mid-July start.

Anthony Mann told VARIETY he discussed a producer-director deal for "El Cid" with Bronston and will negotiate final details upon Bronston's return from New York next week. Only question in Mann's mind is whether grand-scale logistics of this \$6,000,000 production can be ironed out for a mid-summer start.

"Sad Knight" completes the trio of Bronston's blockbuster-budgeted projects. Carlos Blanco script is now undergoing final revision. Hugo Fregonese will direct for Bronston who has given "Sad Knight" a definite berth on his production schedule this year.

'Shepherd Kingdom Come' As 20th (Associated) Pic, Done By Goldwyn in 1920

Hollywood, April 26

"Little Shepherd of Kingdom Come," twice previously produced, toplines Associated Producers Inc.'s summer production slate of seven pics for 20th-Fox release. Film, sketched for a July takeoff, carries a budget of \$600,000, largest in unit's two-year history. Samuel Goldwyn made first version in 1920, followed by First National in 1928.

"Desire in the Dust," to be produced and directed by William Claxton, gets slate underway on May 16 in Baton Rouge, with negotiations for Stuart Whitman and Van Heflin to star. "Squad Car," Martin Ross production, also gets a May 16 launching. "The Purple Hills," produced and directed by Maury Dexter, rolls May 23, and Jean Stratton Porter's "Freckles" a week later.

June starters include "The Secret of the Purple Reef," co-produced in Puerto Rico with a native film company, and "Frontier Judge," a western. Gene Corman produces "Secret."

Ken Murray's

Continued from page 1
plete with humor and travail, comedy and tragedy, and Murray has captured it affectionately and authoritatively without any attempt at style.

His "autobiography of a comedian" is titled "Life On A Pogo Stick" (Winston; \$3.95) and Ken Murray, born Kenneth Duncort, proves that in his 180-page memoir, a racy reprise of a show biz career that was checked to say the least. His mature credits are impressive, in fact, but "Blackouts" emerges as the professional highlight although he did go on to a broader theatrical canvas with his own CBS-TV show (with indifferent results). He also recounts the quick demise of "Blackouts" at its abortive Broadway invasion at the Ziegfeld Theatre.

Murray is justified in contrasting his seven-year "Blackouts" run, which played to almost 5,000,000 people and raked up over \$600,000 gross, with this reminiscence.

"Next morning the reviews were only lukewarm, except the one in Hollywood DAILY VARIETY, which panned it unmercifully. It paid me the ultimate insult of pity. This is not \$1.50 vaude, and too bad, because every one in town was pulling for it to be..." The review in DAILY VARIETY added: "Looks like a hard row to hoe on Vine Street."

Murray continues, "The first year the Blackouts' hood that hard row to harvest a \$750,000 gross. The local VARIETY office was right across the street from the (sic) El Capitlan Theatre, and for four long years the reviewer who had turned tumb down had to sit at his desk and watch capacity crowds pouring in at every performance. 10 shows a week... Fortunately for his peace of mind VARIETY finally moved to another location on Yucca Street." (VARIETY since moved again to its present Sunset Blvd. site.)

The Ken Murray saga has many human aspects, it's not all a smug success story. The uncertainty of his mother's whereabouts, the usual personal tragedies and triumphs that attend any man's career. Being in the limelight, his identifications with contemporaries show his names is more spontaneous. Pals such as Edgar Bergen, Bing Crosby and Chic Young wrote the three forewords.

"Pogo Stick" is a fetching little memoir. As show biz books go it's not profound or disturbing or soho (viz., the Moss Hart, Tallulah Bankhead, Groucho Marx memoirs) but does point up the struggles and the upward climb, and, in the crowd-out comedian's case, he's a dedicated performer who has done it the hard way. The DAILY VARIETY pan notwithstanding.

Manhattan Dubbers Arguing SAG Rates Drive Contracts Overseas

RIVAL LANZA BIOPIK

At Teitelbaum America Ownership Of Story Rights

Hollywood, April 26

Al Teitelbaum, Hollywood furrier and once his manager of Mario Lanza, said here today he will biopie the late tenor. He claims to own exclusive rights under an agreement linked with singer April 12, 1958.

Joseph M. Schenck Enterprises also has "announced" plans to do a film on subject and has registered several Lanza titles with the MPAA. One of those, "The Great Maria," was protested by Metro because of its own film, "The Great Caruso," in which Lanza starred.

Smellies Roll On To Main Street

With AromaRama definitely committed to obtaining its business in smaller cities and Smell-O-Vision now playing in N. Y. and Chi at lower scale and on continuous run, the outlook for pic with the added waft of smell is currently looking up. Since the Reader's Digest suit is starting or about to start in some seven smaller cities, the answer on "Behind the Great Wall," first of AromaRama pics, soon may be forthcoming.

Basic idea behind Reader's plan of going into small communities is to sell AromaRama as a gimmick, via a minimum outlay for the exhibitor and for him to have a chance at making some extra dollars. It is being plugged in these smaller spots as the newest dimension on the screen since 3-D, with a solid selling campaign and no hard-ticket policy.

For AromaRama, setting of the pic into a theatre represents an investment of less than \$1,000. It's figured that if the cinema, which ordinarily only gross \$5,000 or thereabouts are able to gross \$11,000, the idea is so solid it can be launched in other cities. Irving Sochin, who is in charge of designing the sales plan and launching AromaRama in smaller spots believes that such results will be rated highly encouraging.

"Behind the Great Wall" was launched at the Hillside, Jamaica (N. Y.) April 13. This initial AromaRama pic went into the University Theatre, Columbus, Ohio, April 21. It is booked to open at the Center, Fall River, Mass., on May 4, and the Towne in Miami, Fla., May 11. On the same date (11) it prems at the Ambassador in Cincinnati. The Five West, Baltimore, is booked for late next month while an engagement in Minneapolis is about to be set.

In many of these spots, "Wall" will be biopied as coming direct from N. Y. And the exhibitors have been tipped not to seek the ultra-smart audiences.

70G-WORTH OF 70M PRECEDES 'CAN-CAN'

Minneapolis, April 26

Cinerama Inc., operating the Century here, is shelling out approximately \$70,000 to install Todd-AO 70m in order to play "Can-Can," the first non-Cinerama picture other than "Windjammer" to be presented at the theatre since Cinerama took over six years ago.

20th-Fox starts hard-ticket engagement June 7. "South Sea Adventure," now in its 44th week, will depart around June 1 to permit installation.

Two New York dubbing companies, Titre and Bellucci, along with the Independent Film Importers & Distributors of America, plan shortly to seek new contracts covering the dubbing of foreign language films in New York.

Existing contract between Screen Actors Guild and the dubbing firms provides for just the kind of hefty tv residual payments which the actors have been trying to win—so far, unsuccessfully—for full flesh performances in feature films subsequently sold to television. Present contract for the lip-sync work here calls for the dubbing actor to get an extra 25% of his basic pay at the time the work is done if the distributor has any intention of selling his film to tv at a later date, plus another 25% at the time pic actually is sold to tv. If the distrib, who subsequently sells his pic to tv, has not paid the 25% "surcharge" at time dubbing work was done, contract provides that distrib must pay dubbing actor between 100 and 125% of basic salary when film is sold.

Feeling among New York distributors is that contract is not only "unfair and inconsiderate" but also is driving dubbing work back to Europe where cost is much less. Present contract is said to be the result of "an emergency agreement" entered into by Trans-Lux Distributing several years ago, when that company was desperate to get a dubbing job done quickly and didn't have time for give-take negotiations.

Signatories to the dubbing contracts are the dubbing firms and SAG.

Artists Equity

Continued from page 1

Art Students League, the forerunner of this type tool, abandoned the field a couple of years ago, and now the AEL seems to be carrying on in a declining tradition.

In former years they had the aura of artists going off on a binge. But this atmosphere seemed too true to last; it's now attended mainly by the offbeat, curious and the exhibitionist. The former atmosphere seems to have been replaced by an air of desperation. It's a condition that will neither be corrected by high prices of durable tables and boxes used for \$300; nor vigilance at the gates.

The remaining still had the artistic touch. There was an air of hard work and a lot of thought into the fancy garb worn by many. The top prize went to a representation of a lobster, with the second going to a depiction of a Wedgwood ashtray, both done with a tremendous degree of fidelity and artistic feeling.

The third prize went to a group representing "The Love of Three Oranges." There were other excellently executed pieces including a mime of Toulouse-Lautrec and a group of Dresden figures. A note, of no particular distinction save the "bit," came in for 10th prize.

The number of nudes, incidentally, has been declining and those coming in close to the pelt didn't have the necessary raison d'être. The male nudes were even less evident this year. However, the photos still used an enormous amount of flashbulbs in recording this event.

It still remains a lot of fun for the initiate but, unfortunately, the event is losing a lot of the touch of the artist. Attendance is still high although somewhat short of the record 3,000 achieved in 1957, the decline being registered in general admission rather than through the sale of tables and boxes.

The conferencing was done by Tom Panton, who needed a harder approach, but he still got some goodies off. Doc Calhoun again did his superior job of publicizing the event, with Mike Marmor of the organization assisting in an advisory capacity.

Evident this season was the enormous amount of money put into costumes by the lads in drag. As a matter of fact, the elegance of the garb was the only way to tell them from the original article in many cases. And how they did frolic.

Theatre's Shakespearean Cycle

Minneapolis, April 26

Taking a cue from the British Canadian and America Stratford the neighborhood Campus (Sol Fisher) is presenting a Shakespeare Film Festival.

As a starter there's Orson Welles' "Othello." This will be followed, in turn, by the Warner Bros' oldie "A Midsummer Night's Dream," Laurence Olivier's "Richard III" and the "Romeo and Juliet" which stars Laurence Harvey.

Columbia Pictures Congratulates

THE FREDERICK BRISSON PRODUCTION



**AWARD WINNER OF
N.Y. DRAMA CRITICS' CIRCLE AWARD 1960**

Also
**"FIVE FINGER EXERCISE"
BEST PLAY 1959**
LONDON NEWSPAPER CRITICS

**NOW AT
MUSIC BOX THEATRE, N.Y.C.**

**NOW
IN PREPARATION AT COLUMBIA STUDIOS**

Inside Stuff—Pictures

Dan Goodwin, city manager for Bordertown Theatres of Dallas, believes he has a plan to stop thefts of drive-in theatre speakers, which cost the outdoers hundreds of thousands of dollars each year. He has developed a speaker that works fine in any storm, but will not work anywhere else. If Goodwin's solution to the speaker problems continues to prove itself, it will be turned over to the speaker manufacturers by Bordertown. Manager in his spare time is an amateur engineer and electrician.

Roundup of U.S. companies making films abroad in last week's international film annual of VARIETY failed to include American International. A.I.'s production plans in Europe raises the total number of such pits from 36 to 42. A.I. is now shooting "Konga" in England. Coming up, "Journey to the Seventh Planet," Switzerland, "Gateway to Gaza," Far East, "Goliath and the Dragon," Rome, "In the Year 2000," Japan, and "Atlantis 200,000 B.C.," Rome.

Perhaps a peak price for the film rights to a manuscript, pre-publication, to the \$175,000 which Darryl F. Zanuck paid Irving Wallace for the just-published "The Chapman Report" (Simon & Schuster). The 175G is against 5% of the film gross. S&S paid an unusually high \$35,000 advance to Wallace and first printing is 50,000 copies. Signet's 1961 paperback guarantees a 2,000,000 first printing. Rights have been sold to 23 foreign countries.

Harry K. McWilliams named pub-ed coordinator of Samuel Bronston's "King of Kings." McWilliams left for Madrid Friday 22 for the start of the production. McWilliams has just completed an assignment as publicity-promotion coordinator for the 1960 Academy Awards telecast.

"Ben-Hur" playing 33 engagements in the U.S., Canada and abroad, is reported to have raked up a \$1,000,000 theatre gross during Easter Week. The holiday work was marked by extra matinees every day, making a total of 14 performances during the week instead of the usual 10.

Col's Domestic Quarterly Billings Tops \$11,000,000

Domestic billings of Columbia will top \$11,000,000 for the first three months of 1960, according to veepee Paul Lazarus Jr.

The billings, Lazarus indicated, reflect the ability of a distribution organization to promote a number of major releases successfully and simultaneously.

The company's merchandising program, Lazarus added, marks the third phase of the company's "Big C" program for 1960. He noted, for example, that the production staff was able to ready a blockbuster slate of releases, that the sales department was able to place four or five pictures simultaneously in key cities and now the promotion forces have demonstrated that they can get public attention focused on several pictures concurrently.

SIX WEEKS PLEDGE WINS 'KIND' FOR B. BERGER

Minneapolis, April 26. Competitive bid, which won United Artists' "The Fugitive Kind" for Bonnie Berger's loop Gopher calls for a minimum run of six weeks.

Industry here points out that this exemplifies how, increasingly, the amount of guaranteed playing time is an influencing factor in film companies' awards of the important picture on competitive bids.

In a number of instances, this policy has resulted in pictures garnering longer runs than their grosses warranted and been costly to miscalculating exhibitors who "overbid" in this respect.

When the all-around occurs, neighborhood subsequent-run theatres also are sufferers, having to wait for the pictures longer than should have been the case, it's pointed out.

Overseas Rights to WB On Inter-Con's 'Atlantic'

Hollywood, April 26. Warner Bros. will handle foreign distribution of Bonomet Bugeaus indie "Jet Over the Atlantic," which Inter-Continental Releasing Corp., in which producer is partnered with James Grazinger, will distribute domestically. It was made for outfit's initial release.

Inter-Con also will release "The Most Dangerous Man Alive," which Bugeaus launches this week in Mexico. Film, retitled from James Leavelle's "The Steel Monster," stars Ron Randall, Debra Paget and Elaine Stewart. Alan Dwan directs.

Blum's 'Screen World'

Donald Blum's 1960 "Screen World" (Chilton 66¢) 11th in the series, reprises the 1959 film version, with full credits from cast to cameramen. As before, it's essentially a picture book, replete with scenes from the crop of releases in that company, plus enlarged likenesses of the promising or highlight personalities. Per usual, it's a good reference book and source material for historical and chronological purposes.

It's dedicated to Ethel Clayton. The frontispiece appropriately is given over to Charlton Heston ("Ben-Hur") and the necrology gives greater or lesser photographic space to C. B. DeMille, Irving Cummings, Lou Castello, Victor McLaglen, Wayne Morris, Gerard Phillips, Mario Lanza, Errol Flynn, Kay Kendall, Gilda Gray et al. Abol.

'Horror Film Dialog In Allied States Blast At Producers' Reps'—Poe

Seamster Poe, proxy of Producers' Representatives, Inc., last week answered Allied States Association aimed at the institution of producers' representatives. The Allied blast, issued by its Emergency Defense Committee, also took potshots at Samuel Goldwyn, who is credited with the invention of producers' reps, and the Justice Dept., which is accused of sitting idly by "while independent exhibitors are being eliminated and former monopolies being restored."

Poe issued the following reply: "Without wishing to minimize the seriousness of the attack, it would seem that the Allied States has taken his derogatory adjectives right out of a horror picture. Pictures like ghostly figure, parasite, mysterious creature, vampire skulking in the background, etc., make it fairly certain this attempt at a verbal hammer was written by one who has never met a exhibitor's face-to-face."

"Anyone familiar with the functions of a producer's representatives knows that he is, in effect, the business manager for the producer insofar as world distribution is concerned. As such, he plays a vital role and is in constant contact with all departments of the distributor and he creates an effective liaison between producer and distributor, as well as a line of communication with the exhibitor through the distributor. The Allied attack insinuates producers' representatives favor large circuits. The record proves the contrary—that it is the independent exhibitor who requests and is granted assistance most often."

Poe maintained that his doors are always open to exhibitors for discussion of problems relating to pictures with which he is associated.

John R. Brinkley

Continued from page 2

der the harrying of the AMA, and other private blows.

Carson reconstructs the saga with fascinating detail and considerable deadpan humor in the \$4.95 Ringhart volume, just publishing. "The Ringhart World of Doctor Brinkley" Earlier writers, notably J. C. Furness in the Satepost, had told part of the tale but Carson expands and embroiders it. Beyond the immediacy of being piquant reading matter the book is a study of American slicker harvesting the suckers' behavior patterns. It should become a valuable reference source for generations to come.

New businesses in America open legitimate career opportunities while also attracting illegitimate angle-shooters. Brinkley was a small-time, empty-store medicine showman before radio handed him a megaphone. Immune to common hesitations, deceptions or mercies he chilled the central, mountain and southern zones for patients. He never operated for a penny less than \$750, in advance. Cannily he instilled hope into the hearing of the senile—and he it added, their wives. Yes, too, can be a frisky goat again.

Carson has labored diligently upon his research. Here is an impressive array of data. There is, however, the disadvantage that he had to rely upon enemy sources, since neither Doctor nor Madame Brinkley ever indulged in a moment's candor but always acted the disingenuous front of persecuted pioneers of surgery. The reader is, in consequence, teased to know a great deal more than the author is able to supply. It does seem an odd omission that he offers no opinion as to the separation of the Brinkleys being genuine or framed to protect assets. One wonders what happened to the wife and the smartypants son, himself weaned on a radio microphone. It is as if Carson, in this section, had the instant collaboration of the Ringhart attorneys.

Brinkley comes clear enough nonetheless. He had the con in superlative measure. His manipulation of endorsements was as shady as anything seen in patent medicine. He worked out a kick-back scheme on prescriptions with the druggists of his era, the latter practicing medicine with Brinkley and both blind. This is about as cold-blooded a dodge as was ever rendered explicit in print.

Carson's prose has a crackling, dry-cereal quality, approximately as native as his cool-cucumber hero. He does not relate Brinkley to more recent delinquencies on the air but a moralist would readily trace the lineal descent from early air quackery to latterday fix and paval.

This reviewer in the old days sometimes tuned in Brinkley's powerhouse signal in Manhattan but the Doc's following and fame did not belong to the Atlantic seaboard. None of the present Variety staff and nobody recently queried among Manhattan friends had ever heard of Brinkley, for whatever value inheres in a private, informal poll. Brinkley should therefore come as a transatlantic discovered America to most readers. He was indeed a picturesque broadcasting vocal.

German Press

Continued from page 2

Collien is promoting the West German bookings.

A gala night will be held May 7 at Hamburg's New Opera House. Her fifth German date will be in Oldenburg on May 8. She then moves to Scandinavia for three May 9, 10, 11 performances at Copenhagen's Tivoli, one concert in Goeteborg, Sweden, (12), and two in Stockholm (13, 14). Then back to Germany for a gala night 11 p.m. on May 16 at Dusseldorf's Schauspielhaus.

Six more performances follow at Naalthe in Essen (18), UFA Palast in Cologne (19), Aegli in Hannover (21), Rhein-Main-Halle in Wiesbaden (22), Lieberhelle in Stuttgart (23) and Deutsches Theatre in Munich (26). Between Wiesbaden and Stuttgart there will be a stop-over (24) at Zurich, Switzerland.

Paramount Fanfares Forthcoming 27 As Staffers Rally in Hollywood

Hollywood, April 26.

Press Resists 'Sexpot' Tag

Producer Alvin Zaremuth has again changed the title of his Allied Artists-Marine Van Daren starlet "Sexpot Goes to College." It is now known as "Sex Kittens Go to College." Earlier titles included "Teacher vs. Sexpot" and "Teacher Was a Sexpot." Zaremuth, who is having troubles with the Legion of Decency on his Universal production, "The Private Lives of Adam and Eve," has been meeting resistance from some newspapers in various parts of the country who shied away from use of the word "sexpot."

167 Feature Films At Milan Int'l Film Mart; 15 Nations Send Reps

Milan, April 26.

Film trade activity was reported in full swing here this week at the First International Film Mart (MIFED), as scores of foreign buyers flocked to the Milan Fair Grounds to view available product. This consisted of over 167 feature films and more documentaries from 15 nations. At the same time, the MIFED witnessed one of the largest gatherings of film industry topmen in history for the first plenary session of the B.I.C., the International Cinema Bureau, and of its component distrib., exhib., production and technical industry associations.

The Italian high command, consisting of Elio Maneco (ANICA), Franco Penoldi (distrib.), Italo Gemini (tech.), Achille Valigiani (ANICA), Enrico Gianelli (producer), Carlo Menzinger (tech. industries), and Carmine Cianfrani (distrib.), was present in full force. Foreign reps present at the Milan "summit meeting" were Arthur Watkins (British Film Producers Assn.), Ellis Pinkney and E. J. Hinge for Britain, Roger Well-Larar, Charles Delar, Thierry Delafon, Adolph Triche, Roger Feutner, from France; Miguel de Echazuri, Joaquin Agusti, Spain; John Mordema, J. G. J. Bosman, H. S. Roehms for the Netherlands; Ernst von Hartlieb, Hans Finger for Germany; C. A. Dunning for Sweden; and Oscar Duby for Switzerland. Frank Gervais, MPEA Mediterranean rep, also was present in the capacity of an observer.

Several of the above industry topmen also represented their respective countries in Milan meetings of the International distrib. and exhib. associations, also held during the Trade Fair.

The 167 feature pits entered for trade shows at the market included 113 from Italy, two from Britain, and 13 from Russia.

British Land Co. Takes Over Denham Studios

London, April 26.

The Rank Organization's remaining usage of Denham Studios will continue unaffected following the deal last Thursday (21), by which The British Land Company Ltd. takes over the studios for investment. Rank hasn't been producing there since 1933 but has centered a few activities at the plant, including some music recording. Its newly designed music recording stage is being leased back by British Land. Also untouched in the takeover is Denham Laboratories the Rank processing outfit which adjoins the studios.

Denham Studios was built by Alexander Korda for his London Film Productions, and later sold to Rank. It was commandeered during the war for storage and has not since reverted in toto to its original function. British Land refuses to elaborate on whether "purchase for investment," the phrase used in its official announcement, indicates any intention to lease space for film production. But the assumption is that this won't be done. Rank's film-making activities are now concentrated at Pinewood.

Paramount's first national sales convention in 10 years continues here today (26), with scores of company's production, homeoffice, domestic field and Canadian organization to gather in the three-day session. George Wellner, v.p. in charge of world sales, heads the meet.

Long-range sales and promotion plans on the coming 12-month production-distribution program will be made, with Hugh Owen, v.p. and eastern sales manager, and Sidney Benez, v.p. and western sales manager, joining Wellner in leading the discussions.

Outlining plans on forthcoming releases will be Jerome Parkman, v.p. in charge of advertising, publicity and exploitation. Maria Davis, ad-publicity exploitation manager, Hersh Steinberg, studio publicity manager, and Joe Friedman, exploitation manager.

Jack Karp, v.p. in charge of Par production, will head studio delegation. Homeoffice execs who will attend include Howard Minsky, Edward Chumley, E. C. Delberry, Jack Perley and Albert Deane.

Pix to be included in the sales convolve discussions are "The Rat Race," "Psycho," "The Belknap," "It Started in Naples," "Tarnish the Magnificent," "One-Eyed Jacks," "The World of Suzie Wong," "G.I. Blues," "All in a Night's Work," "Cinderella," "The Counterfeit Trailor," "The Pleasure Of His Company," "Under Ten Flags," "Blood and Ruins," "The Savage Innkeepers," "Tanganyika," "Dear and Glorious Physician," "The Ten Commandments" and "The Greatest Show On Earth."

Paramount, somewhat in the production doldrums recently, has dramatically stepped up its schedule with a total of 27 pictures slated for the next 18 months. Included in the slate are three multi-million dollar pictures individually starring John Wayne, Danny Kaye, and Frank Sinatra, and two films to be made by Swedish filmmaker Ingmar Bergman.

The company's accelerated program was revealed by studio chief Jack Karp at the national sales convention currently in progress here.

Wayne will star in Howard Hawks' tentatively-titled "The African Story," which will be filmed in Tanganyika in October. Kaye will star in a comedy in color with music which will start this winter. Sinatra will head a large cast in a Technicolor comedy to be made by Mel Shavelson and Jack Rose.

At the same time, Karp revealed that Par is about to conclude a two-picture deal with Bergman, Sweden's prize-winning director.

'CAN-CAN' INTO DENVER ALADDIN, HARD DUCAT

Denver, April 26.

"Can-Can" 20th Century-Fox's musical in Todd-AO has opened at the Aladdin Theatre here on a reserved seat hard ticket policy following use of the most whoopie newspaper and radio campaigns locally this season.

It's first Todd-AO production to play the recently remodeled house in the Capitol Hill residential section and the only film in this process to be viewed here since the Taber theatre went dark a couple of years ago.

Campaign included a very heavy newspaper schedule culminating with a full page in the Denver Post the day before opening. A dozen models attired in "Can-Can" outfits borrowed from the Coast wardrobe department toured the city in open cars and visited newspaper offices and 12 radio and television stations.

Manager Fred Hufsmith of the Aladdin (Fox Intermountain) reports that advance sale of reserved seats is, by local standards, heavy, particularly for the weeks immediately following the mid-Holy Week opening.

The house, which costs \$98, scales at \$1.50 to \$2.50, with 10 performances weekly.

Picture Grosses

'STORY' BRISK \$8,000, L'VILLE; 'VISIT' 4 1/2, 2D

Mary Anderson's "Story of a Girl" (M-G-M) is the picture of the week in the New York area, with a gross of \$8,000 in its first week. "Visit to a Small Planet" (Paramount) is second, with a gross of \$4,500 in its first week. "The Girl Who Came to Stay" (M-G-M) is third, with a gross of \$3,500 in its first week. "The Girl Who Came to Stay" (M-G-M) is fourth, with a gross of \$3,000 in its first week. "The Girl Who Came to Stay" (M-G-M) is fifth, with a gross of \$2,500 in its first week. "The Girl Who Came to Stay" (M-G-M) is sixth, with a gross of \$2,000 in its first week. "The Girl Who Came to Stay" (M-G-M) is seventh, with a gross of \$1,500 in its first week. "The Girl Who Came to Stay" (M-G-M) is eighth, with a gross of \$1,000 in its first week. "The Girl Who Came to Stay" (M-G-M) is ninth, with a gross of \$500 in its first week. "The Girl Who Came to Stay" (M-G-M) is tenth, with a gross of \$250 in its first week.

Estimates for This Week
 "Story of a Girl" (M-G-M) \$8,000
 "Visit to a Small Planet" (Paramount) \$4,500
 "The Girl Who Came to Stay" (M-G-M) \$3,500
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 "The Girl Who Came to Stay" (M-G-M) \$250

CHICAGO

(Continued from page 9)
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BROADWAY

(Continued from page 9)
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First-Run Arties

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 "The Girl Who Came to Stay" (M-G-M) \$500
 "The Girl Who Came to Stay" (M-G-M) \$250

'DAISIES' FAST \$7,000, PORT; 'HUR' BOFF 14 1/2

"Daisies" (M-G-M) is the picture of the week in the New York area, with a gross of \$7,000 in its first week. "The Girl Who Came to Stay" (M-G-M) is second, with a gross of \$4,500 in its first week. "The Girl Who Came to Stay" (M-G-M) is third, with a gross of \$3,500 in its first week. "The Girl Who Came to Stay" (M-G-M) is fourth, with a gross of \$3,000 in its first week. "The Girl Who Came to Stay" (M-G-M) is fifth, with a gross of \$2,500 in its first week. "The Girl Who Came to Stay" (M-G-M) is sixth, with a gross of \$2,000 in its first week. "The Girl Who Came to Stay" (M-G-M) is seventh, with a gross of \$1,500 in its first week. "The Girl Who Came to Stay" (M-G-M) is eighth, with a gross of \$1,000 in its first week. "The Girl Who Came to Stay" (M-G-M) is ninth, with a gross of \$500 in its first week. "The Girl Who Came to Stay" (M-G-M) is tenth, with a gross of \$250 in its first week.

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SAN FRANCISCO

(Continued from page 9)
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BOSTON

(Continued from page 9)
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MINNEAPOLIS

(Continued from page 9)
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 "The Girl Who Came to Stay" (M-G-M) \$3,500
 "The Girl Who Came to Stay" (M-G-M) \$3,000
 "The Girl Who Came to Stay" (M-G-M) \$2,500
 "The Girl Who Came to Stay" (M-G-M) \$2,000
 "The Girl Who Came to Stay" (M-G-M) \$1,500
 "The Girl Who Came to Stay" (M-G-M) \$1,000
 "The Girl Who Came to Stay" (M-G-M) \$500
 "The Girl Who Came to Stay" (M-G-M) \$250

LOS ANGELES

(Continued from page 9)
 "Daisies" (M-G-M) \$7,000
 "The Girl Who Came to Stay" (M-G-M) \$4,500
 "The Girl Who Came to Stay" (M-G-M) \$3,500
 "The Girl Who Came to Stay" (M-G-M) \$3,000
 "The Girl Who Came to Stay" (M-G-M) \$2,500
 "The Girl Who Came to Stay" (M-G-M) \$2,000
 "The Girl Who Came to Stay" (M-G-M) \$1,500
 "The Girl Who Came to Stay" (M-G-M) \$1,000
 "The Girl Who Came to Stay" (M-G-M) \$500
 "The Girl Who Came to Stay" (M-G-M) \$250

CINCINNATI

(Continued from page 9)
 "Daisies" (M-G-M) \$7,000
 "The Girl Who Came to Stay" (M-G-M) \$4,500
 "The Girl Who Came to Stay" (M-G-M) \$3,500
 "The Girl Who Came to Stay" (M-G-M) \$3,000
 "The Girl Who Came to Stay" (M-G-M) \$2,500
 "The Girl Who Came to Stay" (M-G-M) \$2,000
 "The Girl Who Came to Stay" (M-G-M) \$1,500
 "The Girl Who Came to Stay" (M-G-M) \$1,000
 "The Girl Who Came to Stay" (M-G-M) \$500
 "The Girl Who Came to Stay" (M-G-M) \$250

TORONTO

(Continued from page 9)
 "Daisies" (M-G-M) \$7,000
 "The Girl Who Came to Stay" (M-G-M) \$4,500
 "The Girl Who Came to Stay" (M-G-M) \$3,500
 "The Girl Who Came to Stay" (M-G-M) \$3,000
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 "The Girl Who Came to Stay" (M-G-M) \$1,000
 "The Girl Who Came to Stay" (M-G-M) \$500
 "The Girl Who Came to Stay" (M-G-M) \$250

'Local Reporters' Queries Centered on Communism in Hollywood'—Pasternak

Hollywood, April 26.
 Newspapers are no longer interested in the effect television has on pictures but they're again asking questions about Communist infiltration in Hollywood, according to producer Joe Pasternak, who has just returned from his first promotional tour in three-and-a-half years.
 Party-affiliation question was in the news during Pasternak's 11-city, 14-day swing and he said he found himself an impromptu "industry spokesman" on the issue. "I told them," he said, "that no major studies will knowingly hire Communists and that I personally felt very much against hiring them—not because I couldn't supervise what they'd write but because I couldn't control how they'd spend their money. And I'd remind them the same goes for Parents. Some had forgotten what the word meant."
 There was no crepe-draping about it, Pasternak said, and he noted the question hadn't been raised since although he was interviewed by scores of newspaper, radio and television reporters and averaged, he claimed, two columns of space per paper in cities visited.
 Payola question, he observed, belied the planning of his "Please Don't Eat the Daisies" because TV and radio interviewers were at such points to point out that his trip was promotional that they mentioned what he was promoting more often than used to be necessary.
 Other questions brought up by reporters he recalled include: "Were affairs justified in striking?" "American have that right?" "Are their demands reasonable?" "They have no moral right to be paid twice." "How about some new laws?" "We're trying, but remember I am producers and protect the shareholders' money?"

Seidler Tells Trademen Of Oscarcast Bally

Ad-pub director committee of the Motion Picture Assn. of America based members of the New York trade press at luncheon Friday 22, presenting a "retrospective review" of job-promotion efforts on behalf of this year's Oscar show.

Committee chairman St. Seidler called the Oscar campaign a tremendous success and said that he had not before been aware of the network in launching motion picture industry representatives who are ready to put in and put over such a unified industry effort. It shows what we can do when we are united," he said, referring to the huge audience attracted by television for the ceremony that there are 307 "promotion experts" in the field ready to spread the industry's message.—25th Council of Motion Picture Organizations reps and 132 distribution reps.

The "retrospective review" included a presentation of slides showing various pressbooks, kits, banners, posters and newsbreaks prepared and or won on behalf of the Oscar show. Harry K. McWilliams, MPAA special coordinator for the Oscar show, made the presentation, after which he was awarded a statuette by Seidler on behalf of the committee, for an Oscar job well done. McWilliams took off Friday evening for Spain to start work promoting Sam Bronston's "King of Kings."

Ingmar Bergman Clicks

Minneapolis, April 26.
 Even in these hinterlands where foreign-language films usually have tough sledding, the name of Swedish director Ingmar Bergman has become a household word, probably not because of the large local Scandinavian population, but rather because of all the newspaper publicity he has been receiving in the past year, industry members point out.

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BURIS DAY • DAVID NIVEN
 "PLEASE DON'T EAT THE DAISIES"
 "PLEASE DON'T EAT THE DAISIES"
 "PLEASE DON'T EAT THE DAISIES"

Employment and the SAG Strike

Entertainment industry in Hollywood laid off an estimated 3,000 non-strikers as a direct result of the strike situation, according to the California department of Employment, and most of these have apparently not been rehired.

Employment office in Van Nuys and Hollywood, which account for roughly 75% of entertainment industry claimants for unemployment compensation, has noticed no significant drop in the number of people drawing benefits and agree that they would probably have noticed such a drop had the laid-off workers been rehired.

Gastford Pitts, L. A. area statistical analyst for the department, said official estimate of those out of work as a result of the strike including actors and writers is 4,500. At the start of their respective strikes, according to SAG and WGA spokesmen, there were about 200 actors and 300 writers working.

Pitts didn't have April figures yet, but projecting the entertainment industry employment trend for February, March and April over a three-year period it's possible to guesstimate that the seasonal lay-offs during April should be about 800 or 900.

TOTAL EMPLOYED IN L. A. ENTERTAINMENT INDUSTRY

(Production and distribution)

	Feb.	March	April
1960	36,100	31,000*	30,700**
1959	32,800	33,000	32,200
1958	33,000	33,300	31,500

* Employment Dept. official estimate

** Daily Variety's estimate, assuming 9.9% employment drop from March to April

Pitts said the 4,500 figure was considerably less than his department had at first suspected. He explained that his figures are derived from a number of sources, including data supplied by studios and unemployment compensation claims. The local offices of the department noted that new claims have returned to about normal, indicating lay-offs have ceased.

Actors Vote 97% Okay on Terms; See Projection Come Tomorrow

Hollywood, April 26. More than 4,000 post-approval ballots have been received by Screen Actors Guild's accountants, with the vote running over 97% in favor of ratifying the new SAG contract with the Assn. of Motion Picture Producers.

Some 14,000 ballots went into the mails April 18, to all paid-up SAG members, and the remaining votes must be postmarked in return no later than April 27 and received by accounting firm of Libard, Ross & Co. Monday morning. May 2 SAG strike against majors ended April 18 when membership at huge meeting at Hollywood Palladium attended by nearly 2,000 those ratified new deal with only two dissenting votes.

Meanwhile SAG and AMPP have wrapped up final drafting of the new three-year pact in the form of a memorandum agreement, all that remains to be done is to put certain clauses into final contract language and to draft a more formal document. Incorporated into the agreement, except where specifically modified, are all provisions of the Producers-SAG codified basic agreement of 1952 and the supplement of 1954.

Memorandum was rushed to completion so that new companies could sign with SAG via AMPP terms without having to wait printing of the formal contract. The agreement reveals several new points, some of which were noted by SAG national exec secretary Jack Dales at last week's general membership meeting at the Hollywood Palladium.

The memo specifies, for instance, that SAG and the signatory agree that the clause on post-60 theatrical films released to free television tenting payment by the producer of 6% of his gross after distribution costs shall remain in full force through Jan. 31, 1966. Part II itself is for three years, and following its expiration either party may propose modifications or amendments pertaining to the mechanics of collection, liability, etc.

After 1960

Agreement spells out protection of SAG members regarding television payment on post-60s which have been taken over by the bank. Clause stipulates that the mortgage or security holder agree that if such mortgage or security is foreclosed, taken over and then released to free television, then actors receive their 6% after re-equipment of the mortgagee's loan plus interest. In other words, SAG members become preferred creditors, heretofore, there was no such protection. Alternatives in this portion of the agreement provide the producer shall continue to be bound by the provisions even after foreclosure.

An interest specification prevents producers from making ad-

vance payments for tv returns or theatrical rights in combination term contract players. The amount of salary over scale cannot be credited against such sums due the actor under the new contract, therefore, the contractor knows exactly what his straight salary is.

Regarding singers, there must be separate bargaining at the time of employment for the use of sound-track on phonograph records or tape. Singers' contracts for disks shall contain a separate clause to be initiated at the time of employment providing for use of sound-track on records or tape to be not less than the AFTRA rate.

Contract notes that it shall be the policy of the producer not to intentionally evade the provisions of the agreement by acquiring pictures produced in the United States and which are made under terms and conditions less favorable than those provided in the contract.

Rates

Under minimum rates, beginners will receive \$125 per week for the first six months, \$150 weekly for the second six months. If a beginner is loaned out for a tv film in which the producer has no financial interest, the actor shall be paid the television free lance rate during the time he performs such services and applicable returns.

Under "correction of certain abuses," new pact states that moral protection to actors shall be \$25 per actor for the first half-hour or fraction thereof, \$35 for the second half-hour or fraction thereof, and \$50 for the third half-hour and each additional half-hour thereafter or fraction thereof. This term last week occasioned Dales to joke, "It appears to me that for this money an actor can afford to work hungry."

Regarding the pension, health & welfare funds, the memorandum of agreement specifies that trustees appointed by AMPP and five by SAG, plus an equal number of alternates shall be named on or before May 1, 1960.

Censor Refund Hearings

Harrisburg, April 26.

Pennsylvania Supreme Court, which begins its Spring session in Philadelphia this week, will hear arguments on the Screen Guild Productions versus the Pennsylvania Board of Finance and Revenue regarding the screen censor fee payments made under the old censorship law which was ruled unconstitutional.

A companion case brought by Box Office Pictures Inc. of Philadelphia, will also be heard.

Both firms are attempting to collect their proportionate share of the cost assessed to maintain the former state Board of Motion Picture Censors.

Doob Retires—Again

Oscar A. Doob, who emerged from retirement to handle the special promotion of Metro's "Ben-Hur," is resuming his former status now that the picture has been launched and the promotion pattern established. His one-year contract was extended, but Doob decided to retire again.

He makes his home in Washington and leaves for a European holiday shortly.

Ike's Advisers Nix \$1.25 Hour

Washington, April 26.

Eisenhower Administration opposition to the Roosevelt minimum wage bill is now solid and official. Labor Secretary James P. Mitchell said the provisions go too far by raising the base rate to \$1.25 and extending coverage to an additional eight million workers—including theatre employees.

He joined Commerce Secretary Frederick Mueller in favoring the Frelinghuysen bill's provisions for limiting the extended coverage to about three millions, excluding theatre workers. However, in testimony before the House Labor Subcommittee, he split with his cabinet colleague by urging a "modest" wage hike to \$1.10 or \$1.15. Mueller personally urged that the rate be kept at \$1.00 as provided in the Frelinghuysen measure (introduced last year at Administration request).

On the Senate side, a move is reportedly making headway to exempt from the Kennedy wage bill juveniles, handicapped persons and older workers employed by exhibitors. So far, exhibitors have taken no official stand on this proposal spearheaded by Sen. Jacob Javits (R-N.Y.) which has not been put into writing as yet. On the one hand, it's a step toward the complete exemption sought by the theatres. But on the other, some exhibitors foresee it as imposing onerous bookkeeping chores.

Javits' idea sprang from exhibitor argument that many youngsters and retired persons employed as ushers or concession attendants would be out of jobs if their houses were forced to pay higher wages.

Child-Molesting

Continued from page 1

strong sentiment within the Review Board to give it an okay. Same exec pointed out that if film dealt with an old man-little boy problem, film would present a clearer case of homosexuality and thus a seal could be denied with no need for argument.

Exec said the "Candy" case is further complicated by fact that in the film the old man never actually touches the girl involved and that, in fact, the principal concern of the story is the struggle faced by the child's parents when they take the old man into court. Left unspecified by the picture are the old man's actual malpractices. As a result, said the film exec, there may be room for argument on matter of withholding a Code seal.

The Other Oscars

Meanwhile, another Code problem may be on the horizon—in the bulky shape of Oscar Wilde. Two pictures, "The Trials of Oscar Wilde" starring Peter Finch and "Oscar Wilde" starring Robert Morley, currently are shooting in England, with 20th-Fox already scheduled to distribute the latter in the U. S. Considerable industry interest has been aroused by 20th's involvement in such a project, since company has never handled a non-Code picture. However, script for the Morley film hasn't yet been submitted to the Code and it may be that film totally ignores the more controversial aspects of Wilde's life, though that seems extremely unlikely.

BOB COHN'S OWN UNIT

Hollywood, April 26.

Robert Cohn, longtime Columbia Pictures producer, has set up his own unit to make films for studio, under a new multi-pix distribution deal. He had been functioning as a staff producer under Samuel Briskin as he had previously under the late Harry Cohn, his uncle.

Initiator on new slate will be "The Interns," new hospital-life novel by Richard Frede.

Complicated Negotiations Drone On; Writers Not Wedded to SAG Pattern

APPEAL ON 'THE LOVERS'

Zenith Combats Chi Cop Censor 'Obscenity' Rap

Chicago, April 26.

As expected, Zenith Pictures is appealing the decision of Chicago Federal District Court upholding the Windy City's ban on "The Lovers" from France as obscene.

Lawyers for the distrib filed last week with the Seventh Court of Appeals here, with hope case will be heard before adjournment in June. Picture has been denied exhibition here since last September.

Rocky's Rejecting Of Exhib Distress

Albany, April 26.

Minimum wage for motion picture theatre ushers, ramp attendants, messengers and children's matrons will be increased from 75c to \$1 per hour, effective Oct. 1, under terms of a bill which Governor Nelson A. Rockefeller signed last week. It provides a state-wide minimum of a dollar an hour—as recommended by Rockefeller in his annual message to the Legislature.

COMPO and MMPTA had sought exemption for film house employers, on the ground that the added costs of a dollar or \$1.25, as Democrats wanted, per hour minimum rate would saddle an added burden on an industry suffering from adverse business conditions.

Motion picture theatre workers, now bracketed with the Recreation Industry, in one of 10-minimum wage boards, had their pay upped to one dollar per hour as of Mar. 1—for cashiers, doormen, porters and matrons.

May 1 Squawk Day in D. C.

Washington, April 26.

House Labor subcommittee, which is taking testimony on the minimum wage bills, has set May 3 for the appearance of film industry witnesses.

Among the latter will be C. Elmer Nolle Jr., F. H. Durkee Enterprises, Baltimore, and La Mar Harris, Florida States Theatres, co-chairmen of the minimum wage campaign committee of the Council of Motion Picture Organizations, Duncan Kennedy, Public Great States Theatres, Chicago, John Thompson, drive-in operator, Gainesville, Ga., Ted Manos, Mosses Amus, Co., Greensburg, Pa., John Manuel, Belair Drive-In, Churchville, Md., and Frank Lydon, exec secretary, Allied Theatres of New England.

ASK NEW MEXICAN SUIT BE FEDERALLY HEARD

Albuquerque, April 26.

Fox International Theatres Inc. has asked transfer to Federal court of a \$30,000 suit against it for its alleged failure to remodel the Coronado Theatre in Las Vegas, N.M.

The suit, filed by trustees for the estate of the late Janet I. Gilbert, alleges that Fox has refused to make improvements in the house as agreed to in a lease arrangement executed in 1950.

The improvements included, according to the suit, redecorating the interior, modernizing restrooms, revamping the marquee, lobby and foyer and installing interior and exterior doors.

Nat Rudich to Israel

Nat Rudich, Ohio Prominger's general representative, leaves for Israel on Saturday (30) to confer with his principal on publicity-advertising plans for "Exodus," which is currently being filmed there.

Also participating in the campaign conference will be George Schaeffer, Prominger's sales representative, Saul Bass, the advertising titles specialist, and Fred Hitt, who is in charge of the location publicity.

Writers Guild met Monday (25) with Assn. of Motion Picture Producers in effort to get the striking scribes back at their typewriters in the studios. Guild has summoned its radio-radio membership to a meeting Thursday (28) at the Beverly Hilton Hotel. Matters objectionable to networks will be mulled.

By WHITNEY WILLIAMS

Hollywood, April 26.

Negotiations between Hollywood talent guilds and producers in various fields for new contracts continue and in various stages, with wrap-up last week of Screen Actors Guild strike against the majors as a possible pattern.

SAG meets tomorrow (Wed.) with reps of United Artists producers to arrive at a new pact, which appears, likely to be the same as that agreed upon with the majors. Only question here is how to figure the lump sum for past performances, an important part of the majors' contract.

Directors Guild of America, whose contract with the majors expires April 30, also goes into bargaining session tomorrow with the Assn. of Motion Picture Producers, repping the majors.

Negotiators for Writers Guild of America met six times last week with the three networks in intensive talks in the tv film field, and while no statement of progress was made the heavy schedule of negotiations indicates there is a forward movement.

WGA also has three other negotiations on the fire—with the Alliance of Television Film Producers, with unaffiliated tv film producers and with AMPP on theatrical films.

Negotiating teams for WGA, which has been striking major studios since Jan. 16 and AMPP met early last week for the first time in three months. Sole statement at this time came from the writers:

"We expect to meet again and to move forward if at all possible." No date, however, for another conference has been set.

Unofficially, the Writers Guild is anxious following any so-called "Actors Guild formula" in reaching a settlement of its protracted strike against the majors. In a bulletin sent by WGA early last week to members, it noted:

"It goes without saying that our problems in many areas differ from those of SAG and that we in no sense feel bound by the specifics of their deal (with producers). Actors have never felt as strongly as we do about payments in the area of pay-TV."

This notice met with varying reaction by writers, 23 of whom immediately wired guild's negotiating committee urging that the pattern of the SAG settlement be considered in current bargaining between WGA and producers.

WGA topplers, in acknowledging telegram, reported that the senders' opinions would not be ignored. It was pointed out, however, that the negotiating committee is in constant touch with many WGA members, all expressing various opinions which also will be considered.

Wire to WGA explained that incomes of the 23 writers have been hit by strike. Principal issues involved in WGA bargaining with producers is tv, foreign re-run payment and pay-TV.

Directors will meet tomorrow with reps of both the majors and Alliance of Television Film Producers for a new basic agreement which would take effect May 1. Present pact expires April 30. It will be the directors' third negotiating session with producers.

At second meeting held last Thursday, discussions were devoted to getting some of the smaller points out of the way in an attempt to clear the path to the major issues in the bargaining talks.

Key issues are directors' request for 3 1/2% of producers revenue on sale of post-48 pits to tv, with coin to be paid into a separate health and welfare plan to be established by DGA; a pension fund, into which DGA seeks producer payment of 5% of salaries (up to a maximum of \$100,000 in salary per pic), with deduction of an additional 2 1/2% of directors' salaries for fund.

Hollywood Production Pulse

UNITED ARTISTS

Starts, This Year	3
This Date, Last Year	3

[illegible][illegible][illegible]

UNIVERSAL	
Starts, This Year	4
This Date, Last Year	3

WIDOWS' LACE
Apr 28 Photo
Pride Rose Maudie Maudie Maudie
The Rose Maudie
Dora P. R. Rose Maudie Maudie
Maudie Maudie Maudie Maudie Maudie

(Started March 22)
 THE GRASS IS GREENER
 (Started March 24)
 (Started in England)
 From the Grass
 (Started March 24)
 (Started March 24)
 (Started March 24)
 (Started March 24)

WARNER BROS.
Starts, This Year 3
This Date, Last Year 3

STORY BY CAMPBELL
Prod. Irene Schary
Written by
Edgar Wallace
Carmichael, Fred Morgan, Ann Sheridan
Alan Bates, Van Clavaine, etc.
Rehearsal
(Closed April 18)

INDEPENDENT

Starts, This Year	4
This Date, Last Year	4

ARMO, BABY
 Wally P. Co. of International Dairy
 (late)
 Shipping to (late) Southern Fla.
 Fred W. P. Wally
 (late) (late) (late)
 George Wally, (late) (late) (late)
 (late) (late) (late) (late) (late)
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Jack Cardiff

Continued from page 3

then not give the okay for the footage to be shot here as long as he remains here.

Contrary to some reports, Cardwell hadn't run into any Freedom of Access to Clinic Entrances issues on the set of the D. H. Lawrence novel. "It's frank, but it's in good taste," he said. He also reported that he had shot one line of dialog even though it may have been specifically cited by Censorship authorities. Later, when Censorship people looked at the finished print, they agreed with him that there was nothing offensive in the line. "I thought on paper it may have sounded needlessly saucy," Cardwell, spoken by heroine to heroine. "You shall have me."

In moving over to directing from behind the camera, Cardiff joined the ranks of a distinguished group of directors including George Stevens, Ronald Neame, Ted Tetzlaff and Rudy Maye, to name a few. Cardiff's last directorial job before "Hunt" was Mike Todd Jr.'s "Sweet of Mystery."

Cardiff left New York Friday, 22, en route by plane for his home in Los Angeles.

Ingegar & Floyd

(Continued from page 1)

...interview to coincide of the Paderborn-Johannessen event and there is every reason to believe that one of the radio networks involved with an audio version of the book. The post is the work of a left and someone people can't imagine that some sort of night after-party appear to the...
...the...
...from it and go to the...
...the...

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[illegible]

Starts, This Year..... 0
This Date, Last Year..... 2

METRO	
Starts, This Year	2
This Date, Last Year	4

307799609 8
 Shipping to 51
 Africa Laboratory Prod:
 Prod - Protein & Serum
 Ser - Human Milk
 Receptor To () () ()
 Radioactive () () ()
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50 NAMED IN THE WORLD
 Agents: Fred
 Fred: Agent: Rosenberg
 The: Rosenberg: War: Rosenberg
 God: Lull: Rosenberg: Rosenberg: Rosenberg
 Rosenberg: Rosenberg: Rosenberg: Rosenberg

PARAMOUNT	
Starts, This Year	8
This Date, Last Year	5

[illegible]

20th CENTURY-FOX
Starts, This Year..... 7
This Date, Last Year..... 4

[illegible]

Jack Cardiff

then not give the okay for the footage to be shot now as long as the strike men are

Contrary to some reports, Cardoff said he hadn't run into any Production Code Administration problems on the screenplay of the D. H. Lawrence novel. "It's frank, but it's in good taste," he said. He also reported that he had shot one line of dialog even though it had been specifically cited by Code authorities. Later, when PCA people looked at the finished print, they agreed with him that there was nothing offensive in the line, though on paper it may have looked hard-core. "You have the line, spoken by heroine to hero: 'You shall have me.'"

In moving over to direction from behind the camera, Cardiff joins the ranks of a distinguished group of directors including George Stevens, Ronald Neame, Ted Tittell and Rudy Muto to name a few. Cardiff's last directorial job before "Sam" was "Mike Todd Jr." a "Send of Myself."

Cardiff left New York Friday 22, enroute by plane for his home in Scotland.

Ingotmar & Floyd

Continued from page 1

happening is coverage of the Patterson-Johnson event and, thus, there is every reason to believe that one of the radio spectacles will end up with an audio version of the fight. Third point is that the bid and sponsor people contemplated that some such situation otherwise appear on the scene. Fourth point is, specifically, that there is no way to go to the fight.

For Whom Pay-See Tolls?

Although the full returns on Paramount's launching of Telemeter in a suburb of Toronto are not in, the results so far have been sufficient to intrigue the other major film companies. If the Paramount operation and the separate Zenith proposed last in Hartford result in the national expansion of home pay-see, the other companies want to make certain they are not left out in the cold.

As a result, there are reports that Metro, 20th Fox, United Artists and Columbia are seeking ways to establish a stake in television should it become a lucrative reality. One angle that is being pursued, according to reports, is the weighing in these four companies of a possibility of buying into Mally Fox's Skatlon of America company. Fox has been beset with financial woes and with difficulties recently consented to settle with the Securities & Exchange Commission. However, the Skatlon system, owned by Skatlon Electronics & Television Corp., is a fully developed pay-see system and is believed prepared for similar tests to Paramount's and Zenith's. Skatlon of America is the programming and sales arm—although a separate unit, of Skatlon Electronics which manufactures the equipment.

The reports of the proposed move by Metro, 20th, UA and Col. is arousing considerable concern in exhibitor circles. Preliminary inquiries are already being made of the Dept. of Justice to determine if a combined entry of the four companies into tollity via "Skatlon" would constitute a violation of the antitrust laws.

TeleP's \$121,744

Net Loss for '59

TelePrompster sustained a net loss of \$121,744, equal to 28¢ per share, for the fiscal year ended Dec. 31, 1959. The loss was computed before a special charge of \$39,232 resulting from the settlement of a Federal antitrust action instituted in 1957. The net loss plus the special charge resulted in a loss for the year of \$161,496.

For the fiscal year of 1958, the company showed a profit of \$41,936, equal to 12¢ a share. Despite the loss, total sales showed a slight increase, totalling \$3,761,721 as compared with \$3,414,499 the previous year. It represented the eighth such increase in sales since the company was organized in 1951.

Irving R. Kahn, president of the company, said that the increase in sales was chiefly in activities where gross profit margins are low but should improve. In addition, he noted that expenses included substantial amounts for the development of new areas of business, "often of a pioneering nature." Kahn stated that he expected 1960 to be a profitable year during which the company would reap the benefits of its developmental and promotional expenses.

The TelePrompster press indicated that at the end of 1959 the company had discharged all major corporate indebtedness through the public sale of 155,000 shares of common stock at \$12 per share and conversion by Western Union of debentures totalling \$400,000 into 41,026 additional shares at the conversion rate of \$9.75 per share. Western Union now holds 91,026 of 599,794 shares outstanding at the end of '59.

The consolidated balance sheet lists total current assets at \$1,261,602 which includes \$336,352 in cash, \$179,562 in accounts receivable, \$294,164 in inventories of equipment, and \$462,533 in prepaid expenses.

Reeves

seen in pic with such titles as "The Last Days of Pompeii," "The Giant of the Marathon," "Hercules Unchained," and "King of the Buccaneers." In addition, Levine is planning the production of another Hercules sequel and a number of other producers are standing by dangling such titles as Reeves as "The Sword of the Sierras," "Judas," and "David and Goliath."

Many of the completed pictures have been picked up by major U.S. distributors for either domestic or world wide distribution, thus assuring Reeves of widespread exposure.

When "Hercules" was originally released, Levine explained Reeves' appeal in an interview in Time Magazine. "If this picture had a star," said Levine, "it'd be a flop. Nobody could imagine that even Clark Gable or Victor Mature could do such things. But they never heard of Reeves—a year ago he couldn't have got arrested—so they'll believe anything he does."

Now that Levine's Embassy Pictures attributes star status to Reeves, the question before the house now is: "Will the public now believe what he does?"

3 FRENCH PIX PICKED FOR CANNES FESTIVAL

Paris, April 26

The French Selection Committee, responsible for choosing the French film entries for the Cannes Film Fest., May 4-20, picked three pix: the late Jacques Becker's "Le Trou" (The Hole), a detailed study of a jailbreak made with non-actors, a documentary on the U.S. of Francois Reichenbach, "L'Amerique Vue Par Un Français" (America Seen By a Frenchman), and Jean-Luc Godard's story of a love affair between a petty French hoodlum and a mixed-up American girl, "A Bout De Souffle" (Breathless). Culture Minister Andre Malraux gave the nod to the latter two, and Becker's pic is out.

"Amerique" was made single-handedly in a C-560 process and color for about \$100,000. "Souffle" with Jean Seberg, is the last of the outgroup. "New Wave" pic. This is the first time France has selected a full-length documentary to run since 1956.

"Amerique" is the official French entry and "Souffle" comes in as an invited film and is also in competition. Both are first feature pix and continue the French penchant for giving festival prizes to the so-called "New Wave" movement.

British Producers Mull French Co-Production

London, April 26

A delegation from the two British feature producers' associations is scheduled to go to Paris Friday 29 for further talks with the French on co-production. The get-together seems one held here last month when a form of draft government-to-government treaty was discussed.

Under the new British Quota Act, co-production that will enable the resulting pix to rank as British is made possible following such treaties. The UK producers have already agreed with their Italian counterparts on form of treaty that each will recommend to the appropriate government. Pattern of procedure looks like there'll be parts drawn up with both France and Italy in the fall, with any actual co-produced pix not being slated for shooting before next year.

Glassman Culling Pathe Archives for Specials

Barnett Glassman, proxy and once producer of Pathe News Inc., has activated Pathe Pictures for the filming of news and documentary features. It's likely the New York-based indie will dig into its stock of news footage to put together majority of its theatrical pix.

Among the titles being culled are "Golden Age of Jazz," "Men of Destiny," "Milestones of the Century," "What Happened Then," "Where Is It Now?" "Gaslight to Satellite," "Horsecar to the Moon" and "Golden Age of Sports."

Pathe News, which has accumulated a considerable newfilm library, is the producer of "Pathe News Roundup of the Week" and "Pathe News Magazine of the Screen."

IA Settles in Ft. Wayne

Fort Wayne, Ind., April 26

A five-year contract with Local 466 of the Moving Picture Machine Operators, AFL-CIO, has been signed, ending a near two-week strike which darkened five theatres in Fort Wayne. Alliance Theatres Corp. of Chicago, which operates the Embassy and Jefferson first closed. Then Quimby Theatres of Fort Wayne, which operates the Clyde, Little Cinema, and Paramount, separately came to an agreement on the Little Cinema and Paramount.

Terms of the new contract were kept secret but it was reported that the union sought to renew the old contract, which provided for two projectionists in first-run houses, and one projectionist for second-run houses, including drive-in theatres. The exhibitors sought to cut out the extra projectionist and adjust stipulations concerning overtime and other matters.

Bout Separates Each 'Right'; Johansson Gets Scandinavian Screen & Air as Part of His End

Bidding for the subsidiary rights to the heavyweight championship rematch between Ingemar Johansson and Floyd Patterson forced the full cost of the closed-circuit television, motion picture and radio rights to \$700,000, a record high for the ancillary aspects of a sports event.

Unlike the previous fight in which Johansson dethroned Patterson, TelePrompster Corp., which submitted the highest bids, had to bid separately for each medium at the insistence of Erik N. Ahlquist, the Swedish champion's adviser. TelePrompster paid \$300,000 for all rights to the initial bout.

TelePrompster's offer of \$450,000 beat out Theatre Network Television's bid for closed tv. And it's believed that the \$100,000 bid topped ABC Radio's and CBS' overpowered Columbia Pictures' offer for motion pictures. Col thought it had the film rights—purchased up (its interest stemmed from a feature film in which Johansson has a leading role, but at the last moment TelePrompster raised the ante by \$50,000. This is the first time that sealed bids or a bidding system of any kind, has been employed in the disposition of the ancillary rights.

Lesson Learned

This system was employed because of the uncertainties that existed in the promotion and in the awarding of the ancillary rights to the initial fight. Closing of the deal for the sub rights wound up months of complicated negotiations carefully supervised by the State Attorney General's office. Feature Sports, the new promoter, finally assembled all the loose ends, involving a buyout of Rosenbush Enterprises, the former promoter, and the ancillary rights held by Floyd Patterson Enterprises. The fight will be held on June 20 at the Polo Grounds, N. Y.

United Artists, which has been associated with TelePrompster before in the distribution of fight films, will dition on the rematch. Although Col was a strong separate bidder, it dropped out the race once TelePrompster snared the rights and it has no intention of attempting to compete with UA for the distribution rights.

Patterson On the Net

Patterson, the challenger, will receive 30% of the promoter's net of the receipts of the subsidiary rights. Johansson, the champ, will receive 35% plus exclusive rights to motion pictures and radio in the Scandinavian countries. The latter rights, it's believed, will up Johansson's take of the ancillary rights to more than 50%.

TelePrompster's \$700,000 bid is a minimum guarantee. The take can go higher, depending on the b.o. of the closed-circuit tv operation and the percentage obtained in the distribution of the films to theatres. The closed-tv take will be figured on a per-seat basis with each of those involved getting a share. If it goes over the \$450,000 guarantee.

TelePrompster was forced to relinquish a contract it signed for \$500,000 with Johansson last August as a result of a consent decree signed in February with the N. Y. State Attorney General's office terminating proceedings against TelePrompster for alleged violation of the antitrust laws. "We pointed out then that we retained the privilege to renegotiate for the rights," TelePrompster proxy Irving R. Kahn said. "Since we were able again to obtain the rights through competitive bidding, we feel that our actions and position have been fully vindicated."

Both TelePrompster and Floyd Patterson Enterprises, the latter a company controlled by Patterson and his defrocked manager, Gus D'Amato, had been charged with monopoly in attempting to control the subsidiary rights to heavyweight championships. The charges against Patterson Enterprises still exist. However, Feature Sports, of which Roy Cohn (of the McCarthy hearings fame) is an official,

bought out Patterson Enterprises' rights in order to proceed with the promotion which has been stalled for many months. TelePrompster and Patterson Enterprises had been associated in holding the rights to the first fight and also had a similar deal for the rematch, no matter who won. TelePrompster voluntarily gave up its contract and bid for the new rights from scratch.

TelePrompster, which has been accused of being the secret promoter of previous Patterson fights, stresses that it will function solely as electronic distributor for the bout and will play no part in the actual promotion of the event.

TelePrompster is presently engaged in lining up theatres, arenas and auditoriums for the event. The company hopes to exceed the 400,000 spectators in 174 locations that turned out for the second Sugar Ray Robinson-Carmen Basile midweight championship bout in March 1958. Receipts were about \$1,400,000.

'Lady' in USSR

Continued from page 2

packed the 1,800-seat Soviet Army Central Theatre found the much talked-of Russian hit, perhaps a bit narrower and colder version of its enjoyable and in good taste. Knowing the "Pravda" plot as well nearly everybody here either has seen it done in Moscow's Maly Theatre or read about it. The Russian first-runners, all of whom seemed to know English, got on in grasping the motives of the Shavian dialog.

However, the staging and wonderful tunes turned this first Broadway musical show in Russia into a well-deserved success. "You have done it," one Russian stagehand said confidently. "One other aspect of 'Our Lady' is that it has been fairly well received in Moscow in that it seemingly will whet the appetite for more things American and increase the flow of cultural exchanges between the two countries."

"The Muscovites begin to get a first-hand knowledge of the art of American stage artists," is the way Pravda commented recently. In such case, the price of as much as 60 rubles, not 150 as previously reported, per ticket for "Lady" may not seem so unfair.

Moscow audiences were carried away by the catchy tunes and the lively dance in the second act. The tune which seemed to impress the most was "With a Little Bit of Luck," which drew terrific applause. Other tunes, still remembered from last summer's Radio Moscow booming of recordings from the show, met with less luck, with the exception of "I Could Have Danced All Night."

In general, Edward Mulhare's petulant Professor Higgins was less of a success than elsewhere because of the language problem. Lola Fisher's Eliza and Charles Victor's dustman seem to have stolen the show completely and obviously drew the greatest plaudits.

Comedy

Continued from page 1

much on paper." Capra indicated that the money men were more interested in pre-sold books and plays. However, he noted that the success of "Annie Mame," "Hello in the Head," "Some Like It Hot," "Pillow Talk" and "Operation Pettcoat" convinced the holders of the pursestrings that substantial coin could be made with comedy. As a result, he stated, "it's easier to finance comedies now."

Capra said that before he had resumed production with "Hole" he had heard so much about the astronomical production costs. However, he noted that under an indie setup, without studio overhead costs, pictures can be brought in at a price. He pointed out that "Hole" cost \$1,800,000 of which \$700,000 represented the above-the-line costs, and that the picture will gross \$4,000,000 world-wide.

CHI INGATHERING OF ALLIED ARTISTS MGRS.

Allied Artists domestic and Canadian divisions and branch managers will meet with key studio and home office personnel at a three-day national sales convention at Chicago's Blackstone Hotel starting Friday 29. This is company's first national sales meeting since 1956.

Attending from Hollywood will be Steve Brodie, proxy, Sandy Abrahamson, local ad-pub director, and Harold Wilkerson, western division sales manager. Home office contingent will be headed by M. R. Goldstein, vicepres and general sales manager, Ed Murry, vicepres, J. E. Goldhammer, eastern division sales manager, Arthur Grosshault, general sales rep, Ray Brewer, manager of exchange operations, and Lloyd Lind, general sales manager of Luciatate Television.

Mpls. Deluxers' Big Biz Despite Nabe 1st Runs

Minneapolis, April 26

Accelerating the trend here of playdacting important pictures first-run in neighborhood houses is the continuing record-breaking number and lengths of downtown initial showings.

Instead of being bothered by lower lower pictures are coming out of Hollywood, distributors here are finding even important releases backing up on them. This refers to offerings when the film companies would prefer to screen here downtown.

Currently Paramount's "Heller in Tights" and 20th-Fox's 70m roadshow "Can Can" are the sufferers because the loop houses where they'd ordinarily play are tied up with commitments well into May.

In the case of "Heller in Tights" the decision finally has been made to opt it into a neighborhood theatre, the St. Louis Park, Aratron. The same Harold Field house recently had "Solomon and Sheba" and "The Last Angry Man" for their local first-run. Another Field neighborhood theatre, the Uptown captured "The Mouse That Roared" for its initial showing here.

Theatres Still on Token Scale for Small Biz Loans

Washington, April 26

Small Business Administration financial aid to theatres continues to be insignificant. Of a total of 315 business loans amounting to \$15,434,000 during March, only one went to an exhibitor.

Hill-Crest Drive-In Theatre of Oage City, Kansas, was okayed for a \$42,000 participating loan. In the separate disaster aid category, Papio Theatre of Papillion, Neb., got a \$4,000 loan.

Dony Adelman a Revisé

Dallas, April 26

Petition of I. B. Adelman to modify a 1953 judgment so as to obtain by injunction the right for his Delman Theatre to compete for first-run films has been denied by Federal District Court Judge Joe Ingraham.

Adelman was granted the right by the 1953 judgment the right to compete against the Kirby Theatre, now closed, but denied him the right to compete against Law's State the Metropolitan and Majestic Theatres here.

Will B'casting Industry Be Dragged Into Election Campaign? Ominous Signs That It Could Well Happen

Washington, April 26

Danger signs are up that the broadcasting industry may be dragged into this year's election campaign. And that isn't good.

It is, in fact, a press agent's nightmare. A hatchet job on the industry is possible which could take years to correct.

The latest issue of The Democratic Digest, official publication of the Democratic National Committee, carries three different articles on scandals within the Federal Communications Commission, one of them with this arresting title: "Degradation of Regulatory Agencies Typhoid in FCC."

The editorial line is brutal to the industry, as far as influence on public opinion is concerned. The Democrats' headquarters approach is that FCC is supposed to be made up of strong men looking out for the public interest—but in the Eisenhower Administration, weaklings were named who became puppets for the big radio-television industry. The industry, in other words, has FCC in its pocket.

This sort of harmful accusation is extremely difficult to answer. It also can be tough to explain.

The oil and natural gas industry, for example, has struggled with a similar public relations problem for years and hasn't solved it yet. Fat cats of that industry have long been abused in politics with charges that they have bought the necessary Government influence in Washington.

Although he is still new to the job, FCC Chairman Frederick W. Ford has shown signs of being aware of the political liability of FCC to the Nixon-for-President campaign this Fall. He is intelligent and he understands politics. It's a safe prediction that he will conduct himself in a manner which is most helpful in electing Nixon. And that no doubt, means getting together with broadcasting and keeping a safe distance from persons in the industry.

Says the Democratic Digest: the party publication which is designed to provide source material for Democrats to use in political campaigns.

Here (the) quarrel of the Democratic Party is with the degradation of the regulatory agencies under the GOP. This is a phenomenon far more corruptive of good government, and of public morals than such gaudy grabs as the Teapot Dome case of an earlier Republican day.

"Congress can expose outright bribery, and drive the culprits to judgment. It will be more difficult to repair the subtle damage done when men in posts of public trust, men who should be dealing at arm's length with the people they were appointed to control, instead find it proper to share the 'rich finds and graves' of special powers whose interests are, to put it mildly, alien to the interests of the public."

Just Like Old Times

(Hubbell and Omerle)

On Thriller' Client Coin

It's Hubbell Robinson and Harry Omerle again—a little bit Sullivan, Stauffer, Cowell & Bayles in which former CBS programmer Omerle is a key radio-TV exec, bought a third of the hour-long "Thriller," which ex-CBS program tepper Robinson is producing for the NBC-TV Tuesday at 9-slot. Deal was two minutes a week of commercial time per show for American Tobacco.

Starling Drug previously bought alternate-week half-hours of "Thriller," which—with the American Tobacco third—makes the weekly series better than half sold.

With the new American Tobacco buy-in at NBC-TV, that network is evidently getting more and more of the big coin for next season. Some six big boys were consumed in the previous two weeks. And now, as kind of a top-off, R. J. Reynolds is reportedly interested in buying the remaining half of "National Velvet" (alternating with Reunited).

Groucho Loses Sponsors

Groucho Marx has lost both of his sponsors for next season. Lever Bros. and Pharmaceuticals notified NBC-TV that they won't be back next season for the half-hour Thursday at 10 slots.

So far the network has not found replacements for Marx's tapered "You Bet Your Life" quizster.

Purex in 10-Show Spring & Summer Spread on NBC-TV

In all, Purex has bought 10 hour-long shows on NBC-TV for late spring and summer runs. All but two of them are repeats, but the sponsor is also saving the possibility of handful of specials over the same network for '60-61.

On an original kick these days, Purex bought the two-partners originally designed as a single 60-minute on Saverio and Vassini for early June exposure in the Friday 8:30-9:30 slot. In effect, these two are "Showcase" specials, but the network has shifted them from the Sunday 8-9 time period.

Purex's buy includes four "Project 20" repeats: "Life in the 20s," "Not So Long Ago," "The Jim Age" and "Innocent Years" latter a stanza from three seasons back. It also sponsored a Mark Twain "Project 20" special last Friday night. In the Monday at 10 slot, the bankroller has bought both parts of "What Makes Sammy Run," one of the early entries on the "Sunday Showcase" season last fall. Other Purex programs will be "Murder & the Andromeda" and the Sally Ann Howes "After Hours."

Utilizing the Monday night time period for further specials, many of them repeats, NBC has scheduled for this summer a list including a Chrysler repeat of "Another Evening with Fred Astaire," a new "Dow Hour of Mystery," two Brock Shampoo repeats including the Margaret Bourke-White yarn, an Esther Williams original for the Brewster Foundation. Also in the Monday time, between 9:30 and 11 p.m., will be the Hallmark rerun of "Captain Brassbound's Conversion."

NBC-TV In a Tussle With a Corn Tassle

It all started when Dave Garraway made an offhand horticultural comment last fall.

Garraway, the casual host of "Today," flipped off the thought one day early this tv season that he didn't think that the corn tassle was really a flower. Many times since then, he has probably wished that he'd bitten his tongue instead of so swallowing this fragile stalk.

Because nearly everything any tv personality says offends somebody in the national audience, NBC-TV wasn't especially alarmed when the first few minutes of protest reached its 30 Rockefeller Plaza headquarters. The letters insisted the corn tassle was a flower and, more, a flower of dignity. These days there is a file, inches thick, containing everything from letters of outrage by the lovers of the corn tassle to notes of indignance by Congressmen, mayors and a variety of state secretaries of agriculture. The matter was later placed in the hands of Lester Bernstein, a web v.p. and one of the prime movers of the network's public relations policies.

NBC was accused by some of taking the payoff from the Florida Delivery Telegraph Assn. to have unbecomingly—though innocent-in-

'Be Our Guest' Axed

"Be Our Guest" gets the CBS-TV axe effective with the June 1 show, with a one-hour rerun series lagged "Reckoning" taking over as its Wednesday night summer replacement. "Reckoning" comprises taped reruns of some "Studio One" and "Pursuit" segments.

"Guest," a midseason replacement for "The Lineup," has had its troubles, with George DeWitt and Ray McKinley among the talent which has defected from the hour in its short run.

Lorillard's Stake In CBS Olympics

CBS-TV has wrapped up its first sponsor deal on the Summer Olympics, with P. Lorillard for Kent rips picking up a full quarter of the events. Network's current schedule for the Rome tapings calls for about 19 hours of coverage, daytime and nighttime.

Web hasn't given up hope on Renault for the summer games either, despite the fact that the automaker spent nearly its full budget for the year in the first quarter, largely on the Winter Olympics. Renault is said to feel that its Winter Olympics coverage produced such good results that it will try to raise additional coin for the summer games.

Kent deal was set via Lennen & Newell.

Perry On a Converter For Brit. U.S. Audience In 2-Way Transmission

London, April 26
British viewers will see for the first time Sunday (1) what results NBC TV can get by using its converter on an American late standards original tape. Usual thing is that any program taped for America is converted to the U.S. 525 lines from the 405-line standard version as aired here, but this occasion it's a switch.

Show in question is the "Perry Como Music Hall" that the singer's been recording here and which is scheduled for coast-to-coast transmission in the States tomorrow (27). For their part, U.S. viewers will be able to make a first-time judgment on the quality of NBC-TV's improved 35mm kinescoping, once some of the program was captured thisway.

Laughton Into 'Playhouse'

Charles Laughton will star as a Warsaw rabbi in Rod Serling's "In the Presence of Mine Enemies," final "Playhouse 90" stanza of the season May 18.

Fielder Cook will direct the Peter Koster production.

Corinthian's Texas Whoop-Up

Houston, April 26

Corinthian whooped it up last week in a week-long succession of ceremonies and impressive promotional maneuvers attending the dedication of the new KHOU-TV studio here.

Undertaken as a major community event of the season, it brought out Gov. Price Daniel and television execs for the dedication ceremonies last Wed. (20) and illustrated how the medium of tv, in a spirit of community uplift, can bring together leading opinion molders for a common cause (as witness the presence of Mrs. Oliver Culp Hobby, Jack Harris and Bill Walbridge from rival stations-newspapers), but can generate new enthusiasm for state holidays.

Among those taking part in the weeklong events were Bill Lodge, CBS v.p. of affiliate relations, Wrede Petersmeyer, president of the Corinthian Broadcasting Co., of which KHOU-TV is a member, and CBS news commentator Douglas Edwards.

James C. Richdale Jr., v.p. and general manager of the tv station, and Petersmeyer were hosts at a reception and dinner at the swank River Oaks Country Club to 150 guests after the dedication. KHOU-TV scheduled a week of news-making events in keeping with the dedication. On Tuesday (19) the station telecast segments of the annual Houston Press Club Gridiron Dinner, the first time this \$25 a plate affair has been aired.

On Thursday, the station telecast a 90-minute program of state holiday, San Jacinto Day celebrations from nearby San Jacinto Battleground, where General Sam Houston avenged the Alamo 74 years before. In contrast to last year's 7,000 parade turnout this year there were 20,000.

Friday, Marvin Miller, star of the CBS show "Millionaire," arrived for two days of personal appearances. Jon (Timmy) Provost, young star of "Lansky," was also booked in to greet 8,000 area Cub Scouts at a party sponsored by KHOU-TV and Radio Guide with the youngsters touring the new studios.

During the dedication week, KHOU-TV also issued a press release that it had acquired the entire pre-1948 Paramount film library. KHOU-TV went on the air on March 22, 1953 as KGUL-TV with small studios in Galveston. It later moved to the Presidential building in Houston before building the new modern Houston studios on Buffalo Drive.

Dow Dood It

Dow's "Burning Court" mystery show on NBC-TV Sunday night (24) cut itself a fancy Arbitron for the 10 to 11 hour, running off with a 27 against George Gobel's 9.6 in the first half hour on CBS-TV and winning up with a 23.1 compared to a 10.1 for "What's My Line" in the second half.

The 10-10:30 finale to ABC's "The Alaskan" pulled 15.7, and the succeeding "Star Trek" hit 10.5.

CBS-TV Prepping 3 New Shows To Upbeat Daytime

CBS-TV, which has been expanding its daytime activities at Television City in Hollywood to take better advantage of the web's facilities there, has come up with three more daytime stanzas slated to originate from the Coast. Programs will be held until timeslots for them open up in the daytime schedule.

Three properties two snaps and an audience show were developed by Bert Bernman, web's director of daytime programs. Hollywood, Bernman was in New York last week getting reaction of program brass and a final approval to go ahead with further scripts and development.

Audience show is fronted by Don Loper, and would originate on location from one of the more fashionable Beverly Hills locales, probably the Beverly Hills Hotel. It's (Continued on page 48)

First Quarter Decline But CBS Sees Sales, Earnings Gain for '60

CBS Inc. will post a decline in earnings for the first quarter as compared with the same period last year, CBS proxy Frank Stanton told the annual stockholders meeting last week. But the decline will not be as great as anticipated and the year as a whole will see a gain in sales and earnings for the company, Stanton said.

Stockholders approved a stock option plan and other routine business. Meeting found discounts in minority stockholders. Gloria Parker and Barney Young, who attacked CBS for its BMI association, Miss Parker followed up her attack by picketing CBS headquarters last Friday (23) with a sign attacking payola and associating it with CBS.

Stanton also revealed development of a new electronic reproducing device, Vidisc, which makes possible ultra-high-speed reproduction of print and pictures, by CBS Labs.

NT&T Sells K.C. Stations (AM-TV) For \$9,750,000

National Theatres & Television Inc. sold its radio and its interests in Kansas City for a straight cash deal of \$9,750,000 to Transcontinental Television Corp. The sale, consummated this week but subject to FCC okay, leaves NT&T with only WNTA-plus-TV in the metropolitan New York area.

Stations WDAF Radio and WDAF-TV were bought over two years ago by National Theatres for a reported \$7,000,000. According to David C. Moore, Transcontinental president, which is headed by William Bates, remains intact.

Transcontinental, in which Jack Wrather, the Perry Co. reppery and Buffalo interests headed by the Schaeffer family own shares, now own five tv and three radio stations: WGR Radio & TV Buffalo; WRUC-TV, Rochester; KFMB Radio & TV, San Diego, and KERO-TV, Bakersfield, in addition to the K. C. outlets.

Duckers for the K. C. outlets, which originally belonged to the Kansas City Star before a Federal consent decree forced the paper to sell to National Theatres, were begun sometime ago by broker Howard E. Stark and NT&T senior vicepres. Fly Laughton.

Geo. Schaefer Warms Up TV 'Showboat' as Stage Revival By L.A. Opera Co.

George Schaefer is going to "warm up" a tv version of "Showboat," the Jerome Kern-Oscar Hammerstein musical, by directing it as a stage revival for the Los Angeles Civic Light Opera Co.

Such stage-to-tv activity has a precedent. Previously, the L.A. opera group did "Annie Get Your Gun" and "Peter Pan," which shortly afterwards were converted to sponsored tv programs.

Schaefer plans to do a two-hour televised version of "Showboat" sometime next season. The producer and director of "Hallmark of Fame" on NBC-TV has not yet lined up a network for "Showboat." When the stage version opens Aug. 15 at the L.A. Philharmonic Auditorium, the cast will include Judy Wilson, Joe E. Brown, Gypsy Rose Lee, Jacqueline McKeever and Larry Winter.

Schaefer indicated this week that he was going to produce and direct a two-hour film of "Showboat" with Maurice Evans and Judith Anderson on location in Scotland and England this summer. Special will become part of the '60-61 string for "Hallmark Hall of Fame."

CHANGING SPONSOR PATTERNS

Nielsen Top 20

(Two Weeks Ended April 3)

1. Gunsmoke	CBS	41.9
2. Wagon Train	NBC	38.1
3. Have Gun Will Travel	CBS	35.1
4. Danny Thomas Show	CBS	33.7
5. Father Knows Best	CBS	31.5
6. Red McCreary	ABC	30.9
7. Price Is Right	NBC	29.9
8. Playhouse 90	CBS	29.6
9. Red Skelton	CBS	29.3
10. Dennis the Menace	CBS	28.3
11. Rifleman	ABC	28.0
12. 77 Sunset Strip	ABC	27.8
13. Tennessee Ernie Ford	NBC	26.7
14. Perry Mason	CBS	26.3
15. Ed Sullivan	CBS	26.3
16. Wanted—Dead or Alive	CBS	25.7
17. Times All-Star Circus	ABC	25.6
18. Wyatt Earp	ABC	25.5
19. Rawhide	CBS	25.1
20. Ann Sothern	CBS	25.0

NBC-TV Mulls 'Wide Wide World' Revival But as Pure Entertainment

There is a chance "Wide Wide World" will be back on NBC-TV but as the "Wide Wide World of Entertainment" Dick Linkroom, head of special programs for the network, just finished a three-week tour of Europe for the company and while he had the feeling that there wasn't much talent that isn't already using, he looked upon Europe as a "great backdrop" for many of the programs he contemplates for NBC in the future.

Before NBC gets back into "WWW of E," however, the network plans first to get more experience in remote programming abroad. There are still technical, operational and facility problems that are not fully ironed out.

One of Linkroom's big jobs on the trip was to find out whether it was practical to have NBC put a full color tape unit in Europe. Several European-based tv companies, evidently ones which already have some kind of tape equipment, are dickering now with the network for a tie-up. It's the use of color, in places such as Rome, Paris, Copenhagen and Vienna, that makes Linkroom look with present favor on the backdrop idea.

Linkroom's trip was reportedly motivated by the strong RCA-NBC belief that within a decade there will be a live transmission working between this continent and Europe. To the meantime, NBC will work with tape—probably that color tape that Linkroom is weighing in. To NBC, tape represents a "permanent international form of tv" though it also represents "an interim until the eve of direct transmission."

Linkroom noted in a report to the program department that remote tv tape units presently travel with much more ease across Europe.

(Continued on page 48)

Pittsburgh Plate In Shift to NBC

Pittsburgh Plate cracking under the recent demands for a change in the way commercials are placed on the CBS-TV Garry Moore stanza, decided to switch networks next season. The industrial backer took its investment in the CBS Tuesday hour, added some more coin (bringing the new total to about \$2,300,000) and is putting it all on NBC-TV instead.

PPG moved out on Moore follows the recent decision of Kellogg to ankle the stanza.

PPG is putting the '60-'61 tv network budget into two NBC hours. Sponsor has signed for alternate thirds of "Laramie" on Tuesday, which starts at 7:30 p.m., and for "Michael Shane" "Shane" will be seen at 10 p.m. either Tuesday nights (opposite Moore) or on Fridays, with the latter night maintaining the edge at the moment.

AUTOMOTIVES TO DETOUR TINTUPS

By GEORGE ROSEN

One of the more interesting aspects of the sponsor deals negotiated for next season lies in the detours from established program patterns that have been charted by the automotive clients as well as other well-heeled bankrollers.

For example this was the season when NBC-TV drew a pledge of allegiance approximating some \$60,000,000 from auto companies bent on tuning up their "big sell" pitch. NBC practically had an exclusivity on the Detroit tv braintrust even as, for next season, more and more eagle coin now seems destined for the NBC airwaves.

But in terms of next season the trend of the automobiles appears definitely away from the tintups in order to embrace regular black-&-white programming, either in the half-hour or 60-minute category of presentation. "The show's the thing" has taken precedence over whatever peripheral values have accrued from the NBC-RCA compatible hues and tints.

Take the case of Ford, whose Tuesday night "Startime" series of hour showcases out of the Hubbell Robinson production shop represented one of the bigtime color splashes of the semester. In parting company with the \$20,000, 000 series at the end of the season, Ford is siphoning its coin into the black-&-white Alfred Hitchcock entry on NBC and the B & W "Wagon Train." It still retains its NBC tint franchise with the Thursday night Tennessee Ernie show, but it's interesting to note that, as of the moment, this and the Dinah Shore Chevy display represent the only two weekly color shows on next season's NBC spectrum flaunting the Detroit banner.

And while Chevy and Dinah are very much wedded for the '60-'61 whirl, there's an interesting footnote in the fact that Chevy has just decided to also go the black-&-white route with a \$5,000,000 stake in the upcoming "Route 66" series on CBS, not to mention its investment in the new Fred MacMurray series on ABC-TV as replacement for Pat Boone.

But perhaps the most significant defection of all is Plymouth, which is dropping the all-color Steve Allen show and has decided to put \$9,000,000 into an alternate-week sponsorship of the all-black-&-white Garry Moore CBS entry next season. NBC was still hopeful that the undetected Plymouth would return to Allen for a '60-'61 repeat, but last weekend CBS moved in and copped the client (through N.W. Ayer auspices) for half of the Garry Moore show. "Polaroid and Johnson's Wax are taking the other half."

Buick, of course, stays put with the NBC Bob Hope specials. Pontiac is committed to a Frank Sinatra-Peter Lawford series, but this, it's understood, could go to any network, depending on the best time offers. Color is hardly the determining factor. Oldsmobile, no stranger to tintspots in the past, is reported shopping around for a filmed situation comedy series.

But whichever way the automobiles go, there will be no diminution in the NBC tintups. For every Ford, it's figured, there's also a Kraft or some other sponsor who likes what the paintwork does.

Jergens Daytime Coin

Jergens is pouring \$175,000 worth of tonic into NBC-TV daytime this summer. Money is said to have come from spot.

Sponsor has contracted for two quarter hours a week in the sked, shortly beginning with "De Re Me" on an every-week basis. Other buy is alternate-week quarter-hours on "Young Dr. Malone" and "From These Roots."

'Whodat Sponsor' (Alberto-Culver) Pouring \$12,000,000 Into NBC-TV Coffers in '60-'61 Program Spree

Chicago, April 26

Hope on Royal

Cleveland, April 26
Bob Hope, a Cleveland, was the recipient here of the National Human Relations Award of the National Conference of Christians and Jews as a man "who prizes love of all men as the rarest of all his many gifts." Before an assemblage of 1,300, Hope took occasion, in acknowledging the top award, to pay tribute to John F. Royal, onetime NBC program chieftain and now a network consultant, for his many contributions to broadcasting and as a man to whom the industry owes much.

The Hope-Royal alliance goes back to the years when Royal was managing the RKO 105th St. Theatre in Cleveland and when Hope was a hoodler.

On receiving the religious award, Hope commented:

"In Hollywood we have Danny Thomas, who is Catholic; Red Skelton who is Presbyterian; and Jack Benny, who is Jewish. But they all worship at the same place—MCA."

NBC Radio Forced To Reject Sponsor Coin on Politics

NBC Radio finds itself in the somewhat embarrassing position of having to hold off an acceptance of sponsor coin (and there's reported to be quite a bit of it) on the web coverage of the political conventions in July. It can do nothing about it until it knows just where it stands on the matter of tv sponsorship coin.

Would-be sponsors of the radio segments are particularly interested in latching onto the 4:30 to 5:30 periods to catch the out-of-home listeners, notably the motorist en route home from the office or midday driving home from her day of shopping.

But since the purchaser—if any—of the tv coverage would get first crack at the radio time, too, NBC is obliged to hold off on any definite AM commitments. Thus far there have been no nibbles on tv sales. Same situation applies at ABC.

Westclox, Lorillard To Share 'Bachelor-at-Large'

Hollywood, April 26

"Bachelor-at-Large," teleseries packaged by Famous Artists partnering with NBC, will be alternately sponsored by Westclox and P. Lorillard.

Halfhour situation comedy series, tabling Tab Hunter, Dick Erdman and Jerome Cowan, will be slated for 8:30 p.m., Sunday. Norman Tokar produces and directs.

Alberto-Culver, a whodat sponsor to the Madison Ave. crowd last year, will go steady with NBC-TV this fall to the tune of nearly \$15,000,000. Hair care company is already committed for \$12,000,000 and now is seeking a third half-hour series to buy alternate weeks of.

So far the sponsor has inked half of "Barbara Stanwyck Theatre" on Monday nights; half of "This is Your Life" on Thursdays, an hour a week in NBC daytime (involving six programs), and three periods a week in Jack Paar. It had a hankering for "Dante" when the new series was pencilled in for Wednesdays at 9:30 but changed its mind when the show was juggled to Fridays at 8:30.

When it settles on a final purchase, and when its sponsorship of "Staccato" and "Witchita Town" on ABC-TV runs out this summer, A-C's entire tv budget will be riding on NBC.

If the company has been unfamiliar to the New York ad trade, it's because, until last year, its network purchases have been small potatoes. Based in Melrose Park, Ill. and handled by Wade Advertising, a Chi agency, it began to be cultivated by the NBC Central Division around five years ago. In 1957 it was spending \$40,000 in NBC daytime. Since then it has experienced phenomenal growth, buying out another hair care products company, Godfrey Mfg. Co. of St. Louis, Mo., a few months ago.

It perhaps partly explains Alberto-Culver's affinity for NBC that its advertising director, Chuck Pratt, was formerly the network account exec who helped to develop the client from a \$60,000 a year advertiser to one that was spending \$3,500,000 last year on two networks. Pratt left NBC earlier this year to take the ad post with Alberto-Culver.

Plymouth's Coin To Garry Moore

Garry Moore has gotten his full-hour auto sponsor after all, but instead of Chevrolet it's Plymouth, which in pulling out of NBC's Steve Allen show will pick up alternate week sponsorship on the full 60-minute Moore span on CBS-TV. Time and program tab rates up to \$9,000,000.

Remainder of the Moore sponsor picture is up in the air. Pittsburgh Plate Glass and Kellogg have pulled out, the former to NBC (see separate story). Polaroid and S. C. Johnson are still in, and must decide this week on whether they'll stay on for fall. They'd share the alternate hour.

The Plymouth sponsorship, set via N. W. Ayer, will start early this summer, with the automaker paying half the tab on "Diagnosis: Homicide," the Bob Banner production spelling Moore for the summer. Then Plymouth picks up Moore in the fall.

AS OF MAY 1, 1960

The Chicago Office of

VARIETY

Will Be Located in the
WRIGLEY BUILDING
400 NO. MICHIGAN AVENUE
CHICAGO 11, ILL.

H'wood's Ghost-Town Vldpix Status With Production at Lowest Level

Hollywood, April 26. Finalizing completion of a strike, plus completion of most seasonal licensing cycles has cut vidpix production here to its lowest point in years, reducing Hollywood to ghost-town television proportions. Only 26 series are in active production, where just a few months ago production had climbed to an all-time high of over 100 active programs. Current figure is more than one-third lower than at this time last year.

Further complicating the issue is the fact that return to new production cycles for local stations network and syndicated schedules will be delayed in many instances because companies will be unable to order scripts owing to the WGA strike. This factor also will delay start of many new shows scheduled for debut next fall.

General slump will continue this week when "Millionaire" wraps it up for this summer. Family Films calls it a tie-in on "This is Your Life" and Lewy-Gardner-Loren wraps up on "Robert Taylor's Detectives." Also heading for the seasonal home stretch are "Quiz and Hauser," "Johnny Ringo" and most of the active series at Bayco.

Major vidpix hits have been hard hit by the production stoppage. At Decca, only a single "home company" show is rolling, a one-shot episode of "Western House Doctor" (Paramount) for CBS. Four Star series seems to be limited to "Taylor and Hinson." All Warner Bros. only one new series are still active. Twentieth Century Fox has wrapped it up on "Adventures in Paradise" without an active series, with the exception of two Western skins filming on a rental basis at its Western Ave. facility. Screen Gems is a production blank. Swamp Fox is the sole bona fide vidpix at Walt Disney Studios.

Nobody is pressing the panic button yet, but many producers are beginning to despair at the bottom of the credit barrel. An example of the general vidpix plight was provided by producer James Levi, who noted that there still are about half-a-dozen scripts ready for each of the Lewy-Gardner-Loren series. Indication that the quality of these last ditch teleplays is somewhat questionable was apparent in Levi's words: "If we're forced to use them."

300G Chi Bid As A Vldtape Center

Chicago, April 26. Graphic Pictures Inc. has purchased \$300,000 worth of RCA equipment to set up an indie vidtape center in Chicago, on two floors of the Daily News Bldg. that have been relinquished by the paper. Rob Estes, Graphic proxy, expects the new facilities to make the Windy City more competitive with New York and Hollywood in the reproduction of tapes and in the production of TV shows and commercials.

Estes' first client, Jack W. Weather, they were buddies in the Midwest, preserved the practicality of reproducing tapes in the geographic center of the U.S. Weather has lost some of his syndicated properties to Graphic for duplication and distribution to midwest stations.

Estes explains the economics of it thus: "Tape reels are heavy. By shipping them from Chicago to midwest markets, Weather will be saving \$18 to \$25 in shipping charges on each. When you multiply figures like these by the number of tapes shipped each week, you can see the substantial savings that will be."

In addition to making Graphic a duplicating center, Estes hopes also to be able to handle network deals when video tape equipment at the local office is busy. Included in the new equipment his company has purchased is a completely equipped tape mobile unit, now one of two available in the Windy City.

Syndication Review

ADVENTURE TOMORROW
With Dr. Norman Klein, host-narrator; others
Producer: George Van Valkenberg
Director: David Wynne
Writer: Van Valkenberg
30 Min.: Tues. 6:30 p.m.
Distributor: Crosby-Brown Productions

WNTA-TV, Newark-N.Y. (tape)
An informative and interesting science series is offered in "Adventure Tomorrow," jumping from last Sunday's 24 episode.

Segment caught dealt with space rockets, satellites and the possibilities of landing a man on the Moon and Mars. Science being what it is today—events catching up with forecasts and fantasy—that one small portion of the show seemed dated. The portion dealt with the Russians, that man will see the far side of the moon. The Russians accomplished that trick via photographs recently.

Dr. Norman Klein, a former college physics instructor, makes a good narrator. Scripting by George Van Valkenberg is in layman's terms and imaginative, sometimes catching the poetry of science. Raster Ward is the announcer, serving as a bridge for the commercials.

Picture portion of the show was well conceived and amply illustrated the points made. Show is produced by Crosby-Brown Productions for KCOP, Los Angeles. Vidtaped half-hour public-affairs series has been picked up by WNTA, Newark-N.Y. under a syndicated basis.

Looks Like Screen Gems Has Another TV Sale In 'My Sister Eileen'

It's now almost a sure thing that Colgate will replace "The Millionaire" with Screen Gems' "My Sister Eileen" Wednesday nights on CBS-TV. "Eileen" has passed muster among all the Colgate agencies (five of ten) and was presented last Friday to Colgate chairman Arthur Little, with a final approval nod.

"Eileen," based on the Ruth McKinnis property and the subsequent pic and "Wonderful Town" legit musical, stars Elaine Stritch as Ruth Columbia, which owns the film rights, assigned them to Screen Gems, enabling the subject to do the series.

Deal marks Screen Gems' fifth new program sale of the year. Others are "Naked City," "Route 66," "The Flintstones" and "The Churchill Memoirs."

CALNAT PEDDLING CANADIAN SERIES

California National Productions, the film distribution arm of NBC, is going to peddle a Canadian-made adventure series called "RCMP." Made by Crawley Films Ltd., under contract to CBC and NBC, the group of 20 half-hours is based on Canadian Mountie exploits.

Calnat has a deal to syndicate the series in the U.S. NBC is soon to begin airings in England, and Australian Broadcasting Corp. just made a deal for its own stations. Fremantle International Inc. is handling foreign distribution rights.

Calnat says that "RCMP" is the first dramatic treatment of the Royal Canadian Mounted Police to receive its "official endorsement and cooperation."

Vldpix Chatter

Lowell Thomas' "High Adventure" series has been sold in Germany, Japan and Australia. In Japan the series will be relevant in color. . . . McGraw-Hill Text Films has been set by David L. Wolper Productions to handle non-theatrical distribution and sale "The Race for Space." . . . Stanley Kramer, top of foreign sales for National Television Associates, has left for a trip to the Far East. . . . Arnold MacArthur, now abroad doing filmed portraits of countries, has had his record "Portrait of Adolf Stevenson" released by Spoken Arts.

Majors Still Yem Own Stations

Major picture companies, virtually all heavily involved in tv film production, still are on the prowl for further show biz diversification via station ownership.

Twentieth Fox, which bought KMSP, Minneapolis-St. Paul, is interested in acquiring station properties in larger cities. Ditto Screen Gems, now the owner of KCPC, Salt Lake City. United Artists has appointed Bruce Wells to sound out the market for station acquisitions. Paramount, the granddaddy in the specialized field, owns KTLA, Los Angeles.

Out of the station ownership column at this time are Metro-Goldwyn-Mayer and Universal. Metro had partial interests in KTTV, Los Angeles, and KMSP-TV, which it sold off.

That Tight Time Situation Makes It Tough on New Regional Sponsors

New ABC Films Sales On Rank Pix, Jackie Cooper

ABC Films reports a down two sales on "The People's Choice," situation comedy series featuring Jackie Cooper, and signing of 21 stations for two J. Arthur Rank feature packages, "Special Six" and "Festival 35."

Cooper show will be posted by KCPC-TV, Salt Lake City; KOIN-TV, Portland, Ore.; WCYD-TV, Bristol; WCPO-TV, Cincinnati; KGHV-TV, Billings; KPHO-TV, Phoenix, and others.

Fourteen stations have signed for the Rank "Special Six," including WHTV-TV, Dayton; WYET-TV, Rochester; KDAL-TV, Duluth; WKST-TV, Youngstown; KSTP-TV, St. Paul.

Seven have bought "Festival 35," including WAGA-TV, Atlanta; WSNV-TV, St. Petersburg; and KSTP-TV, St. Paul.

Among the half-hour pix in "Special Six" are "Hamlet" and "The Crucial Sea." The other Rank package has Neel Coward's "Tonight at 8.30," "Immortal Battalion" and the coronation of Queen Elizabeth.

Gainville's Series On De Maupassant

Paris, April 26

Local filmmaker Rene Gainville has conceived 10 Guy De Maupassant short stories which he will turn into a half-hour vidpix series. Since this is not very remunerative here, he intends making a pilot and trying to get Yank backing before going on with the rest. First one will be "The Father" and Gainville will roll it in June and expects to bring it in for \$10,000 in four days.

He will update the stories. "Father" is about a rake who deserts a pregnant girl. He was her years later married and with more children. A potential wife comes upon him and he begs to see his son. He is allowed to do so but the boy spurns him and he goes off hurt to his very soul. Gainville has already made some overtures to Yank vidpix dealers but all are awaiting the pilot. It will be done in French and dubbed if liked.

ROBERT MAXWELL IN MGM-TV PACT

Robert Maxwell has been signed to an exclusive long-term production deal by MGM-TV. His first production will be "National Velvet," picked up by NBC-TV next season, with Rexall as half sponsor.

Maxwell, producer of such series as "Superman" and "Lance" will produce MGM-TV properties as well as other properties that he develops.

In addition to Maxwell's services, the arrangement also includes Rudy Abel, who has been associated with Maxwell as producer since the launching of "Lance" in 1952.

The 1960-61 production schedule calls for three new Maxwell projects in addition to "National Velvet" and possibly "Father of the Bride." He plans to lead off with "Andy Hardy" and follow with two originals, "The Mask" and "Gully."

Tight time situation on the local level is blamed by some syndicate execs as a major deterrent in hiring new regional advertisers.

Regular regional clients, it's explained, have time slots which they have utilized over the years. The relationship between such clients and stations is so that the station usually will find a time period to accommodate an old customer.

But the possible new regionals have a much tougher time of it. Here, there's some time for syndicate sponsorship if the regional wants to take the off-hour periods of 5 p.m. or 11 p.m. for example. When the new regional wants to ride with a syndicate show in the prime syndicate periods, that's when the trouble begins.

The complications are such that many a potential new regional client and the involved agency is said to have thrown up its hands. Instead of buying first-run syndicate shows, the potential regional client puts his money in buying spots on the local level. That may be okay as far as the station is concerned but it leaves the studio house minus potential sponsors.

As far as the local time situation, this coming season looks like the toughest in years. ABC-TV, which has been expanding its network option time, has moved into the 6:30 p.m. EDT time slot on Sundays. Web's "Walt Disney Presents" on Sundays starts the web programming lineup at 6:30.

ABC-TV, according to present plans, is programmed at 7 p.m. Tuesdays and Saturdays. Web schedule goes through to 11 p.m., except Tuesdays when it ends at 10:30 p.m.

CBS-TV will fill the Sunday at 7 p.m. slot. But its schedule for the remainder of the days for next season starts at 7:30 and winds up at 11 p.m. Only exception to the 11 p.m. web programming closing is Saturdays which ends a half hour earlier.

NBC-TV follows the same time.

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'Play of Week' Into 38 Cities

National Telefilm Associates continues to lock off sales on "The Play of the Week" series.

Two-hour drama showcase now is in about 38 markets, with latest deals being signed in Cincinnati and Orlando, Fla. Remarkable aspect of the syndicate story of "The Play of the Week" is that stations across the country are clearing two hours of time a week. Such clearances come at a time when the local time situation is the tightest it has been in years, with many a half-hour vidpix syndicate entry going begging because of the tight local time situation.

Contrary to reports, NTA does not allow any station to cut or delete portions of any "Play of the Week" entry because of time difficulties or other reasons. Stations buying the series may on their own election decide to play some entries as a few southern stations have when it came to telecasting Langston Hughes' "Simply Heavenly" and Moss Hart's "Carmen of Eden." The racial themes in these entries were the cause of their rejection by the few stations. The "segregated" outlets, though, paid for the entries.

But NTA's approach on "Play of the Week" project that unusual programming will command the time appears to be bearing fruit in the field.

6 More Documentaries On Dave Wolper Sked

David L. Wolper Productions will produce six more hour-long documentary specials, the first of which will be "The American Woman in the 20th Century." Wolper Productions did "The Race for Space," picked up for national spot telecasting by Shelton, Inc.

Wolper, who will function as executive producer-director, has signed Marvin Wald to write the script for "American Woman." All of the documentaries are planned to be put into production by this summer. "American Woman" will feature footage of Amelia Earhart, Helen Keller, Jean Harlow, Texas Guinan, Theda Bara, Gertrude Ederle and others.

National Telepix Gets Roach Silents

National Telepix has made a deal with Screen Gems, said to be well over \$1,000,000 for its distribution rights to the old Hal Roach comedy classics. Included are over 400 silent pix.

NT will edit, show and put in sound effects for the tv side. Company, headed by David Dink, followed the same procedure after it purchased the silent "Our Gang."

As to the recent large acquisition, Dink said that he believed the pix he acquired had been exposed on tv "very sparingly." Screen Gems, which once was headed by Alexander Gorham and which bought Roach Studios, now is in receivership.

Featured in the package are silent screen stars such as Laurel and Hardy, Charlie Chase, Andy Clyde, Billie Bevan, Snub Pollard, Ham and Bud, Paul Portis, Will Rogers, Lionel Barrymore, Sam Summerfield, Jackie Cooper, Ben Turpin and the Keystone Kops. Each unit, when finally edited, will run 12 1/2 minutes.

GLETT EXITS NT&T FOR OWN OUTFIT

Kansas City, April 26. Charles L. Glett has resigned as president of National Missouri TV, Inc., subsidiary of National Theatre & Television, which operates WDAF and WDAF-TV.

Glett holds several positions with NT&T and is resigning all of them to organize a company of his own. He said the firm still is in the planning stage, but would embrace many phases of the broadcasting industry, including the acquisition of both broadcast stations and community antenna systems.

The post vacated by Glett will not be filled, and the posts and responsibilities now held by Glett will be assumed by B. Gerald Carter, NT&T chairman of the board.

'Speedway Int'l' Sales

"Speedway International," the half-hour racetrack series distributed by Banner Films, is sold in 13 new markets.

Buyers were WGN, Chicago; KATV, Sacramento; KSHO, Las Vegas; Skyway Advertisers Inc., Denver; WTSJ, Indianapolis; KBAK, Bakerfield; WNEF, New York City; WXIX, Milwaukee; WTVH, Florida; WTTG, Washington; WAVY, Portsmouth; KLPJ, El Paso; and WHYN, Springfield, Mass. WGN will use the skins in color.

Graec Sullivan Upped

Official Film secretary, Graec V. Sullivan, who has been handling most of the sales of the syndicate's successful package of five-minute skits called "The Heaviest Newborn," has been named director of national sales.

She continues as the corporation's secretary.

VIDFILM-WEBS % MARRIAGE

Pity the Orphaned Pilot

In the lexicon of the trade, there's a new type of orphaned pilot, the projected series in which the network has a financial stake but for some reason or another isn't on the schedule.

Twentieth-Fox found itself in that unfortunate situation with the Pat Buttram show, "Down Home." Series was slated on ABC-TV, which financed the pilot, until a week or so ago, when the web bumped it in favor of the Fred MacMurray situation comedy. What to do with "Down Home?"

ABC-TV in chucking the project gave up its option on the series. Twentieth-Fox is free to peddle it elsewhere, but at this stage of the game, its possibilities of landing a berth are sharply reduced. It's true ABC-TV will take a beating on its pilot investment. But how much bigger is the loss to 20th-Fox in terms of an idea, and a potential series killed?

Of course, there's a possibility that the show might be put on the shelf and grab a sale in a subsequent season. Just such an occurrence was experienced by "Barbara Stanwyck Theatre" slated for the upcoming season on NBC-TV. Metro-Goldwyn-Mayer had a co-financing deal with ABC-TV on "Asphalt Jungle," a projected hour series "Jungle" through, hasn't found a slot on ABC-TV's upcoming season. MGM-TV, in a similar deal on "The Islanders" was luckier. "Islanders" 90-minuter is locked in on ABC-TV for next season.

The proponents of web co-financing and/or partnership accent the positive or what they like to call the "reality of the situation." But there are some big negative aspects. The major one is this: that the customer in many cases is confined to the one web outlet. In the best of conditions, the potential web customers for a vidfilm show are limited. A co-financing deal can severely limit the customer potential even further.

Taxi-Hopping Blondeau Takes Time Off to Talk Up Int'l TV Festival

Jean-Paul Blondeau of Paris is a tv entrepreneur of many facets. He heads up a tv production organization specializing in producing quiz and game shows on the continent.

Blondeau also dubs American vidfilm for the French-speaking market and is interested in selling a cartoon package for U. S. tv and in producing vidfilm series which would find a market in the States. Blondeau also wants to establish an international tv festival, to be held along the lines of the Cannes film festival.

New York, to him, matches his tempo and he's hopping taxi. Impressed that he can keep different appointments at the rate of one an hour. He's conferring with package makers of "live" tv shows, syndicators, etc. He'll be here three weeks.

In association with Lou Van Burg, he produces and packages such American quizgame shows in Europe as "Name That Tune," "To Tell the Truth," "Duffo," "Beat the Clock," and "Twenty-One." In addition, he has some of his own game shows.

His "Duffo" game blotto in Europe, too? No according to Blondeau. He explains that there have been no tv scandals comparable to that in America, that the prizes are modest in comparison to U. S. standards, and the winners haven't become the same national heroes as they have here. His quiz game

(Continued on page 42)

Blast Mex TV As 'Gringo Empire'

Mexico City, April 26. Ungranted actors, labeling Mexican television as the "empire of gringo films and artists," allege that they are being shunted out of live programs by a foreign invasion.

Pressure is being brought to bear on the National Association of Actors to initiate countermeasures. And talk is now more open of federal legislation to "normalize" the ratio between live and filmed programs.

Apart from the American series programs Mexican channels are running more Hollywood features, and an endless stream of cartoon subjects, so-called educational films (sometimes these are outright plugs for a product or firm), musicals and an occasional Mexican effort.

Actors feel that if trend to filmed programs is not checked they will face severe unemployment at year's end.

'HAVE-NOTS' SAY IT'S 'MONOPOLY'

By MURRAY HOROWITZ

Proprietary interest of the networks in vidfilm projects appears to be one of the keys to unlock national sales, a key surrounded by satisfaction, talk, gossip, suspicion, and cries of "monopoly."

Insiders looking over the night-time schedule of the three networks estimate that the majority of television series slated for next season are ones in which the particular web has a proprietary interest. The estimates of the preponderance of web-partnered vidfilm shows range from over 50% to over 75%, grouping the three webs together.

That's an estimate to be reckoned with by every vidfilm producer intent on making a national sale. This year's growth in network vidfilm proprietorship came about in the midst of these developments: (1) networks' desire to have greater creative control of shows in the wake of the tv scandals; (2) the many hourlong vidfilm series on the webs which by their very costly nature call for web participation; (3) the comparative scarcity of sole sponsorship for vidfilm entries.

The proprietary interest of the networks in the vidfilm shows ranges from partial ownership to profit participation to rerun rights to full ownership.

A hot debate is brewing over the implications of this year's splash of proprietary-interest shows. Some execs feel that if the new vidfilm shows fall on the rating meters next season, it will put an end to the trend. No network, it's argued, can afford commercial shows which don't pull their rating strength, no matter what portion of the show the network may happen to own.

It's an open secret that some agencies and sponsors have had their shows rejected by the networks. Some have been sold off on other shows. Imagine the heat next season if the substituted shows fail to make a hit with Nielsen.

All this "howling bit" is academic, according to other execs. They, program suppliers at that, say there's no alternative. Network proprietary participation, they maintain, is the natural development of the medium. With a Westinghouse and a Kaiser exception, the hour vidfilm series are much too expensive for either a program supplier or a single sponsor to underwrite. Before any project beyond a 30-minuter is developed, time clearance should be assured. That entails network participation from the start. It's not a matter of mere financing. It's a required marriage.

Now, even the half-hour vidfilm series have become very expensive. There are comparatively few possibilities for single sponsorship of half-hour shows. Most sponsors back away from having a tab of from \$5,000,000 to \$5,500,000, the program and time cost of half-hour-series in prime hours of network. Again, such a situation puts the network as the sought-after party. If the producer is lucky enough to sell off half the show to a sponsor. Being sought after.

(Continued on page 43)

20th May Do Its Own Post-'48 Distribution

When and if 20th-Fox releases its post-'48 to television, the likelihood is that 20th-Fox itself would do the feature-to-tv distribution. That was indicated by Pete Levathes, 20th-Fox tv topper.

Levathes emphasized, though, that there are no plans in that direction at this time. He spoke of the possibility in connection with his plans to set up a tv distribution organization to enter the syndie vidfilm field.

Heretofore, National Telefilm Associates has handled 20th-Fox pre-'48 feature distribution.

Levathes' 'Help Wanted' Shingle In 20th-TV's Major Expansion; Geared for Big Push in '61-'62

FLOCK OF NEW SALES ON 'CAMPY'S CORNER'

Heritage Productions proxy Arthur (Skip) Stelloff reports the sale of the Roy Campanella tele show "Campy's Corner" in nine markets, and announces a special Chicago production deal for mid-west buyers of the show.

New markets for the interview show featuring the Dodgers former catcher include WFIL, Philadelphia; WLVI, Lebanon; WFSB, Atlanta; KPFE, Fresno; WNEP, Rinehampton; WHDH, Boston; WMAR, Baltimore; KPLR, St. Louis; WCCO, Minneapolis. Stelloff says the show also has been sold to sponsors in Milwaukee, Detroit and San Francisco.

The proxy-producer will be in Chicago this week to set up several episodes that will feature midwest personalities in a promotion plan being made available to midwest sponsors and stations.

Campanella, who also does a five-minute "Campy's Corner" for radio stripping, is negotiating film rights to his biog, "It's Good to be Alive," via the William Morris Agency, and has been signed by Ballantine beer to handle the between-game seg of Yankee doubleheaders.

Peterson Readies Churchill TV Unit \$1,400,000 Budget

London, April 26. Edgar Peterson, who's in town researching for American Broadcasting Co.'s skin based on Sir Winston Churchill's war memoirs, reckons to have a local unit working here in July shooting some of the material that will supplement the existing documentary and newsreel footage he plans to use. In the 10-plus days he's spent in London, Peterson has contacted outfits such as the Imperial War Museum, the Central Office of Information, BBC and Pathe News for library material and reports excellent response.

ABC's plan is to get 25 30-minuters consisting of about 70% from the film archives, overall cost being around \$1,400,000, with a kick-off airing date in the States being tentatively set for November. As yet, there's no direct sales promotion being made to any British web. Peterson explaining that the current goings-on are purely production-wise.

Churchill, it's understood, has offered to help in scripting and asked to see the vidfilm in his private cinema as they are readied. He has a stake, not specified, in the take. The wartime Prime Minister's voice will be heard only in the vaults stuff that's incorporated, while an English actor will speak in other places without imitating Churchill's voice. Narration will be by an American, and Richard Rodgers has been linked for the musical background.

NTA Taps Goldston

Robert Goldston has been named assistant to the chairman of the board of National Telefilm Associates. Ely A. Landau is board chairman.

Goldston also had been elected assistant secretary of both NTA and the parent company, National Theatres & Television. He joined NTA two years ago as a member of the organization's legal staff and subsequently was named director of administration for NTA's radio stations.

Twentieth-Fox's tv activities eventually will encompass every phase of the biz, ranging from tv station ownership to tv production to syndication distribution.

The mapped expansion plans were outlined by Pete Levathes, who heads up 20th-Fox's tv activities, prior to his departure to the Coast. The first stage of the projected expansion involves tv production. Levathes wants to hire a tv production exec at the studio and is currently talking to possible applicants.

The 20th-Fox tv topper also will be corraling producers to work on projects for the coming season and the '61-'62 season. For this outing, 20th-Fox to date has two-and-a-half-hour weekly on the networks. Two shows are of one-hour length, "Adventures in Paradise," and "Hong Kong," both on ABC-TV. The other, "Dobie Gillis," has been renewed.

In addition, Levathes said he was close to signing a number of syndication deals, under which 20th-Fox would produce for a syndie firm. Studio made such a deal in the past with National Telefilm Associates on "How to Marry a Millionaire," and "Man Without a Gun."

"As we build up a sufficient backlog of product, 20th-Fox plans to get into syndie distribution itself," he added.

For the '61-'62 season, 20th-Fox is prepping a number of pubaffairs entries. Twentieth-Fox is partnered in the Fox-United Press newsworld setup. Fox-United Press has an extensive library of footage and has been supplying the raw material for may network shows. In addition, the United Press-McGraw-Hill News service has facilities all over the world.

A couple projects in the pubaffairs area also has been pencilled in. They are "Exploring the World," a half-hour series, dealing with exploratory expeditions, as the title suggests, and "American Folk Music."

Twentieth-Fox now owns indie KMSB, Minneapolis - St. Paul, which is operating in the black, according to Levathes. Film company is on the lookout for other tv outlets, as well.

In the foreign field, 20th-Fox currently is using its world wide feature distribution organization to handle vidfilm sales. In England, "Broken Arrow," "My Friend Flicka," and "Adventures in Paradise," have been sold. "Flicka" is being dubbed in Spanish for Latino markets.

Wherever the market is large enough, 20th-Fox plans to take one man out of feature distribution and

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25% Auto Coin On 'Home Run Derby'

Automotive clients on Ziv-UA's "Home Run Derby" account for almost 25% of the sponsors buying the show.

According to Ziv-UA, automotive accounts customarily rank anywhere from fourth to eighth among syndicated buyers, depending on the series. Upbeat in auto biz was credited by v.p. Len Firestone to the "star" weight in the series, featuring baseball sluggers of both national leagues.

Most recent automotive sponsors are Dunn Ford Sales, WHDH, Boston. Hardaway Motor, WTVM, Columbus, Ga.; Super Tire Market, KSL, Salt Lake City; Don Allen Chevrolet, WSOB, Charlotte, N.C.; John Barry Motors, KODE, Joplin, Mo.; and Lark Dealers, KDKA, Pittsburgh.

Show- buying made easy

(or how to pick a net that's 1st or

2nd—never 3rd—every night*)

	1st or 2nd	3rd
Monday	ABC	Net Z
Tuesday	ABC	Net Z
Wednesday	ABC	Net Y
Thursday	ABC	Net Y
Friday	ABC	Net Y
Saturday	ABC	Net Z
Sunday	ABC	Net Z

*Source: Nielsen 24 Market TV Report, week ending April 17th, 1960, all nights, 8-10:30 P.M.

This final Nielsen (before daylight saving) nalla down ABC's supremacy with a double bang!! Not only did ABC average out 1st or 2nd every night of the week...ABC also did itself proud in the half-hour prime-time division! (Like taking 28 out of the possible 35, as against Net Y's 25 and Net Z's 17.) In fact, Net Z had more 3rd's than 1st's or 2nd's.

ABC TELEVISION 

'59-'60 TALLY: 55 CASUALTIES

Godfrey on TV Panaceas

In upcoming issue of *Look* (May 10), Arthur Godfrey does some provocative sounding off on the state of tv in an so-called collaboration with Herbert Kamen, editor of the Saturday magazine section of the N.Y. World-Telegram.

Says Godfrey on the subject of tv panaceas: "I doubt if we need any salvation. . . . The same millions who give high ratings to televised drivel also elect the President of the United States. You can't stop people from getting their jollies. Prohibition proved that. I say leave television alone. . . . I am convinced that if all the networks would gang up and agree that, in the future, the hours between 7 p.m. and 11 p.m. would be restricted to nothing but the finest artistic entertainment, the 'sets-in-use' figure would drop significantly. If not drastically. People don't want quality and you can't shove it down their throats. They want escape. They want unusual thrills. They want sentimentality."

On Pay-TV: "Pay theatre doesn't guarantee you a good show. I don't think any paid thing is going to guarantee us anything except no commercials. What's wrong with commercials?" In fact, today a sustaining program sounds goodly—there's something missing. I used to invent clients when I had holes." On TV Criticism: "I think it's good. Most of it is real good."

Roger Clipp (Triangle Stations) Sees Pay Dirt in Strengthened Farm Segs

Triangle Broadcasting topper Roger Clipp, a hubbub during these times of declining farm programming, is making a couple of moves to strengthen his group's play to the neglected south forty.

He has established a new farm program department to cover all Triangle stations and named vet farm broadcaster Waldemar "Wally" Erickson to head it up.

Says Clipp, "All of our stations have been conducting farm programs on both radio and television in their individual markets, and now with Wally Erickson as farm director in charge of all of those programs we'll be in a position to strengthen both our programs and services for the farm audience."

Erickson, who is president of the National Assn. of Radio & Television Farm Directors, has for the last decade been farm director of KFBE, Fresno, Calif., which Triangle bought in June of 1959. The 50,000 watt station serves the agricultural San Joaquin Valley, which produces more than 30% of the state's farm wealth. Station broadcasts about 17 hours of farm programming a week.

Erickson will stay at the station, but a great deal of his attention will be given to the other farm markets covered by Triangle. These include the four-state area in southeastern Pennsylvania, New Jersey, Delaware and Maryland covered by WFIL stations in Philadelphia; the central Pennsylvania-Maryland-West Virginia market reached via WFBC, twin and radio outlets in Altoona; the southern New York/northeastern Pennsylvania region of WNBP stations in Binghamton, N.Y.; and south central Pennsylvania, served by WLYN-TV, Lebanon-Lancaster.

The Triangle farm areas represent 7.5% of the nation's gross farm income, and of the more than 14,000,000 people covered, 1,000,000 live on farms, according to Clipp.

"Anyone who has ever spent even a little time on a farm," says Clipp, "is aware that farm programs aren't a companion or entertainment; they're a necessity for"

(Continued on page 48)

Brit. TV Billings Now Top All Media

London, April 26. For the first time, total advertising expenditure in Britain on commercial tv in 1959 was greater than that in any other section of media. The web grabbed \$163,430,000 last year, according to an ad taken in the financial press last week by Associated TeleVision Ltd., which compared with the \$162,821,500 spent by advertisers in the national newspapers, including the London evening.

Same announcement records that in 1958, first full year of commercial tv's operation here, \$28,372,000 was spent with the networks while the press pulled in \$117,370,000.

AFTRA Picks D.C.

American Federation of Television & Radio Artists will hold its annual convention in Washington this year. For the first time, its general meetings will probably be open to the press.

Power will run from July 20 to July 22.

Chi Awaits Preem Of 'Citified' WLS

Chicago, April 26. WLS will be launched officially as a "new" station next Monday (2) with a music-news format and a more urban tone than it has had in the past.

Ralph Beaudin, who took over the helm when the station became an ABC edn, has brought in six new deejays, tossed out most of the rural programming, put the station on 24-hour operation, and hiked the commercial rates from 20% to 25%. In addition, the station will have a new 50,000-watt transmitter and an improved signal. Virtually the only program that remains from the previous WLS schedule is "Don McNeill's Breakfast Club."

For all the changes, Beaudin has been able to hold onto nearly all of the WLS farm billings, most of the sponsors showing a willingness to go along with the new format. Only major one to drop out was DX Sun-

(Continued on page 32)

AFFECTS 50% OF ALL PRIME TIME

If there were any dissenters to the fact that the current television season, now limping down the homestretch, was a disaster, the mounting casualty rate of nighttime programs should dispel any final doubts.

As of the moment, the program casualty list for the '59-60 season totals 55 shows and 68 half-hours. That latter figure accounts for nearly 50% of all prime evening time slots originally scheduled by the webs last September.

Count doesn't take into consideration sponsor turnover except in cases where one or two sponsors controlled the show. It reflects in most cases network choices, particularly on the hour shows where the sponsor turnover would multiply the casualty count fourfold if taken into account.

Not surprisingly, ABC experienced the least disturbance, with only 15 shows cancelled. Most curiously, CBS had the highest program turnover, a total of 20 program changes. NBC was right behind with 19. Latter instance, however, doesn't take into account the changes in the web's specials lineup for next season, though it does list "Ford Starline" and "Sunday Showcase" among the casualties.

Shutdown, covering the period from September to next September, follows:

ABC: "Colt 45," "The Alaskans," "World of Talent," "Bourbon Street Beat," "Man With a Camera," "Bruno," "Sugarfoot," "Philip Marlowe," "Keep Laughing," "Charlie Weaver Show," "Gale Storm Show," "Pat Boone Show," "Take a Good Look," "The Man from Blackhawk," "Black Raffle" and the John Gunther show.

CBS: George Gobel, "Name That Tune," Kate Smith, "The Texan," "Father Knows Best," Dennis O'Keefe Show, "Tightrope," "The Lineup," "Be My Guest," "Men Into Space," "To Tell the Truth," Betty Hutton Show, "Johnny Ringo," "Markham," "Playhouse 90," "Revlon Big Party" and "Revlon Revue," "Desilu Playhouse," "Small World" and "Mr. Lucky."

NBC: "Sunday Showcase," "Overland Trail," "Richard Diamond," "Love & Marriage," "Fibber McGee & Molly," "Alcoa Goodieby Theatre," Steve Allen, "Ford Starline," "M Squad," "Wichita Town," "People Are Funny," "Tales of the Plainsman," "Bat Masterson," "The Lawless Years," "Starco," "Trouble-shooters," "Gillette Fight," "Man and the Challenge" and "Five Fingers."

What's With Network Radio?

In the last few months, two networks have lost their chiefs, a third network transferred owners for the fifth time in three years.

Departure of the beginning of the year of Matthew "Joe" Culligan from NBC Radio and the more recent loss of Ed DeGray from ABC Radio are partly attributable to frustration. Fact that Mutual has changed hands so often has certainly not bettered the feelings of security and bullishness there.

The pay is limited in many instances, and so are the opportunities for advancement, according to reliable sources. Simplest reason for this is that all of the radio networks are working on relatively limited budgets, and the chances for increasing those budgets seem slim because the national advertising revenue is no longer—nor has it been for several years—as readily available as it was to network radio a full decade ago.

It long ago became clear to observers that the large broadcasting corporations are maintaining holding operations because it does not behave strong competitors to be noted as the first to give up the struggle and, in many respects, network radio still contributes

favorably to the public image of CBS, NBC and ABC.

If these three networks and particularly Mutual were able to offer irrevocable guarantees that their radio employees have lifetime security, it still might not be enough. Promise of advancement can still be made in web radio, which is helpful, but it should be remembered that even at the top, the business of national radio transmission no longer carries with it the glamour, the notoriety or cash of some of the middle-ranking and most of the high-ranking executive positions in upstart television.

There are no figures readily available on the age level of network radio officers, and it really doesn't matter since a lot of people, whether rightly or wrongly, consider it an "old man's business." Remember an "old man" in broadcasting is often no more than 40 years of age.

Network radio still provides a measure of happiness and considerable satisfaction to some of its veterans. They know the business, like the business and wouldn't leave the business for the world. But, as somebody said, it may be because they don't feel emotionally up to trying hard at

Sindlinger Profiles a TV Audience In Bid for New Trends in Research

More Firestone Segs

Firestone has given CBS-TV an order for two more "Eyewitness to History" specials. First is a half-hour pre-Summit meeting slated May 13, followed on May 20 by a full-hour wrapup of the Summit Meeting.

Tire company is also considering other specials on the network.

ABC-TV 4-Parter On Paris Summit

"Presidential Mission—The Summit," a special four-program series of on-the-scene reports on the Big Four Paris meetings, will be telecast by ABC-TV. To date, no sponsors have been signed up.

The telecasting slots are Sunday, May 13, 4 p.m.; Wednesday, May 18, 8 p.m.; Thursday, May 19, 7:30 p.m.; and Sunday, May 22, 4 p.m. All the pubaffairs shows are a half-hour in duration.

ABC news chief John Daly will head the corp of seven ABC news correspondents in Paris. The series will be produced and directed by Walter Peters and Marshall Diskin.

'HOTEL DE PAREE' STAYS BUT GETS NEW TITLE

CBS-TV has revived "Hotel de Paree" and will retain the Earl Holliman starrer under a new name, "The Sundance Kid." That's Holliman's tag in the western series.

Series, produced by the network in Hollywood, will switch from its Friday 8:30 slot to Thursday at 8 in the fall. Sam Rolfe, who created "Have Gun" for the web, will produce, as he has for the past six months.

It's questionable whether Liggett & Myers, which has retained half-sponsorship through the balance of the season, will remain with the show next fall. But CBS doesn't anticipate trouble in selling the show—it pulled down a 24.8 Nielsen to reach the Top 30 in the latest report. That's what prompted the CBS decision to keep the show as well.

something as new and progressively competitive for them as Madison Ave. or network tv.

Youngsters seem still to enter the radio web ranks, but in many of them it is merely a first-step in the understandable desire to get ahead in the field of broadcasting, and the next step is sometimes a tv web (in sales or, more rarely, in programming) or in some spot rep house where the possibilities of monetary gain might seem greater.

A couple months back CBS Radio proxy Arthur Hull Hayes pointed with pride to the fact that his outfit had turned the trick against strong odds—and come up with a profit. Not a big profit, but it seems to have given some of the ears there a sense of accomplishment.

CBS Radio still does entertainment programs, which leaves room for creative personnel in the audio field. But a couple of them are known to have their eyes on the greater lure and greater glamour of some tv job somewhere. Some of them maintain a nostalgic interest in the theatre.

The other webs, mostly without entertainment programming of any

(Continued on page 43)

On an average Monday night recently, 72% of the entire U.S. population watched television. And the audience in several respects was of "higher quality" than the total adult population.

The findings are from a new Sindlinger & Co. study called Television Activity Service that profiles the audience beyond the standard "total audience" and "sets in use" rating figures. It represents a trend in tv research that recently has seen other services bringing out regular reports in depth on viewers, notably Television Personal Interviews, which is offering a quarterly study with a wide range of audience characteristics, product info. etc.

Sindlinger's Monday night study showed the 72% of total U.S. audience to be in the 12-44 age group against a total of 50% for the total population. The average Monday audience has more than 50% of all the managers, proprietors, officials, executives, professional and technical groups in the country, and 90% of all the clerical, sales, craftsmen, foremen and kindred occupational groups. There also is a higher proportion of college and high school educated folks than in the total population.

Firm president Albert E. Sindlinger says the study reveals similar data broken down for each of the 27 major web shows aired on Monday night (age, occupation, income and other demographic characteristics).

The proxy believes that placing rating emphasis on characteristics of audience rather than size will make for better programming—"Our client experience has been that the sponsor who drives only for the highest audience size rating leads television toward mediocrity, for the highest rating usually dictates more of the same. We have examples of high-rated programs that entertain millions of people being sponsored by the wrong make of automobile because the characteristics of the high-rated audience are not compatible on a cost-basis with the market for the automobile being sponsored."

He sees audiences of specific characteristics as particularly important to appliance and car advertisers, and cites examples in the latter category. "Eye Witness to History" CBS series on international political junketing is a low-rated tv show that is ideal on a cost basis for certain makes of car sponsorship because a large segment of the audience has both the means and plans to buy in a higher price class; ABC's Lawrence Welk is far more compatible

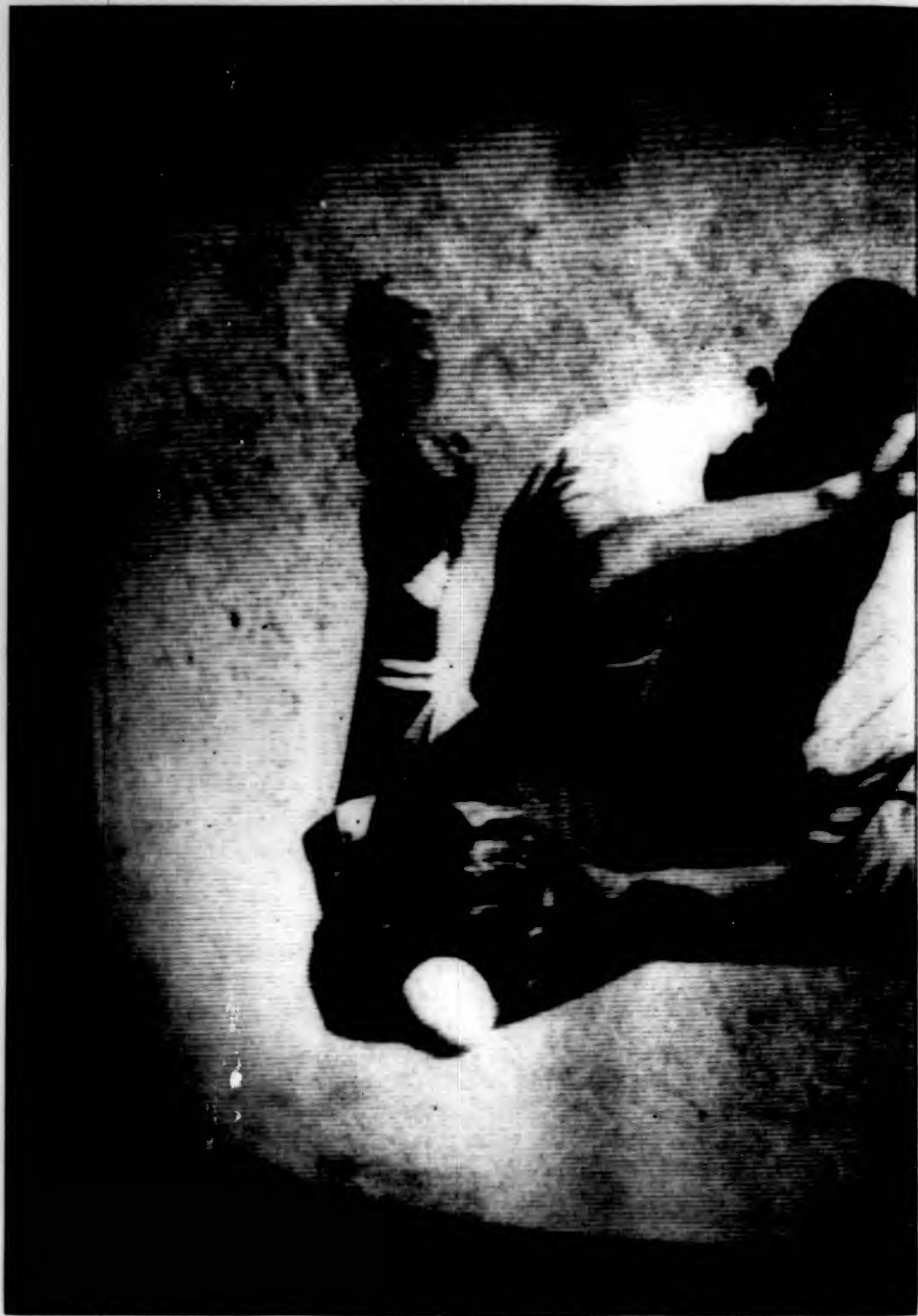
(Continued on page 32)

ABPT 1st Quarter Net Hits New Peak

Increased revenues of the ABC broadcasting division were credited with boosting the net operating earnings of American Broadcasting-Paramount Theatres for the first quarter of '60. Estimated net operating earnings for ABPT for the first quarter of '60 were the highest in the history of the company, 44% over the like quarter of '59.

ABPT proxy Leonard H. Goldenson said earnings were \$3,234,000, 80 cents a share compared with \$2,312,000 or 34 cents a share in the '59 first quarter. Goldenson stated that besides the ABC broadcasting division, which was primarily responsible for the upsurge, other company operations, including theatres, were also ahead.

ABC-TV, he said, had an increase of 20% in gross time sales for the first quarter over the like period in '59. Sales for '60-'61 season "are already substantially ahead of last year's levels at this time," Goldenson stated.






...an' over to first!

ABC TAKES THE LEAD IN NETWORK SPORTS.

ABC Television will be sporting 189 hours of sports this year: major league baseball, NCAA football, pro boxing and pro golf.

This major development of the New Look of ABC breaks down like this: 13 afternoons of NCAA football (12 Saturdays and Thanksgiving); 25 Saturday afternoons featuring the baseball game of the week; 52 nights of professional boxing (switching to Saturday in the Fall); 26 afternoons of All-Star Golf; a number, as yet undetermined, of other eye-fuls in the sports spectrum.

It pleases us, of course, to have the nation's press hail this program rounding-out as a major coup. Nonetheless, it represents not so much a coup as a "completing" of a continuing programming philosophy aimed at attracting the maximum of the younger audience. For it is the younger audience, with its growing families, that does the most viewing and the most buying.

These 189 sports hours can only widen this ultra-receptive audience reached by ABC Television. 

WATCH ABC-TV IN '60
(more people will)



If you haven't already bought 72 just-released "3 STOOGES" comedies, place your hand within the dotted lines and see what it's like to have smash ratings right at your fingertips!

During the past two years, 118 "3 STOOGES" comedies have been drawing top ratings for stations across the country. It's no wonder, then, that KTTV, Los Angeles, WGN, Chicago, WGR, Buffalo, WXYZ, Detroit, KUTV, Salt Lake City, KOMO, Seattle, WROC, Rochester, KNTV, San Jose, KELO, Sioux Falls, WFRV, Green Bay, KTVK, Phoenix, KERO, Bakersfield, WNEP, Scranton, WGAN, Portland, Me., WITN, Washington, N.C. and WTOL, Toledo have just bought the 72 new "3 STOOGES" for their markets.

If you also want to dominate your time period and anchor an entire morning, afternoon or early evening of programming, let "THE 3 STOOGES" give you a hand!

For details about all 190 two-reelers, contact



SCREEN GEMS, INC.
TELEVISION SUBSIDIARY OF COLUMBIA PICTURES CORP.

VARIETY-ARB FEATURE CHART

VARIETY's weekly feature chart, based on ratings furnished by American Research Bureau, covers two markets. Each week the 10 top rated features for the two markets will be listed.

Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this VARIETY chart. Listed below is such pertinent information regarding features as their stars, release year, original production company and the present distributor (including whenever possible along with the title. Attention should be paid to such factors as the time and day, the high and low ratings for the measured

feature period and share of audience, since these factors reflect the effectiveness of the feature and audience composition, i.e., a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi-scripped basis utilizing the same theatrical throughout the week a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated home factor. Barring unscheduled switches in titles the listed features for the particularly rated theatrical filmed show are as accurate as could be ascertained.

CLEVELAND

STATIONS: KYW, WEWS, WJW. SURVEY DATES: NOVEMBER 8-14, 1959.

TOP TEN FEATURE FILMS

	RUN	TIME SLOT	AVERAGE RATING	HIGH	LOW	AVERAGE SHARE	TOP COMPETITION	STATION	RTG. AV.
1. "THE CHANERS"— H. O'Kearie, Ann Morgan, Lewis Stone, MGM, 1936, MGM-TV	Repeat	Early Show Sat. Nov. 14 6:00-7:00 p.m. KYW-TV	15.4	16.3	14.4	46.8	Take a Good Look Roy Rogers	WJW WEWS	9.1 12.6
2. "SWAMP WATER"— Walter Brennan, Walter Houston, 20th Century Fox, 1941, NTA	Repeat	Matinee Theatre Sun. Nov. 8 6:00-7:30 p.m. WJW-TV	15.3	17.5	13.8	31.3	Busby Sreen The Plainsman Lorie	WEWS KYW WEWS	17.2 11.6 22.5
3. "WALKING HILLS"— R. Scott, Ella Raines, Columbia, 1949, Screen Gems	1st Run	Late Show Fri. Nov. 13 11:15-1:00 a.m. KYW-TV	14.2	16.9	13.1	49.1	Jack Paar Show Nite Movies— "Dorinda" Repeat	WEWS WJW	9.3 6.3
4. "FIRST YANK INTO TOKYO"— T. Neal, R. Hale, RKO, 1945	Repeat	Early Show Wed. Nov. 11 5:30-7:00 p.m. KYW-TV	14.0	15.0	12.5	33.7	Three Stoges News Highlights News Weather, Stoges	WEWS WEWS WEWS	20.5 16.9 18.8
5. "ALL MY SONS"— F. G. Robinson, B. Lancaster, Columbia, 1948, Screen Gems	Repeat	Box of Hollywood Sat. Nov. 14 11:15-1:15 a.m. KYW-TV	13.1	14.4	8.8	50.6	Weekend With the Stars Nite Movies—Three Stoges? Repeat	WEWS WJW	8.6 4.4
6. "HOLIDAY"— C. Grant, K. Hepburn, Columbia, 1957, Screen Gems	1st Run	Late Show Wed. Nov. 11 11:15-1:00 a.m. KYW-TV	11.4	14.4	10.0	51.8	Jack Paar Show	WEWS	6.9
7. "ANNE OF GREEN GABLES"— A. Shirley, T. Brown, RKO, 1934	Repeat	Early Show Mon. Nov. 9 5:30-7:00 p.m. KYW-TV	10.7	11.9	10.0	29.4	Three Stoges News Highlights News Weather, Stoges	WEWS WEWS WEWS	20.5 18.1 18.3
8. "DANGEROUS PROFESSION"— Geo. Raft, Ella Raines, RKO, 1949	Repeat	Early Show Thurs. Nov. 12 5:00-7:00 p.m. KYW-TV	10.7	12.5	10.0	21.3	Three Stoges News Highlights News Weather, Stoges	WEWS WEWS WEWS	22.0 15.6 14.4
9. "LUCK OF THE IRISH"— Tyronne Power, Ann Hexter, 20th Century Fox, 1946, NTA	Repeat	Afternoon Movie Sun. Nov. 8 1:00-2:30 p.m. WJW-TV	10.0	10.6	8.8	30.6	Polka Varieties Bowling	WEWS WEWS	9.4 9.4
10. "RAIDERS OF SAN JOAQUIN"— Tex Ritter, Fanny Knight, The Year and Producers are unknown Paramount	Repeat	Weekend With the Show Sat. Nov. 14 5:30-6:30 p.m. WEWS-TV	9.7	10.0	9.4	31.3	NCAA Football	KYW	18.9

PITTSBURGH

STATIONS: KDKA, WTAE, WHC. SURVEY DATES: NOVEMBER 8-14, 1959.

1. "SARGEANT YORK"— Gary Cooper, Walter Brennan, Warner Bros., 1941, UAA	1st Run	Gateway Studio Presents Fri. Nov. 13 11:15-1:00 a.m. KDKA	26.7	30.8	15.8	74.6	Jack Paar Show Million Dollar Movie— "Birds the Kid" Repeat Late Show—"Saint's Girl Friday" Repeat	WHC WTAE	8.4 5.3
2. "GALLANT BESS"— Genevieve Tobin, MGM, 1947, MGM-TV	1st Run	Family Movie Sun. Nov. 8 6:00-7:30 p.m. WTAE	14.8	17.1	13.7	32.8	Small World To Tell the Truth "Peculiarly Confusing Limeric	KDKA KDKA KDKA	7.5 7.5 15.5
3. "ON BORROWED TIME"— Loretta Bayliss, Lita Meyer, MGM, 1939, MGM-TV	Repeat	Sunday Afternoon Feature Sun. Nov. 8 2:15-3:00 p.m. KDKA	11.8	15.1	10.3	54.9	NCAA Football Paul Winchell Broken Arrow	WHC WTAE WTAE	9.4 7.2 11.0
4. "MORTAL STORM"— James Stewart, Margaret Sullavan, MGM, 1940, MGM-TV	Repeat	Sunday Afternoon Feature Sun. Nov. 8 1:30-2:15 p.m. KDKA	11.6	13.7	9.6	50.2	Nite Dome Football Premier Performance— "Crimed Yellow" (1st Run) NCAA Football	WTAE WTAE WHC	11.6 4.1 5.1
5. "DEADLINE AT DAWN"— Susan Hayward, Paul Lukas, Warner Bros., 1941, UAA	1st Run	Gateway Studio Presents Sat. Nov. 14 11:30-1:15 a.m. KDKA	11.5	19.2	8.2	50.0	John Stearns and Co. Night Court	WHC WHC	6.6 2.8
6. "CENTENNIAL SUMMER"— Joanne Crain, Carol Wilde, 20th Century Fox, 1946, NTA	1st Run	Gateway Studio Presents Wed. Nov. 11 11:15-1:00 a.m. KDKA	11.1	13.0	10.0	39.1	Jack Paar Show	WHC	9.1
7. "BIG CLOCK"— Ray Milland, Charles Laughton, Paramount, 1948, MCA	1st Run	Gateway Studio Presents Mon. Nov. 9 11:15-1:00 a.m. KDKA	11.1	14.4	10.3	42.9	Jack Paar Show	WHC	9.9
8. "BOOMERANG"— Dana Andrews, Lee J. Cobb, 20th Century Fox, 1947, NTA	1st Run	Gateway Studio Presents Thurs. Nov. 10 11:15-1:00 a.m. KDKA	10.9	15.1	8.9	41.0	Jack Paar Show Million Dollar Movie— "White Heat" (1st Run)	WHC WTAE	8.1 7.3
9. "BACK TO BATAAN"— John Wayne, Anthony Quinn, RKO, 1945, UAA	Repeat	Early Show Thurs. Nov. 12 5:00-6:15 p.m. KDKA	8.5	9.6	7.3	24.5	Paperie 6 P.M. Adventure	WHC WTAE	18.7 14.4
10. "TANK FORCE"— Jane Wyatt, Gary Cooper, Warner Bros., 1940, UAA	Repeat	Early Show Mon. Nov. 9 5:00-6:15 p.m. KDKA	8.3	9.6	7.9	22.1	Paperie 6 P.M. Adventure	WHC WTAE	20.7 15.0

CONGRATULATIONS HUCKLEBERRY HOUND!

You're Man's Best Friend
(and the SPONSOR'S too)

HUCK'S PALS SAY:

National Association for Better Radio and Television

Program: "Huckleberry Hound"

Category: Children's Show

Rating: Excellent

"These clever and original cartoons star the most engaging quintet of characters that ever animated a drawing board, captivating the young in heart as they leap into their hilarious antics."

"'Huckleberry Hound' is the greatest children's show on television ... especially for kids my age." —Jim Baron, *Associated Press*

"Bill Hanna and Joe Barbera have created the two most imaginative shows on TV ... day or night. 'Huckleberry Hound' and 'Quick Draw McGraw' are much too good to be restricted to children."

—Paul Boesler, *L.A. Examiner*

"'Huck Hound' is the best cartoon character to hit television ... If you don't believe me, ask my young 'uns—they never miss the show."

—Fernan Scott, *United Press International*

"Parents can put their kids in the hands of 'Huckleberry Hound' and rest assured that he will not mistreat them ... always turns in a top performance."

—Hal Humphrey, *Mirror News Syndicate*

"At our house, even the cat has fallen in love with 'Huckleberry Hound'."

—Hank Grant, *Hollywood Reporter*

"'Huckleberry Hound' ... the togetherness show. Everyone digs this pooch ... kids, parents, and even the family hound."

—Army Archerd, *Daily Variety*

"'Huck Hound' and his animated friends are the darlings of the eggheads and, equally, the delight of the small fry. For me, Huckleberry has it the magical qualities that makes 'Alice in Wonderland' worth re-reading every year or two."

—Cecil Smith, *L.A. Times*

"The success of H-B Productions indicates that good wholesome laughter is marketable on television. At a time when charges of corruption, excess violence and lack of originality are being hurled at the entertainment industry, William Hanna and Joseph Barbera can be especially proud of their contributions to show business."

—Catholic Preview of Entertainment



Kellogg's

VARIETY-ARB SYNDICATION CHART

VARIETY's weekly tabulation, based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular market. This week two different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting, competitive programming in the particular slot, etc., is furnished. Reasons for detailing an

exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to conductors will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 347 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every market in the U.S.

NASHVILLE, TENN.

STATIONS: WSM, WLAC, WSIX. SURVEY DATES: NOVEMBER 8-14, 1959.

TOP TEN NETWORK SHOWS				TOP SYNDICATED PROGRAMS				TOP COMPETITION				
RK	PROGRAM-DAY-TIME	STA.	RTG.	RK	PROGRAM-DAY-TIME	STA.	DISTRIB.	RTG.	RM	PROGRAM	STA.	RTG.
1	Wagon Train (Wed. 8:30-9:30)	WSM	44.8	1	Roy Rogers (Sat. 5:30)	WSM	Roy Rogers	26.1	60.4	Woods and Waters	WLAC	5.9
2	The Rifleman (Tues. 8:00-9:00)	WSIX	39.9	2	Huckleberry Hound (Thurs. 5:15)	WLAC	Screen Gems	23.6	59.1	5 O'Clock Hop	WSM	11.1
3	Ernie Ford (Fri. 8:30-9:00)	WSM	38.0	3	State Trooper (Sat. 9:30)	WLAC	MCA	22.6	45.2	Wrestling	WSIX	17.8
4	Gunslinger (Sat. 9:00-9:30)	WLAC	37.9	4	This Man Dawson (Thurs. 9:30)	WSM	Ziv	21.9	66.4	Playhouse 90	WLAC	8.5
5	Real McCoys (Thurs. 7:30-8:00)	WSIX	37.9	5	Superman (Wed. 5:15)	WLAC	Flamingo	21.6	52.2	5 O'Clock Hop	WSM	11.5
6	Waltz Time (Tues. 7:30-8:00)	WSIX	36.6	6	Quick Draw McGraw (Tues. 5:15)	WLAC	Screen Gems	21.0	52.1	5 O'Clock Hop	WSM	11.8
7	Lawman (Sun. 7:30-8:00)	WSIX	34.0	7	Popeye (Mon. & Fri. 5:15)	WLAC	UAA	19.5	48.4	5 O'Clock Hop	WSM	12.6
8	77 Sunset Strip (Fri. 8:00-9:00)	WSIX	33.7	8	Border Patrol (Sun. 5:30)	WSM	CBS	17.0	46.4	Twentieth Century	WLAC	12.4
9	The Texan (Mon. 7:00-7:30)	WLAC	32.7	9	Bugs Bunny (Sat. 11:30 & Sun. 12:00)	WLAC	Warner Bros.	15.4	73.7	Detectives (Darr)	WSM	2.0
10	You Bet Your Life (Thurs. 9:00-9:30)	WSM	32.4	10	Highway Patrol (Sat. 10:00)	WSM	Ziv	15.4	34.4	Best of Warner Bros.	WLAC	16.7
					Mr. District Attorney (Mon-Thurs. 6:00)	WSIX	Ziv	15.4	28.5	Detective Weather	WSM	28.0
					Shogun (Tues. 9:30)	WSM	MCA	15.4	32.2	Garry Moore	WLAC	21.0

LOUISVILLE, KY.

STATIONS: WAVE, WHAS. SURVEY DATES: NOVEMBER 8-14, 1959.

1	Cunsmoke Sat. 9:00-9:30	WHAS	57.6	1	Sea Hunt Sat. 9:30	WHAS	45.0	64.1	Walt's Dancing Party	WAVE	25.2
2	Have Gun, Will Travel Sat. 8:30-9	WHAS	53.5	2	Huckleberry Hound Sat. 6:30	WHAS	38.5	68.4	The Playhouse	WAVE	18.6
3	Wagon Train Wed. 8:30-9:00	WAVE	57.1	3	State Trooper Sat. 9:30	WAVE	34.8	55.5	Playhouse 90	WHAS	27.7
4	Red Skelton Thurs. 8:30-9:00	WHAS	56.9	4	U.S. Marshal Wed. 10:00	WAVE	34.8	80.4	What's Your Question	WHAS	6.3
5	Ernie Ford Thurs. 8:30-9:00	WAVE	49.4	5	This Man Dawson Tues. 9:30	WHAS	30.2	47.6	Arthur Murray Party	WAVE	20.3
6	Loretta Young Sat. 9:00-9:30	WAVE	40.1	6	Look-Up Thurs. 7:30	WHAS	28.9	51.4	Starline	WAVE	20.2
7	Rawhide Fri. 8:30-9:00	WHAS	47.0	7	Cannonball Wed. 9:30	WAVE	28.3	40.5	CBS Reports	WHAS	28.3
8	Real McCoys Thurs. 10:00-10:30	WAVE	45.9	8	Lone Astr. Sat. 11:30	WHAS	25.8	68.4	Detectives (Darr)	WAVE	4.4
9	Red Rogers Wed. 8:30-9:00	WAVE	45.0	9	Not For Hire Mon. 10:00	WAVE	25.0	65.7	Pat Boone	WHAS	13.8
10	You Bet Your Life Thurs. 9:00-9:30	WAVE	43.7	10	Shotgun Slade Tues. 9:30	WAVE	24.9	74.2	Feature Film	WHAS	5.0
									CBS News-D. Edwards	WHAS	10.7

PEORIA, ILL.

STATIONS: WTVH, WMBD, WEEK. SURVEY DATES: NOVEMBER 8-14, 1959.

TOP TEN NETWORK SHOWS				TOP SYNDICATED PROGRAMS				TOP COMPETITION			
RK	PROGRAM-DAY-TIME	STA.	PTS.	RK	PROGRAM-DAY-TIME	STA.	PTS.	RK	PROGRAM-DAY-TIME	STA.	PTS.
1	Gunslinger Sat. 9:00-9:30	WMBD	48.4	1	State Trooper Sat. 9:30	WMBD	38.1	56.0	It Could Be You	WEEK	18.2
2	Real McCoys Thurs. 7:30-8:00	WTVH	44.0	2	U.S. Marshal Thurs. 9:30	WEEK	38.2	50.0	Take A Good Look	WTVH	15.7
3	Wagon Train Wed. 8:30-9:00	WEEK	43.0	3	Huckleberry Hound Thurs. 6:30	WTVH	38.9	43.0	Home Edition Weather	WMBD	10.9
4	77 Sunset Strip Fri. 8:00-9:00	WTVH	41.8	4	Bold Venture Fri. 10:00	WTVH	28.3	50.0	CBS News-D. Edwards	WMBD	11.0
5	Red Skelton Thurs. 8:30-9:00	WMBD	39.0	5	New York Confidential Mon. 9:30	WTVH	27.3	20.6	Three Star Final	WMBD	17.0
6	Have Gun, Will Travel Sat. 8:30-9	WMBD	37.7	6	Jeff's Cellie Wed. 6:00	WTVH	21.7	39.4	Steve Allen	WEEK	22.0
7	Maverick Sun. 6:30-7:30	WTVH	37.3	7	Woody Woodpecker Mon. 6:00	WTVH	21.1	38.5	Home Edition Weather	WMBD	17.0
8	Black Saddle Fri. 9:30-10:00	WTVH	36.5	8	Mike Hammer Fri. 10:30	WMBD	17.6	21.8	News Weather	WEEK	17.0
9	What's My Line Sun. 9:30-10:00	WMBD	34.9	9	Sea Hunt Tues. 10:00	WTVH	17.0	51.4	CBS News-D. Edwards	WMBD	16.4
10	Wanted—Dead or Alive Sat. 2:30-3	WMBD	34.6	10	This Man Dawson Tues. 9:30	WEEK	16.4	28.7	News-Huntley-Brinkley	WEEK	16.4
					Trunkdown Wed. 10:00	WTVH	16.4	30.0	News Weather	WTVH	10.7
									Lamplighter Playhouse	WTVH	10.7
									Three Star Final	WMBD	20.6
									Garry Moore	WMBD	28.9
									News In View	WEEK	20.4

MADISON, WISC.

STATIONS: WISC, WKOW, WMTV. SURVEY DATES: NOVEMBER 8-14, 1959.

TOP TEN NETWORK SHOWS				TOP SYNDICATED PROGRAMS				TOP COMPETITION			
RK	PROGRAM-DAY-TIME	STA.	RK	PROGRAM-DAY-TIME	STA.	RK	PROGRAM-DAY-TIME	STA.	RK	PROGRAM-DAY-TIME	STA.
1	NCAA Football Sat. 1:30-4:00	WMTV	41.6	1. Huckleberry Hound Thurs. 6:30	WMTV	Screen Gems	23.3	44.1	Zahara and Barnstormers	WISC	18.2
2	Red Skelton Tues. 8:30-9:00	WISC	41.5	2. Mike Hammer Fri. 9:30	WKOW	MCA	22.0	39.1	Person To Person	WISC	20.3
3	Gunslinger Sat. 9:00-9:30	WISC	39.9	3. Three Stooges Mon-Fri. 5:00	WISC	Screen Gems	20.2	62.9	American Bandstand	WKOW	6.6
4	Louise Sun. 6:00-6:30	WISC	36.8	4. Bold Venture Sat. 9:30	WISC	Ziv	19.5	33.7	Mr. Flucker and Friends	WMTV	7.7
5	Ed Sullivan Sun. 7:00-8:00	WISC	34.5	5. Roy Rogers Sun. 5:30	WKOW	Roy Rogers	19.5	51.7	Rin Tin Tin	WKOW	6.9
6	For God A Secret Wed. 8:30-9:00	WISC	34.0	6. Look-Up Sat. 8:00	WISC	Ziv	18.6	29.7	Fanfare	WKOW	20.8
7	Real McCoys Thurs. 7:30-8:00	WKOW	32.4	7. William Tell Mon & Wed. 5:30	WISC	NTA	17.3	57.1	Twentieth Century	WISC	14.5
8	The Texan Mon. 7:00-7:30	WISC	31.9	8. New York Confidential Tues. 9:30	WMTV	ITC	16.7	30.0	Walt's Dancing Party	WKOW	30.9
9	Pro-Football Sun. 1:00-5:45	WISC	31.8	9. This Kid Tues. & Thurs. 5:30	WISC	Ziv	16.5	36.9	Mr. Flucker and Friends	WMTV	5.0
10	Dennis The Menace Sun. 6:30-7:00	WISC	31.4	10. Popeye Sat. 4:30	WMTV	UAA	15.0	70.1	My Friend Flicka	WKOW	7.5
11	The Rifleman Tues. 8:00-9:30	WISC	31.4						Superman	WMTV	7.5
									Garry Moore	WISC	30.2
									Woody Woodpecker	WMTV	7.2
									Mr. Flucker and Friends	WMTV	6.3
									Champion Bowling	WKOW	5.0
									All Star Golf	WKOW	3.1

ROANOKE, VA.

STATIONS: WDBJ, WSLS, WLVA. SURVEY DATES: NOVEMBER 8-14, 1959.

1	Wagon Train (Wed. 7:30-8:30)	WSLS	54.1	1. Death Valley Days (Mon. 7:00)	WDBJ	35.2	65.9	Claim To Fame	WSLS	15.7
2	The Texan (Mon. 8:00-8:30)	WDBJ	46.2	2. Whirlwinds (Tues. 7:00)	WSLS	34.9	70.8	Hotel De France	WDBJ	13.2
3	Ed Sullivan (Sun. 8:00-9:00)	WDBJ	40.2	3. Sheriff of Cochise (Fri. 8:30)	WDBJ	31.4	57.1	Art Carney	WSLS	17.3
4	Have Gun, Will Travel (Sat. 9:00-9:30)	WDBJ	40.7	4. Woody Woodpecker (Wed. 6:00)	WSLS	30.2	78.6	Early Show	WDBJ	7.0
5	Ernie Ford (Fri. 8:30-9:00)	WSLS	40.4	5. Rescue 8 West (Tues. 7:00)	WSLS	28.9	58.9	Jeff's Cellie	WDBJ	10.0
6	Red Skelton (Thurs. 8:30-9:00)	WDBJ	40.0	6. Three Stooges (Mon-Fri. 5:00)	WSLS	28.6	70.1	Early Show	WDBJ	6.4
7	Fire Is Right (Wed. 8:30-9:00)	WSLS	40.0	7. Huckleberry Hound (Fri. 6:00)	WSLS	28.3	70.1	Early Show	WDBJ	7.5
8	Ernie Ford (Fri. 8:30-9:00)	WSLS	39.4	8. Brave Stalton (Tues. 6:00)	WSLS	27.2	83.2	Early Show	WDBJ	3.8
9	Rawhide (Fri. 7:30-8:30)	WDBJ	39.2	9. Superman (Thurs. 6:00)	WSLS	25.2	74.1	Early Show	WDBJ	8.2
10	Wanted—Dead or Alive (Sat. 8:30-9)	WDBJ	39.0	10. Sea Hunt (Tues. 7:30)	WSLS	22.6	40.9	To Tell The Truth	WDBJ	28.3

ROCKFORD, ILL.

STATIONS: WREX, WTVU. SURVEY DATES: NOVEMBER 8-14, 1959.

1. Red Skelton (Tues. 8:30-9:00)			WREX	53.7	1. State Trooper (Mon. 9:30)			WREX	MCA	34.8	52.8	Steve Allen	WTVU	29.3
2. Ed Sullivan (Sun. 7:00-8:00)			WREX	52.3	2. Manhunt (Thurs. 6:30)			WTVU	Screen	28.9	56.1	Gale Storm	WREX	21.1
3. Gunslinger (Sat. 9:00-9:30)			WREX	51.7	3. U.S. Marshal (Fri. 10:00)			WREX	NIA	27.4	80.8	Franklin D. Roosevelt	WTVU	25.2
4. Wagon Train (Wed. 8:30-9:00)			WTVU	49.0	4. Look-Up (Sat. 9:30)			WTVU	Zir	24.0	41.0	What's My Line	WREX	40.0
5. The Rifleman (Tues. 8:00-9:30)			WTVU	48.6	5. Doris (Fri. 10:00)			WREX	Official	23.7	72.9	Jack Paar Show	WTVU	9.1
6. The Rifleman (Tues. 8:00-9:30)			WREX	48.6	6. San Francisco Beat (Sat. 10:00)			WREX	CRS	23.4	63.2	Weather, Playhouse	WTVU	12.6
7. Walt's Dancing Party (Wed. 8:30-9:00)			WREX	48.3	7. Bold Venture (Sat. 10:00)			WREX	Zir	21.9	56.0	Donna O'Keefe	WTVU	20.0
8. For God A Secret (Wed. 8:30-9:00)			WREX	47.8	8. Huckleberry Hound (Thurs. 5:15)			WREX	Screen	21.1	52.6	Purple	WTVU	12.6
9. Garry Moore (Tues. 9:00-10:00)			WREX	46.0	9. Rescue 8 West (Tues. 7:00)			WREX	Screen	21.1	39.0	People Are Funny	WTVU	30.3
10. 77 Sunset Strip (Fri. 8:00-9:00)			WREX	45.5	10. Popeye (Mon-Fri. 5:00)			WTVU	CAA	19.5	56.2	Rin Tin Tin	WREX	15.7
11. The Millionaire (Wed. 8:30-9:00)			WREX	44.1								Woody Woodpecker	WREX	19.3
												Huckleberry Hound	WREX	21.1

Slash \$6,894,200 From 'Voice,' USIA

Washington, April 26. House Appropriations Committee has cut \$6,894,200 from funds asked by President Eisenhower for Voice of America and other U.S. Information Agency operations.

In granting \$116,900,000 of the \$123,793,186 requested for USIA, the Committee told the agency to put more emphasis on "quality rather than quantity." It said some USIA activities deserved more funds, but added that this could be achieved by cutting down on such practices as psychiatric exams for personnel and making more efficient use of personnel.

The Committee allotted \$6,700,000 for guiding new VOA facilities in Libya—known as Project Delta. This was a reduction of \$400,000 from the budget request. The station is to provide coverage for all of Africa and supplement existing broadcasts to the Middle East. The Committee said that together with previous appropriations, a total of \$12,627,000 is now available for the project.

NBC-TV Operacasts May Get Florist Delivery Coin For '60-'61 Sunday Spread

Hopes are high at NBC-TV for a major sponsorship breakthrough on its schedule of four operacasts next season. Florist Delivery Telegraph Assn., which underwrote the recent two-hour Sunday "Don Giovanni" on the network, is said to be eyeing all four specials in '60-'61.

Until the "Giovanni" broadcast, NBC-TV's opera company had a nearly unblemished record of no sponsors. Only other exceptions were underwriters for "Amahl and the Night Visitors" (Hallmark Cards was a standard on the Gian-Carlo Menotti traditional Xmas special for many years. Once Pontiac grabbed it, but the other operas didn't make it on Madison Avenue—until Menotti's "Giovanni" on Sunday (10).

STORER'S 'GOOD MUSIC' UPBEAT FOR CLEVEL.

Cleveland, April 26. After surveying the Cleveland market, Storer Broadcasting Co. radio brass decided good music would march better than rock 'n' roll.

Accordingly, May 1 WJW Radio becomes a "good music" station, with records spun in 12 to 20-minute segments without interruption.

After the segments, commercials will be broadcast in clusters. Announcers — and the staff was trimmed sharply, with personality disk jockeys out — will be merely voices to announce record titles and read commercials.

Crushed out of all the announcers will not be allowed to mention their own names on the air.

Goodyear, Carnation Buy Parke Levy Show

"For Pete's Sake," the Parke Levy offspring of "December Bride" starring Harry Morgan, is now SRO on CBS-TV Mondays at 8, following buy of the show by Goodyear and Carnation. The Goodyear pickup of alternate weeks resulted from a flap-up between the tiremaker and NBC (see separate story).

Carnation sponsorship raises some interesting history. It's the dairy company's first nighttime buy since "Burns & Allen." Moreover, "Pete" is in the same time slot as that occupied by "B.A." when Carnation had it. And finally, on "B.A." Carnation shared sponsorship with a tire company. Only then it was Goodrich, not Goodyear.

Chevy Ups 'Route 66' Coin
Chevrolet has upped its ante on CBS-TV's "Route 66" and will splurge for half-hour every-week sponsorship on the 60-minute Bert Leonard-Screen Gems hour. Series is set for Fridays at 8:30-9:30 in the fall.

SARNOFF & STANTON CARRY TV TORCH

NBC Head Sheds New Light on Traditional Concept 'Airwaves Belong To the People'; CBS Prez's 'Pot Calling the Kettle Black' Falls on Deaf Ears

The Sarnoff Story

NBC chairman Robert W. Sarnoff last week said three things in a speech—two of them constituting voluntary offers of free programming to Presidential aspirants—geared to undermine a bill now pending before Congress. The bill, S-3171 and introduced by Senators Magnuson and Monroney, demands that each of the tv networks give eight hours of free airtime before Election Day to the Republican and Democratic candidates.

But, to observers, it looked as though the speech, made before the N.Y. members of the Academy of Television Arts & Sciences, might be the spade-work in a new legal tack opposing a Federal threat much more extensive than an amendment to Section 315 of the Communications Act, which is confined to the relatively narrow issue of compelling networks to give up an aggregate of 24 hours every four years.

It is thought possible that Sarnoff had stated in his speech an argument on the Constitutionality of regulation for any and all manner of program content. Federal agencies and elected officials have threatened several times in recent months to legislate or assert control of the handling of Presidential candidates by tv. The threats have ranged from compulsory addition of culture and education to the stopping of tv violence.

Sarnoff shed different light on the traditional concept that "the airwaves belong to the people," which, as the argument goes, gives Congress the right to control airtime.

Raises Some 'Grave Questions'
Speaking directly of the Magnuson-Monroney measure, he charged that it raised "grave questions of public policy and Constitutionality." This interpretation of S-3171 could also be applied to the broader aspects of the current broadcast climate.

"The air does belong to the public," Sarnoff agreed, "but what is proposed by government expropriation is a great deal more than air. . . . The present broadcast frequencies had only theoretical value until the individuals undertook the heavy investments in facilities and programming to provide a broadcasting service."

During his speech, Sarnoff revealed for the first time that NBC-TV had made plans, for the eight Saturday nights prior to Election Day, to use "Meet the Press" for interviewing the Democratic and Republican candidates side by side. "Press" is normally a Sunday half-hour, but Sarnoff will make it an hour before Elections and put it for the eight weeks in the current prime time slot held by "World Wide '60."

Sarnoff also broke the news that NBC-TV was going to offer prime time for the Lincoln-Douglas-type debate that Democrats Hubert Humphrey and John Kennedy have agreed to do. These two candidates will talk on the air prior to contest in the May West Virginia primary. (Wheeling affiliate WTRF-TV first approached the two office-seekers to appear on the face-to-face stans, according to Robert Ferguson, the station's general manager. NBC will take the nation-wide feed via WTRF.)

Sarnoff said at the Thursday (22) session that the industry has been "entering a new and more dangerous phase in the period that began six months ago (with the advent of the 'brandals')." He added that the proposed S-3171 amendment to Section 315 had "failed to remove . . . practical obstacles to face-to-face debate."

Of the "Meet the Press" plan, Sarnoff said that "this is probably the last time in the campaign that any network will be able to afford the luxury of presenting a debate between candidates. The way to make such televised debates possible as a regular feature of our political life is simply to free such programs from the equal-time penalty of Section 315. The way not to do it is to pass another law enabling the government to expropriate air time for campaign purposes."

"I believe," Sarnoff declared, "that the course we are taking voluntarily is far preferable to the one that the proposed legislation would impose upon us. It represents the initiative of a broadcaster acting in freedom, not a government edict that raises grave questions of public policy and Constitutionality."

"It has been argued," he continued a bit later in his 25-minute address, "that broadcasting is fair game for expropriation of air time by the government on behalf of the political candidates, because the airwaves belong to the people. The air does belong to the public, but what is proposed for government expropriation is a great deal more than air. The public resource represented by the airwaves had no value until the scientists and technicians invented ways to use it as a means of communication. In fact, vast uncharted areas still remain in the spectrum which cannot be used until science, technology and enterprise develop their usefulness for the public."

"Thus, the present broadcast frequencies had only theoretical value until individuals undertook the heavy investments in facilities and programming to provide a broadcasting service. Networks and stations, lost millions of dollars for many years in pioneering this service, and today many stations are operating at a loss in developing their own service."

It is this very argument against the pending Senate bill that could later serve as the means of questioning the legality of such other threatened measures as legislation of educational and cultural programs on the air.

The Stanton Story

Washington, April 26. Frank Stanton, the thinking man's tv czar, told the nation's newspaper editors here that sharp criticism of television by dailies adds up to the pot calling the kettle black.

The CBS proxy snapped up an invitation for a choice speaking spot, (the Friday luncheon) at the annual convention of the American Society of Newspaper Editors. (ANSE prez is J. Russell Wiggins, editor of the Washington Post, which owns WTOP-TV, the CBS affiliate here.)

Dr. Stanton's announced topic was the joint press-broadcasting fight for freedom of information, but he couldn't reject the temptation to jab at editors for the abuse newspapers have been heaping tv lately.

His points were well taken, and what he had to say was, of course, well said. But it is highly questionable whether he won any converts. The subject is an argumentative one at best, with two sides. It was something like Oren Harris going before a broadcasting convention in an effort to win support for legislation to force the licensing of networks, or, more extreme, a Democrat addressing a Republican rally.

Newspapers which don't own tv stations are fed up with watching advertisers place more of their budgets in tv, and they're going to fight back when they can. This is a fact of life.

It was no doubt good for editors to hear what Stanton told them, nevertheless.

"Some of the most righteous indignation about violence on television," Stanton told them, "has come from newspapers which assign whole teams of reporters to outcries of sufficient thermal qualities while disposing pretty summarily of the latest disarmament proposal."

That 'Sunday Ghetto' Bit

"Some of the most impatient comments on the 'Sunday ghetto'—wondering why television has so many more programs of serious content and culture on Sunday than on weekdays—come from newspapers, the Sunday editions of which have whole sections of editorial matter, book reviews, art news and other cultural features that are lucky to get half a column in the weekday editions."

"Some of the most eloquent protests against trivia on television come from newspapers, the front pages of which have been ablaze with hot 'inside' stories on personalities whose sole contributions to television are light entertainment."

"Some of the most sensitive attention to detail on television has come from newspapers of well-earned specialized reputations for warmly imaginative photographs of richly endowed actresses . . ."

"I am reluctant," Stanton went on, "to conclude that this gap between what you would wish of us and what many of you practice for yourselves results from a good, hard, practical concern for circulation. I resist this conclusion largely because I have seen too often in newspapers the well articulated conviction that the trouble with television is that it worries too much about the size of its audience and not enough about fulfilling its highest promise. And yet, I have continually been struck by the fact that you, too, are supported by an advertising economy; that you, too, must entertain as well as inform and edify; that you, too, have the problem of providing something for everyone."

Stanton added this thrust: "And I have yet to hear anyone say that he has given up reading newspapers because they have too much advertising in them."

He reminded the editors that newspapers have two centuries of history behind them, while tv is young, with fresh problems of dimension, impact and immediacy.

"Experience," he said, "is as valuable for its errors as for its successes."

Stanton harrowed editors with the old and exaggerated complaint that too many news reporters get their news from "bandwits." If CBS were willing to spend money to employ enough newsmen to make it unnecessary for CBS to have to rely to some extent on bandwits to get all the news, his point might take on some meaning. The fact is that all media use them and has to do so.

He deplored the fact that the U.S. State Department won't let American newsmen into Red China, calling it "usage of freedom of the press as a weapon of diplomacy."

He demanded free access to news within the Government, warning: ". . . In our time comes the moment of truth as to whether democracy can deliver in an age when an uninformed people will have no second chance."

Rocky's Switch On TV Camera Access

New York Governor Nelson Rockefeller would rather squint into the bright lights behind the telefilm news cameras than suffer a video blackout in press conferences. Without a word about his adamant stand on "separate but equal news conferences" that expanded into national prominence, the Governor last week walked into a press session at Williamsport, Pa., as the lights went on and the cameras rolled. Just like that, his policy was changed.

Rockefeller's stand on separating newspaper and broadcast sessions caused radio-tv newsmen to walk out when he was pickpocketing his way through California last fall during his pitch for the Republican presidential nomination. He firmly defended the stand after the incident, complaining that tele lights and other equipment made it impossible to conduct a free and easy session with newsmen. NBC, CBS and ABC, in a joint policy statement, announced they would boycott all separate tele-equal conferences.

At Williamsport, where Rockefeller had gone to stump for an old college roommate, Herman Schneidewitz, who was running in a special Congressional election voted yesterday (26), tele and radio newsmen agreed to walk out if Rockefeller stuck to his policy.

The Governor's office had no comment on the changeup, but a source close to Rockefeller said he hasn't changed his mind, but, all the same, has decided not to fight it.

Covering the press meeting were WCAE-TV, New York; WDAU-TV, Scranton; WMPT-TV, South Williamsport; WHRE, Wilkes-Barre; WTTG, Towanda; WUPA, Williamsport; WILM, Bloomsburg; and WMPT, Williamsport.

Oboler's 'Auk' Set For Play of Week; Dickens Originals for '60-'61

Presentation of "Night of the Auk" as next week's (May 24) "Play of the Week" attraction on WNTA-TV, N.Y., marks tv bow of Arch Oboler. "Auk" originally was done as a play on Broadway.

However, if current dickens are finalized, Oboler will make his tv debut with some originals this summer and on next season's card. An original titled "The Naked Nymph" may find a berth on the Chevy Sunday night summer hour of mysteries, while negotiations are also going on for a Hallmark presentation in the fall of another Oboler original.

Levi Freedman will produce "Auk" with Nikos Psarrosopoulos (Yale Graduate School of Drama teacher) as director. All-male cast features Shoppers Strudwick, Warner Anderson, James MacArthur, William Shatner and Alan Mixon.

KATE SMITH HANDED 26-WEEK RENEWAL

Status of the Kate Smith show on CBS-TV has been resolved at least for the time being, with the Monday night stans now renewed through October but subject to cancellation by CBS-TV on the end of any 13-week cycle.

American Home Products, via the Ted Bates agency, handed CBS a firm renewal order for 26 weeks, through Oct. 17. Sponsor and agency feel they'd like to see how the show does through the summer before making a final decision. However the deal leaves the door open to the network to cancel the stans should it feel it's not right for its fall lineup.

Katy Jurado, Borgnine Dickering Mex Series

Mexico City, April 26. Katy Jurado and Ernest Borgnine are negotiating with advertising and tv executives here for production of a series of live programs over a local channel.

Couple will have starring roles in series, slated for August inauguration, during period when both do not have any Hollywood or other foreign commitments.





Look
what's
happening
in broad
daylight!

In the afternoon, for example...

The big trend to NBC gets bigger. Look at the swing in viewing habits since NBC Television reprogrammed its afternoon lineup on February 8.

The facts, according to Nielsen:*

Fact... Total afternoon lineup: NBC Television up 36% in share, up 38% in rating.

Network #2 down 8% in share, down 6% in rating.

Network #3 down 17% in share, down 15% in rating.

Fact... Since February, all six NBC afternoon time periods are up in share; up in ratings; up in homes per minute.

Specific share increases include:

Queen for a Day up 10%; Loretta Young up 67% over previous program; Young Dr. Malone up 36%; From These Roots up 23%; Comedy Playhouse up 43% and Adventure Time up 47% over previous programming.

Fact... Total NBC afternoon lineup now averages: 33.9 share; 8.4 rating; 3,579,000 homes per minute. In two months, NBC has gained more than a million additional homes per afternoon minute.

Fact... The new total daytime picture:

	NBC	Net. #2	Net. #3
Average Share	38.1	36.4	21.5
Average Rating	8.8	8.8	5.6
Half-Hour Wins	6	6	0

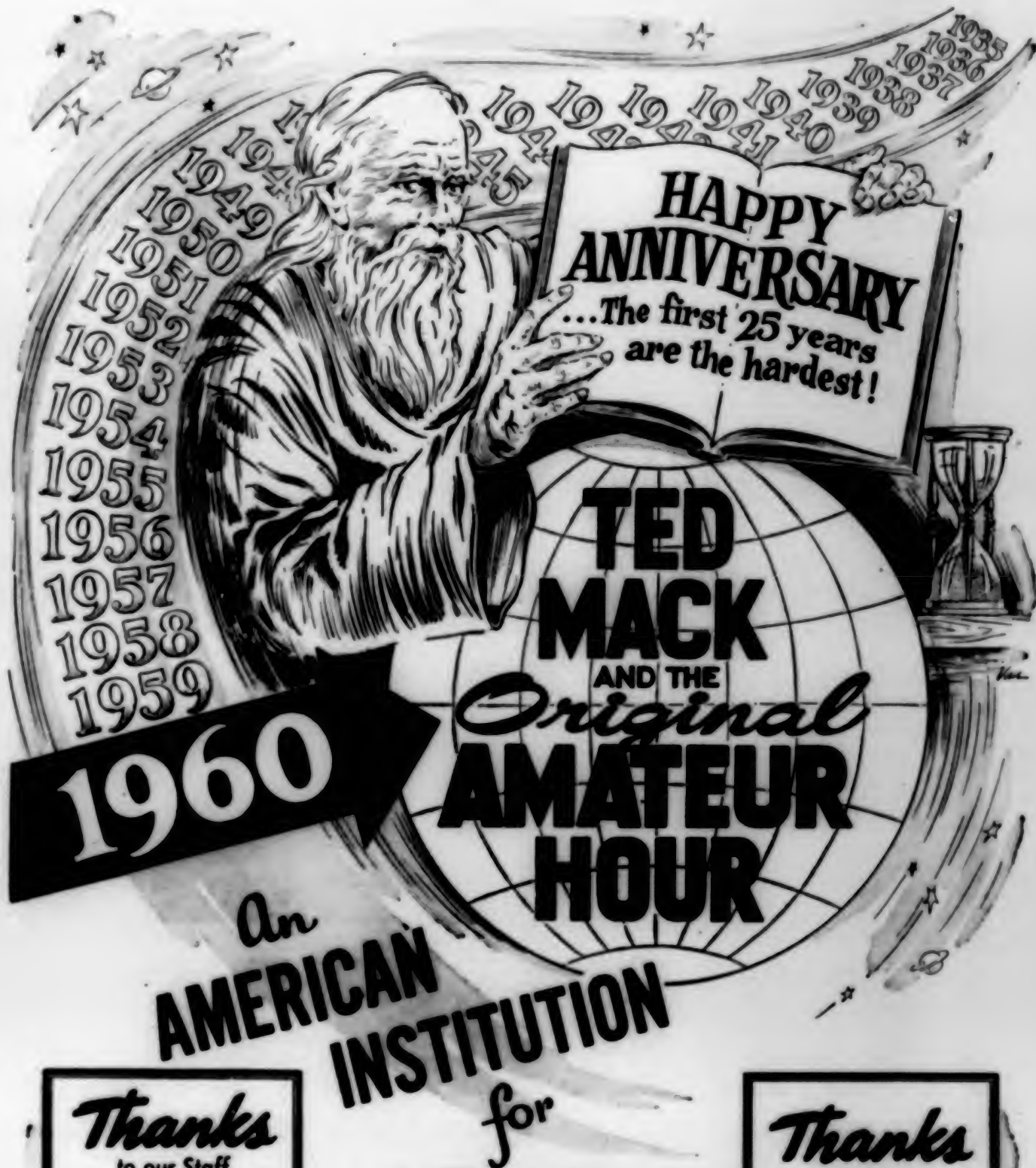
Fact... Brown & Williamson, Colgate-Palmolive, Coty, General Mills, Mennen and Purex have all made recent major buys in NBC's new daytime lineup.

THE NBC TELEVISION NETWORK

*1959 Average Audiences, 10 am-1 pm and 2-3 pm, Mon.-Fri., including NBC continuing ratings, Feb. 1 and March 8, 1960.

Over the course of a year, ARB will tabulate a minimum of 347 markets. The results of that tabulation will be found weekly in *VARIETY*. Coupled with the rating performance of the top ten network shows on the local level, the *VARIETY* ARB charts are designed to reflect the ratings tastes of virtually every market in the U.S.

As for Culligan, another reason he left NBC Radio was for a high-paying job at McCann-Erickson, one which also appears to suit his energies and his urge to employ his mental resources more fully. DeGray, who left ABC just two weeks ago, has several things up his sleeve, but he reportedly was motivated in leaving because he figured that room for expansion had been narrowed.



An
**AMERICAN
INSTITUTION**
for

**25
YEARS**

...only five sponsors in twenty
five consecutive years.

Thanks
to our Staff

...most of whom have been
with us for this 25 year "RUN".

LEWIS GRAHAM
TED MACK
LLOYD MARX
ARNOLD RITTENBERG
OSCAR SCHOONMAKER

and of course

J. ROBERT BLUM
BUDDY PAGE
GASTON LEVY

Thanks

to the Crafts

...we have done business with
all of them for 25 years without
a single labor dispute of any
kind.

We are talking about the...
IATSE • AFM • AGVA • SAG
AFTRA • NABET • RTDG • SDG
IBEW • ATPAM

Thanks again

NOW - ABC CHANNEL 7

MONDAYS, 10:30 to 11 p.m. for PHARMACEUTICALS, INC.

UNITED ARTISTS

R E C O R D S

SALUTES

THE **25th**

ANNIVERSARY

OF THE

ORIGINAL AMATEUR
HOUR

25th

ORIGINAL AMATEUR HOUR

WITH THE RELEASE OF
THIS EXCITING ALBUM
OF ORIGINAL AMATEUR
HOUR PERFORMANCES



*Dear Ted,
Warmest regards on
the occasion of the
25th Anniversary of
"Ted Mack and the
Original Amateur Hour."
We're looking forward
to the next
twenty-five.*



Dilemma on Politico TV Debates

Increasing sponsor interest in news and public affairs, however welcome by the networks, can pose some problems as indicated last week by one advertiser who expressed interest to CBS-TV in sponsoring a series of debates between Presidential aspirants Sen. John Kennedy and Hubert Humphrey.

Network last Tuesday (18) had wired the two aspirants asking if they'd be interested in a series of tv debates paralleling their primary campaigns. NBC submitted a similar proposal to them last week as well.

But when an advertiser suggested to CBS it might be interested in sponsorship of such a series it failed. CBS indicated that this would take some soul-searching. While it didn't say no, it didn't say yes either and isn't likely to.

At stake in such a sponsorship arrangement would be intricate policy and legal matters.

For one thing, there's an equal time issue under Sec. 315. For another, there's the entire policy question of whether such a series of debates should rightfully be sponsored or should be presented in the genre of "public service" by the networks. For another, there's the fact that with commercial sponsorship, the participants might feel entitled to some money to defray the expenses of the broadcasts, raising the entire matter of political contributions by potential sponsors.

All in all, news-public affairs sponsorship is a good thing, but in some instances the web is afraid it can be carried too far.

Inside Stuff—Radio-TV

The networks reportedly were a little unhappy when News Associates Inc. Washington radio news-gathering agency recently made arrangements to join the audio pools for live broadcasts from the political conventions this summer. NAI proxy Herbert Gordon said, as far as he can learn his is the first independent radio news outfit ever to tie in with the pool for live convention coverage. Five stations have already signed up for the service—WGN, Chicago; WHAM, Rochester; WHAS, Louisville; WJR, Detroit; and WTAE, Worcester.

Writing from his Truro, Mass., retreat, ex-CBSer Auden Murphy observes, "Our address, the Parsonage, was the parsonage of the First Congregational Church of Truro for 99 years beginning in 1837. Then Robert Nathan bought it from the church and restored it beautifully. Now we own it but it continues to be the Parsonage in the minds of all who know it when we live an idyllic life, full of happiness and peace. Birds, flowers, lovely country-side, community affairs, travel near and far, and, for me, the enormous fulfillment of painting well. Golly, that sounds pretty good and, in fact, it is perfect."

Through the efforts of Broadcasters' Promotion Assn., Indiana U. is offering a course in broadcast promotion as part of its radio-education curriculum. BPA sees it as a pilot project and, on its completion, will offer the outline to other colleges and universities. Idea is to give future broadcasters academic training in promotion, as a result of the difficulty many stations have had in finding competent promotion managers.

The course at Indiana U. was instrumental in BPA's Educational and Professional Standards Committee, headed by John F. Huriburt, WFRM, Indianapolis. BPA will furnish an outline for the course and sample promotion pieces for classroom use. Indiana members of the industry organization will be available to the course as guest lecturers. Course begins next fall.

Low Dorfman, CBS-TV creative director of sales promotion and advertising, made his annual appearance before the Art Directors Club of New York this time copping three Awards of Distinctive Merit. Club also made a Commemorative Award to Dorfman's predecessor, the late Bill Golden, in recognition of his creative achievements during 194 years. Award was accepted by his widow, artist Cipe Pineles.

WCBS, the CBS Radio flag in New York, is going on a heavy weekend deejay binge for the summer, following status of the Metopera broadcast and finale of the web's Cleveland symph. Last summer the flagship leaned more heavily on chatter and light live music.

New lineup has Lee Jordan, Ed Joyce and a jazz stanza, and Bill Codare, new to the station out of Bridgeport, filling the Saturday gap, with Codare holding down Sundays. Folk singer Oscar Brown moves into a new Sunday night show. Station is also slating a heavy weather, traffic and parking announcement schedule for weekends.

"Television: Its Responsibility Toward Our Children" will be the topic of a panel meeting being held tomorrow (Thurs.) by the Library Association of the N.Y. School of Social Work of Columbia U. Sitting on the panel during the evening session will be Irving Giffin, CBS creative projects executive producer, publisher Bennett Cerf and Dr. Peter B. Neubauer, of the School of Social Work faculty. Also on the panel is Helen Hall of the Henry St. Settlement, a radio personality in her own right.

"CBS Television Workshop" is giving one of the network's cameramen his first crack at directing on Sunday (1). Cameraman is Paul Bremer, sometime official photographer to Harry S. Truman. Show has no cost and relies entirely on camera, sound and music effects to tell its story.

David Levy to Europe To O.O. TV Production

NBC-TV program topper David Levy is spending 10 days in Rome to ride herd on the network's costly 60-minute pilot project, "The Barbarians." Next European stop for the network executive, who left for Europe over the weekend, will be Paris to further a deal between NBC and Metro on an Alan Jay Lerner-Ralph Levy half-hour telefilm package called "Harry's Girls" formerly "Me & My Gals."

Levy will wind up his swing in London, sometime within the next few weeks, to on some of the network's operations there. He'll undoubtedly spend some time checking into the tape-film feed for the Princess Margaret wedding.

The Lerner-Levy package, based loosely on the motion picture "Leo Girls." With Lerner as executive producer, Metro will be shooting three initial half-hours on Paris location.

\$56,000,000 Adv. Revenue in Japan's Booming TV Biz

Tokyo, April 26—Revenue in Japan's booming ad industry soared to \$404 million in billings for 1959, an increase of 34.7% over the previous year and is expected to continue to climb during this annum.

Reasons are attributed to prosperity both at home and abroad and the further penetration of tv stations.

Newspapers remained the most popular of medium accounting for 42.5 of the total spending—49.3% in 1958, an increase in coin of 17.7 over the previous year.

Magazines jumped 45.5 in ad revenue during last year, mostly due to the very popular large number of weeklies.

Radio billings showed a slight forward push of 3.2% whereas tv, which lagged behind radio in ad revenue until last year, finally eclipsed it.

TV netted \$17,000,000 worth of ad coin in 1957, climbed past the \$28 million mark in 1958 and last year reached \$56 million, a hike of 126.7% over the previous year.

CBS-TV Affiliates Get Break On Extended Day Breaks

CBS-TV is giving its affiliates a break on some network daytime customers by extending the chain breaks adjacent to such sustaining quarter-hours to 70 seconds instead of the current 30-second span.

Step effective May 9, finds the web reducing one of the 60 second network promotional announcements within the show to 20 seconds and adding the additional 40 seconds to the station break. This method will keep program length the same.

Extended breaks are subject to recapture by the web on 14 days' notice.

French TV In a Tizzy, Facing 'Disastrous' \$1,000,000 Budget Cut

ABC Radio Taps Duffy

James E. Duffy, director of sales for ABC Radio network's central division, has been appointed ABC Radio national sales director.

Appointment followed the recent elevation of Robert R. Pauley to the vice-presidency in charge of ABC Radio. Pauley replaced Ed DeGray, Duffy's appointment takes effect May 2.

Injunction Slapped On Vet Kansas City Deejay For Switching Stations

Kansas City, April 26—Disk jockey Eddie Clarke found himself in the middle of a legal battle this week as his former employer, radio station WHB, filed an injunction suit seeking to prevent his new association with radio station KHKC in nearby Mission, Kan.

Clarke, who had conducted programs on WHB since November, 1957, had worked two days at KHKC when a restraining order was issued April 19 discontinuing further air appearances until a hearing in the case, April 28. WHB officials contend Clarke violated a contract in resigning to take the new post as KHKC disc jockey and station manager.

It was further contended the WHB contract with Clarke to not up a clause November 12 this year and that a clause prevents him from accepting employment or financial interest in any other radio station within 35 miles of WHB until the expiration of an 18-month period following Clarke's employment termination.

An attorney for the idled performer said the WHB contract was breached when WHB failed to meet pay increases set out in their agreement. Lester Kamin, president of the Public Radio Corp. of Houston, owners of KHKC, said he would back Clarke in the case. WHB is a St. Louis station.

Clarke is one of Kansas City's veteran DJs.

'Happy Holidays' Gets Italo Summer Reprise

Rome, April 19—Gerni Kramer's "Buone Vacanze" ("Happy Holidays"), which proved the most popular variety-music mainstay of the 1959 summer video season in this country, will return for a three-month stint this summer as well. Show, over RAI-TV, starts May 21, in the traditionally key 8-9 Saturday slot.

Kramer will emcee as well as baton a large 43-piece orchestra, and other standies will be the Cetra Quartet, guitarist Franco Cerri and pianist Paolo Cavazzini. Singers for first five weeks will be Julia de Palma, Gloria Christian, Betty Curtis, Johnny Dorell, and Gino Correlli, while among regulars for final six stanzas are Nicola Arigliano, Rosella Natali, Miranda Martino, Wilma DeAngelis.

Paris, April 26—The nationalized one channel video setup under the Radiodiffusion-Télévision Française is in a bit of a tizzy this week due to a proposed cut of \$1,000,000 in its budget by the Ministry of Finance. TV heads intend complaining to the Ministries of Information and Culture to head off this move which they feel will be disastrous.

Meanwhile video reps are making austerity plans that look to pare emissions to the bone, put off the second channel indefinitely and probably raise a howl from the over 1,000,000 set owners. Big dramatic shows will be dropped, along with variety programs. Sets and rehearsals will be honed down as well as the heavy news reporting. Quality films will be cut as well as plans for producing special tv pla and series shows.

All of proxy Albert Olivieri's big tv expansion plans may be jettisoned. Film people are watching with interest. They are not exactly gleeful but feel that it could help them by giving time to set up a proper deal with video for making special features for them and in the long run avoiding competitive showings of features on the video web. However it is expected that this cut may become an important issue here between the Ministries involved and that it may be alleviated before tv can be harmed. The next few weeks will tell the story.

Another Reprive For 'Twilight Zone'

The in-and-out status of "Twilight Zone" (CBS-TV's Rod Serling package) is now "in" again. Network has reinstated the stanza in its 10-10:30 period for next fall, though question of sponsorship via General Foods is still up in the air.

Show, however, will be done partly on tape next season, with 10-12 shows done taped and the balance on film. Idea is to cut costs via tape vice film.

Serling was in New York last week for meetings with CBS brass, who were reluctant to chop the show but felt it a difficult sell at its high production cost. Serling met with the web's business affairs department and agreed to a budget cut which made the network more sanguine about its cost-per-thousand potential.

Schlitz's 'Triple Crown'

Schlitz Beer has moved into sports sponsorship with a buyup of half-sponsorship of CBS-TV's "Triple Crown" racing coverage—the Kentucky Derby, the Preakness and the Belmont Stakes. Events start with the Derby on May 7.

Web also picked up Midas Mufflers as sponsor of a 15-minute pre-Derby telecast.

Globe MacKenzie's 24-year-old brother Georges Lafleche of Winnipeg is a singing emcee, just ending 13 weeks in CBC-TV's "Stage Door" from Winnipeg.

RADIO CITY

Showplace of the Nation

Congratulate

TED MACK

and

THE ORIGINAL AMATEUR HOUR

for 25 years of distinguished service as an established source of fine new talent

... and for its encouragement to beginners in the world of entertainment.



MUSIC HALL

Rockefeller Center, N. Y.

• During the past year, these Amateur Hour discoveries appeared in stage productions at the Music Hall: Rita Lauria, Kirby Jane Mooney, Skip Martin, Johnny Dorell, the Davis Dixie Band, and in the next production, Richard Conn.

An institution known throughout the world for its presentation of outstanding motion pictures and stage shows notable for their good taste, beauty and perfection of execution.

TV Followup Comment

Continued from page 34

participation of the onlooker. But this is not a criticism because it would be difficult to have done it any other way.

"Journey" was not a drama at all, but whatever it was, it was good, for it neatly served to illuminate, if not involve, the viewer to the nature of serious mental illness. It was educational. It proved that TV can reach out and cleverly enmesh a higher degree of interest than ever before done in laying down some important truths.

To reach his objective successfully, Hiron couldn't deal lightly with the various kinds of paranoia and schizophrenia, and whatever else was included in his study. Whereas someone else might have given in and portrayed the types as all one of a kind, Hiron managed to keep them distinct and believable. Mary Aslor, was a dour, uninvolved depressive. Mike Nichols, was a manic-depressive of some kind, but as in all the other cases, the exact kind of sickness described escaped the clear comprehension of this viewer. Vivian Nathan was a catatonic, essaying the role that was supposed to have gone originally to Elaine May (Nichols & May, who withdrew because of an alleged "difference of interpretation" with Frankenstein or too, in lay terms, James Dunn was a bigamist. James Rulo, a beautifully repressed type, and David J. Stewart, a teenager in a category that made him a little less disturbed than the others. They were all good, but since it was comedian Nichols first straight part he should be singled out for an extra word of grace, as he ought to be used more often in straight acting parts because he proved so professional in this one. The part of the doctor

who guided the therapeutic sessions was essayed deliberately by James Hill as though he were a little off-center too. This offbeat approach only added favorably to things, since it was the first element of identifiable humanity in the action.

When the show was two-thirds over and the characters were, in some instances, getting a grip on normalcy, "Journey" became more exciting, though none of the authentic ethical grasp of Hiron was lost in the process.

If the psychiatric experts ultimately validate the accuracy of this program, then it can truly be called a success, factually as well as dramatically, because this company of players, most of all, tried to be accurate.

CBS Television Workshop
Paula Marshall's "Brown Girl, Brownstone" received a strong and dramatic translation on the CBS Tele Workshop, Sunday (24) with the authors doing the off-screen narration. Miss Marshall got the heart of the book on the tele screen in somewhat under an hour and provided an absorbing exposition of the problems that beset a family from Barbados living in a Brooklyn brownstone.

The mother of the brood, Pauline Myers, was determined to find security through the purchase of the house which they rented. The father, an intermittently employed elevator operator, tried a multitude of plans to get out of his insecure niche. One daughter aspired to writing, and the other hoped to get into nursing school.

The father (Ossie Davis) stung by rebuffs when he attempted to improve himself by studying accounting, dreamed of returning to his native country to work a plot of land he had inherited. The mother remembering the cruel sun and the vicious work practices, was determined to sell the acreage and put it into the down payment on the house. Thus was provided an absorbing study as well as a highly dramatic exposition of the breakdown of a family, with excellent acting by all concerned especially Cecily Tyson and Benita Evans, as the daughters.

The production by Albert McCleery showed up well and the direction by Joe Chomyn was an added plus to this effort. Joe.

Levalthes

Continued from page 37

have him specialize in vidfilm selling. David Rafael, for example, was designated to be in charge of vidfilm sales in Europe. He headquarters in Paris. In every case abroad, though, physical facilities of the overseas feature distribution organization will be utilized for vidfilms too.

Levalthes, who left Young & Rubicam to return to Fox, said next year will represent the "big push" for 20th-Fox in tv. He pointed out that he joined the organization in November and the guild strikes began in January, giving him hardly enough time to gear up for an all-out tv push. That will come in '61-'62.

MEDIA COSTS EXEMPT FROM ELECTION FRAUD

Albany, April 26.

Gov. Nelson Rockefeller approved Friday (21) a measure by Assemblyman Verner M. Ingram (Rep., Putnam), which amends the Penal Law, to exempt from election frauds the payment of the cost of preparation and presentation of radio, television, motion pictures or any other means of mass communications.

The bill, which takes effect immediately, also continues the exclusion from provisions of the election-fraud statute of the costs of speeches, advertisements or personal appearances, as an inducement to attendance at the polls.

Amer. Jewish Committee Cites Sarnoff & NBC

American Jewish Committee last Saturday (23) gave NBC its Institute of Human Relations Award for "promoting man's understanding of his fellow man" and specifically for the web's dramatic presentation of "Destiny's Tot," which has been described as a kind of anatomy of a bigot.

NBC chairman Robert Sarnoff, who was given a special plaque by the AJC, turned the tables on the committee and thanked its members for calling the network's attention to "Destiny's Tot," which was based on psychiatrist Robert Lindner's "The Fifty Minute Hour." Writer S. Lee Pogostin took one of Dr. Lindner's case histories, about a virulent antisemite and converted it for the NBC telecast last Jan. 24.

Vidfilm-Webs

Continued from page 37

controlling one of the three possible network channels, and assuming the risk of selling off the other half of the show puts the webs in a bargaining position to obtain proprietary interests.

The loudest howls come from the "have-not" camp, program suppliers who haven't been able to make network deals. They use the term "monopoly" freely, claiming they're being scratched from the national derby because the possibilities only are limited to three networks. Web "monopoly," they charge, doesn't extend to programming judgment. Time and again the webs have selected turkeys they charge. Why should webs get cut in on profit and ownership on what may be a hit show, they query.

That's about the tenor of the times when vidfilm program suppliers talk about "rum at the top," referring to national sales.

Loretta's SRO

Warner-Lambert and Toni have renewed into the '60-'61 season on "The Loretta Young Show." NBC-TV closed the deal this week.

Miss Young's half-hour telefilm anthology is pinned again to the 10 o'clock time on Sunday evenings.

WHDH-TV to FCC: 'Don't Be a Coward'

Washington, April 26.

Parties to the Boston Channel 5 case have made their oral pitches to the Federal Communications Commission with the Justice Department and FCC's legal office both urging that the grant to WHDH-TV be set aside. But WHDH-TV attorney William Dempsey—in an obvious reference to FCC's recent adverse publicity—declared this would be a "cowardly" course of action to avoid "public criticism."

The pleadings set the stage for a Commission decision on the findings of special hearing examiner Horace B. Stern which cleared all applicants to Channel 5 of violating any improper influence. Justice and FCC's legal office had urged Stern to set aside the grant and disqualify both WHDH (owned by the Boston Herald-Traveler) and the Massachusetts Bay Telecasters.

Justice Department attorney Daniel Oldham argued that ex parte contacts by WHDH-TV pres Robert Choate and Forrester Clark, Massachusetts Bay President, were improper and made reversal of Stern's decision mandatory. He particularly hit lunch-meetings between former FCC Chairman George McGowan and Choate which he said were "deliberately" instigated by the WHDH head.

Associate FCC general counsel Edgar Holts took the position that the grant should be set aside and a new vote taken by the commission.

J. Joseph Maloney, attorney for Greater Boston Television Corp., urged disqualification of WHDH and Massachusetts Bay, while Massachusetts Bay lawyer Lawrence Sullivan said only WHDH should be ruled out. DuMont Laboratories, the fourth applicant, did not show up for the arguments.

Roger Clipp

Continued from page 31

a farmer. Farmers depend on radio for new developments, new products and new trends in agriculture.

Ericksen says the farm director's goal should be first, to give dollars-and-cents info for farmers and second, to serve the farmer as a clearing house for all farm information—and he (the director) should be a cheering section for agriculture as well as an exponent of the farmer's view in the farm-city relations.

Ericksen has already travelled throughout the farm areas covered by Triangle and explored methods for expanding existing farm broadcast services.

The new Triangle farm program department director spent his youth in the North Dakota wheat fields, graduated from the state university there with a journalism degree and, after three years of World War II Naval service, received a Journalism masters at Stanford. He was with AP as San Joaquin Valley bureau chief, ag writer for the Fresno Bee and farm director of KJRE in 1950 as farm director.

Wide Wide World

Continued from page 35

pean borders. At one time, there were union problems to confront the minute a tv crew moved from one country into another. Now all of the "common market" nations—Belgium, France and West Germany included—have eased cross-national restrictions so that the crews can move with unhampered fluidity, according to the special program exec.

Linkrum felt there is one major trap to doing tv abroad, whether it's color or black-and-white. With an eye to increasing NBC's activity there, Linkrum cautioned that by "taking on too much in the first year" the whole idea might be put in jeopardy. He hopes that NBC will increment its foreign production aspirations slowly.

CBS Daytime Shows

Continued from page 34

described as an audience participation variety stands much like "House Party," but with an accent on glamour and elegance without service features. Lower of course, is the Hollywood fashion designer.

One of the two daytime, "Mrs. January," is being scripted by two veterans of tv, but new to daytime. They are writer Jan Wintors and former Screen Gems script headliner Eve Ettinger. Other, "The Precious Hour," will be written by Davis and Frank Hurley, who script CBS' "Search for Tomorrow" from their home on the Coast, though "Search" is produced in New York.

Pinetree, Tex.—ABC news commentator Paul Harvey will receive his fourth honorary degree on May 23 when Wayland Baptist College here awards him a Doctor of Humanities.

KIDDIES SPECIALS ON CBS-TV'S SKED

CBS-TV will schedule a group of 7:30-8:30 specials designed purely for the kiddies next fall. The group of shows, 15 in all, will comprise a routine showing of "The Wizard of Oz," two "Captain Kangaroo" specials and six children's classics to be produced by Talent Associates as two-parters.

The TA package will consist of six properties done in 12 hours, with each part scheduled for successive nights, cliffhanger style.

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the
laugh
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EVERY DAY ON EVERY CHANNEL TV

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WIFE MADE ACTOR AVOID GRAY HAIR HANDICAPS THIS SIMPLE, EASY HAIR TONIC WAY



"Gray hair makes everyone think you are losing your pep and vigor. It handicaps you in both show business and social success. Thousands of barbers have sold and used millions of bottles of Head's Hair Color Preparation, the Fabulous Barbers' Formula for coloring gray hair, with perfect results. It is the original hair tonic way that gives natural looking color and life to gray hair. It does it so gradually and perfectly that your friends will commend upon how much better and younger you look without realizing you have done anything to your hair. Head's is an amazing dye that is hard to use. Instead it is a cream, easy liquid that you rub through your hair and scalp each morning, for about 10 days, like a hair tonic. Then use a brush a week to keep your hair looking vital, wavy and youthful. If you are unable to conveniently obtain Head's at your local barber shop or drug store you will be sent as a money order if you send a \$1.00 check or money order to Head's, Inc. 65, Madison, Iowa, Dept. 17-A.

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Baseball's Greatest "Long Ball" hitters GO TO BAT FOR YOU in

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and many others

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Their headgear hasn't changed since Sherlock Holmes was freelancing for the Force; but they're right up with the times, as you'll find for yourself. For instance, just breathe the words "Associated-Rediffusion" and you'll be shown the shortest cut to "Television House" which, as any London bobby will tell you, is the headquarters of London's weekday television station.



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through
FRIDAY

Television by



ASSOCIATED-REDIFFUSION

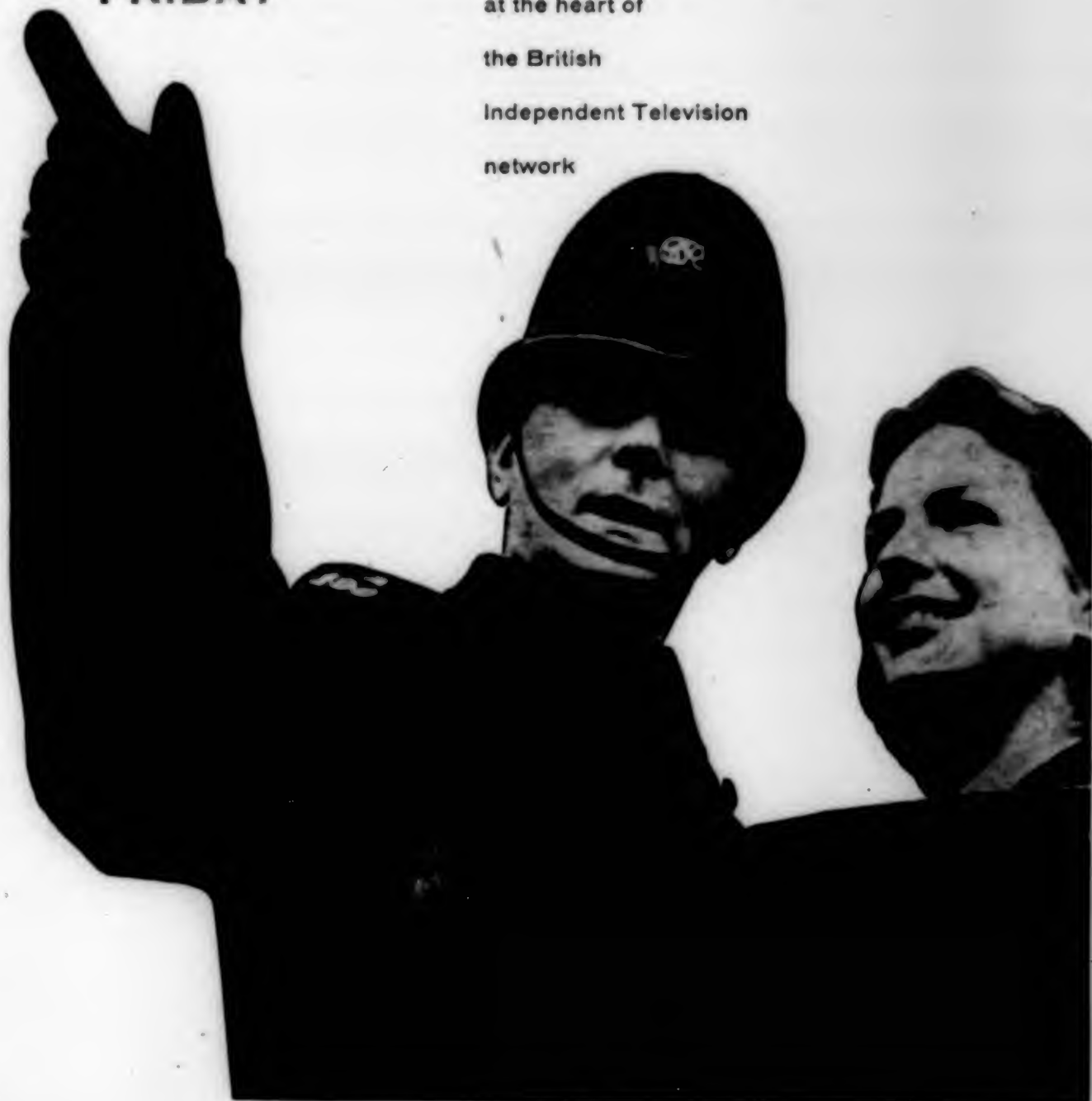
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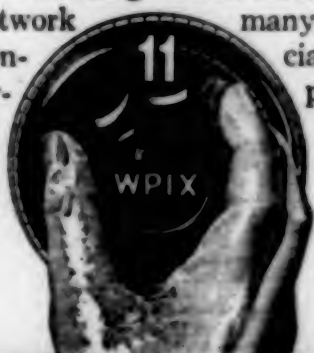


WPIX-11 carries more minute advertising from the *top 25* national spot advertisers than any other New York television station.* ■ Leading advertisers select WPIX-11 for the "network look" of its programming, its Nielsen-proved quality audience and the guaranteed good company of other national advertisers. Your product message will never appear with "mail order" or

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Where are your 60-second commercials tonight?

WPIX *new york*



TV-Radio Production Centres

(Continued from page 26)

Joe Duchi's book, "Well of Brains," is in release finale, and Red Quinlan has published the first parts of his second novel, "Judge." The station WENT is making her with the airlines, having signed the rights and space last week. Four of the keyway bookends are featured.

IN LONDON

ABC-TV's drama department under Sydney Newman handles 150 episodes of five shows per Sunday as from last Sunday 24 with its "Hawaii Five-O" at 2:30 p.m., a children's serial "Target Lulu" at 3:15 and "Armstrong Theatre" at 9:05. Dorothy Kirsten, decided to headline "Sunday Night At The London Palladium" for Associated Television May 1, then makes the date May 23 so that she can do a two-week season of "Madam Rutherford" at the Met. BBC-TV introduces a new panel game, "Laugh Line," next Wednesday 4 with a new name, various cartoon suggestions as its main gimmick. . . . Some work on "The Witches" series. . . . Mary White Come To Dinner. . . . May 7, Leo McKern playing the character. . . . Prory Jones, religious officer in ABC-TV's "The Sunday Book," invited to address the youth section of the General Assembly of the Church of Scotland May 29. . . . Percy Como grabbed his press coverage all last week when he recorded the close that pits L. N. sitting tonight 27 and which BBC-TV transmits Sunday 31. Sunday night's a new spot for the program.

IN WASHINGTON

Ralph de Telegraph named chief of Taft Broadcasting Co.'s Washington news bureau with Taft v.p. Lawrence R. Rogers 2d heading a Broadcasting Club party to announce it socially. . . . Tony Sylvester, former father Art in the veteran News-Washington correspondent, has joined WTOP as a newsmen here after three years with WFLA-TV in Jacksonville, Fla. . . . WMAF-TV new faces: Anthony Wien on the film dept staff, Vada Wheeler in the local sales dept. . . . WOL's Milton Q. Ford now pres of local Ad Club. . . . Post Office Dept delivered the chartered remains of a NAB convention program to WWD.

WLS

(Continued from page 31)

Ray, which had been sponsoring its own half-hour package 80 as not to do away with the rural image, completely. Brandin has created a new farm show at 5:30-6:30 a.m. and will broadcast farm news at various times of the day.

Apart from Glenn Snyder, whom Brandin replaced as general manager, only other WLS exec to be drafted out of the new operation was Harold Stafford, station's long-time program director. Sam Holman, whom Brandin brought in from KQV as production manager and on-air personality, will fill Stafford's post but without the title.

In addition to Holman, Brandin has hired Jim Duhan of WDSU, New Orleans; Mort Crowley of WADO, New York; Gene Taylor from Milwaukee; Dick Bondi at WKBB, Buffalo; and Bob Hale of Peoria to handle the various day shows. Only day job retained from the old order is Ed Grennan, who'll have the prenoon show. Martha Crane, veteran WLS personality, will be retained for short vignettes inserted hourly between 11 a.m. and 4 p.m.

Tight Time

(Continued from page 30)

open pattern as CBS-TV, NBC-TV schedule doesn't wind up at 10:30 Saturdays, but a half-hour hole for syndie product may be open on another day before NBC-TV finalizes its entire schedule.

Read in any way, that's a tough option time schedule to be backed by syndie program suppliers. There are some mitigating factors, such as different time zones, four station markets and a few other possible factors. On the other hand, though, there will be the expected upsurge of pubescent programming at the local level. Syndie houses, with pubescent entries, may welcome that upsurge, but for the majority of syndie houses, it's another bit of tough expectations.

Sindlinger

(Continued from page 31)

with his audience when he's selling the Bart than when he's selling the Dodge.

Besides relating specific tv audiences to product consumption and plans to buy, Sindlinger says the new service differs from standard ratings by offering data comparable to his studies on magazines, newspapers and radio, making inter-media studies possible, by offering audience characteristics for specific shows as part of the regular report, based on samples of more than 18,000 interviews, and by having a continuously fresh random possibility sample of more than 1,600 persons every day.

proxy Ben Stromme with notation that it was in a mail car fire at Daguerre, Calif. It went to Stromme because the only thing which could be read on the opening page was his name as a convention speaker. WBC has topped a page, Charles Gaddy, to summer replacement staff announcer.

IN BOSTON

WBEZ-TV sending reporter cameraman team to Korea, newsmen Mel Bernstein and film producer Phil Gaffigan take off May 1. . . . Sherm Feller, vet deced during two-hour noon show on WILD starting resumes from Hub banisters. . . . WJAR disk jacks learning to makeup for their transition from audio to video during National Radio Week when they leave their facilities to promote radio on their tv counterpart Channel 10. . . . Trevor Ruchard joined WNAZ-TV engineering staff. . . . Carole Nash joins WILD as fashion commentator and director.

Michael Wynne-Wilson to London, where under sponsorship of Jax of Boston, will cover wedding of Princess Margaret and Lord Snowdon. . . . Marjorie Hicks, former WCHS-TV promch and appointed commercial copywriter on Channel 6. . . . New arrivals at WNAZ-TV include James Minder, Valerie Miller, Carol Rollins in tv production. . . . Don Alled, Joan Fleisch, Peggy Wilkins, sales promch; Jane Lorenz, mail room; Mary Lou Lally, accounting; Mercedes Catalano, tv film. . . . Bush Wallace new national sales account case at WNAZ-TV. . . . Chris Clark, sports dir. WPRO-TV gifted with silver bowl for efforts in televising and broadcasting Providence College basketball games.

IN MINNEAPOLIS

Following receipt by CBS affiliated WCCO Radio of the George Foster Penobscot Award for public service, its general manager Larry Haeg commented that "this demonstrates that a station can be very popular." WCCO Radio has by far its region's largest audience and still broadcast the kind of solid, worthwhile programs that add to people's understanding. . . . Mentioning three station projects, the station states that WCCO "cooperated with 12 scholars and made it possible for two women journalists to study in Russia and for its farm service director to travel in seven European countries, all of whom shared with the WCCO listening audience their findings and impressions." . . . The station's "Open Mike" and "Editorial Roundup" programs carried the aforementioned gathered material. The trip to Utrecht, Holland, by three KSTP news department staffers to consult an alleged clandestine there in the hope he could help the station locate a supposedly murdered hoodlum's burial place so that a fellow inmate in crime could be charged with murder, has proved unavailing. The clues, directions and maps provided by the alleged extraneous perception endowed Utrechtter had KSTP staffers digging in nearby fields for weeks, but the grave wasn't found. However, the trip provided much entertaining and interesting tv and radio program material.

IN CLEVELAND

Bill Minshall comes to KYW-TV as main newsmen, from WIS, Columbus, S. C. Pete French moves from night spots to morning and afternoon. . . . Paul Kane comes to KYW-TV as assistant program director from WJZ-TV, Baltimore, where he was producer-director. . . . Bruce MacDonald, public service director of WJW Radio, becomes program director there, replacing Bob Martin, who took PD job at WGRS, Miami. . . . Berner Rosen is back on WFEW, with Barbara Plummer in charge. . . . WERE's traffic-matching heliporter was hovering the other day when its spot spotted a burning auto on a road bridge. Bob Rue landed the chopper and Police Lt. Chester Klumh who radio reports from the craft, put out the fire with the heliporter's extinguisher.

IN PHILADELPHIA

George A. Koehler, WFIL-TV station manager, elected president of the Philadelphia Rotary Club. . . . Robert L. Borchert, WCAU, around new appointed national advertiser's rep. . . . Gene Stout, former publicity chief of C. Robert Granger Associates, . . . Martin Neimoller will quit on WCAU-TV's "Camera" May 1. . . . WFEN gambler Frank Ford receives award from the Federation of Community Councils at a dinner at Galt's High Noon 12. . . . Hugh Ferguson, WCAU farm director, admitted to chapter membership in the newly-organized Pennsylvania Agriculture Republishers Activities. . . . Mike Segal, former Inquirer reporter recently returned from Israel, now in the news dept. of WFEN. . . . WCAU-TV news director Charles Shaw, sports director Bill Campbell, top staffers Bill Hart and Gene Crane, will be featured in a daily half-hour news-in-depth session.

IN PITTSBURGH

WTAE, Channel 4, has been busy grabbing off vet talent to add to its expanding staff. . . . George Thomas moves from KDKA-TV to take over the duties of executive news director of the station. Also moving from KDKA-TV is Paul Palangi who started with the old WDTV. Palangi will be in sales under Alan French. Third newcomer is Bill Duerr who becomes publicity director under promotion manager, Greg Van Camp. Duerr did an outstanding job here while handling press relations for the Air Force. He was recently discharged. . . . KDKA-TV received WBC's "Lamp of Knowledge" award. Each member of the production staff of the station got a Westinghouse gift certificate. . . . Public Affairs Director Ray Stewart will host new WHC program, "Call the Doctor." Viewers with medical questions will be permitted to call the doctors for advice during the 30 minutes of the program.

IN DETROIT

Toby David, CKLW personalities, will be honored Friday 29 at an Adcraft luncheon by Mayor Mirani and radio and tv personalities to mark his 25th anniversary in broadcasting. David will be presented a Broadcast Pioneer Pin by Ty Tyson, WWJ's vet sportscaster, and will receive taped kudos from Arthur Godfrey, Perry Como and others. . . . WWJ radio and WWJ-TV received three first place awards for educational and public service programming from the Detroit Council on Educational Television and Radio. . . . Shirley Eder, of WJR, did an after-opening broadcast with Carol Channing, current of the Shubert in "Show Business." Miss Eder also has a timely series of taped interviews with Minors, Signoret, the Academy Award winner, on WJR's "Composite" show. . . . Art Houtteman, former Detroit Tiger and Cleveland Indians pitcher, named sports editor of WXYZ-TV, appearing cross-the-board at 11 p.m.

IN SAN FRANCISCO

Frison Chronicle has filed a complaint about sale of KTVU, Oakland, to NBC, with the Justice Dept. . . . Newscaster Tom Franklin asked out on his Shell News KGO-TV part. Franklin, who worked for Shell, claimed the KGO news staff was ruining the show with sloppy, tardy scripts. Resignation was accepted—according to KGO it was for "health reasons"—and staff announcer Jim Moore took over. . . . KNDQ-TV, Yakima, Wash., opened a national sales office in Frisco headed by Ed Donbar, ex-Wood tv exec. . . . NBC's Walt Tolleson beating drums for Ad Association of the West's Mexico City convention—and golf tourney. . . . Jack La Lanne's syndicated show returned to KGO-TV, station where he started six years ago. . . . Richard Boone top speaker for 10th annual Radio-TV Guild conference at San Francisco State College. . . . KTVU putting on a new, live Ben Alexander hour starting Friday 29. . . . Gordon McLendon's KABL, advertised "KABL Changes to Rock 'n' Roll"—and in small type added, "Late April Foot."

Greer Garson, Plummer Oblige Clubwomen With 'Prolog' on 'Brassbound'

Washington, April 28.

A local clubwoman's curiosity about the background of George Bernard Shaw's "Capt. Brassbound's Conversion," set for May 2 as a Hallmark production over NBC-TV, has resulted in a special prolog prepared by Greer Garson, and Christopher Plummer, stars of the tv play.

Mrs. Catharine Fiala, of the Montgomery County (Md.) Women's Club, phoned WRC-TV press agent Carl Blithberg to ask if her club members could view the show in the station's studio and to ask if someone could explain English social conventions at the time GBS wrote it (1899).

Blithberg contacted the producers, and during rehearsals, Miss Garson and Plummer taped a discussion of the play to precede it. It will be played at the WRC-TV studios here May 2 for the suburban clubwomen and is being offered also to other NBC affiliates who want to undertake a similar promotion. Also, drama faculty members of area universities will lead a discussion of the play at WRC-TV studios after it's over.

East Coast



See Club N.Y.



bound for success everywhere



because they've been there before . . . and proved

TROUBLE WITH FATHER

outrates all other shows in its time spot . . . EAST, WEST, NORTH, SOUTH

130 amusing, fast-paced episodes available for strip-programming.

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Attention advertisers!
Pit's Beer is sponsoring INTERPOL CALLING, starring Charles Korvin as Inspector Paul Duval on New York's WPIX, Sunday nights at 10:30. Now Interpol's story, which the public has been reading about in Reader's Digest and other magazines and newspapers, comes to television, presented by Pit's.



Scout great, Bert. Just like you and me. INTERPOL CALLING and Pit's make a sure-fire selling combination. And if I may make one small pun, both Duval and Pit's always keep their heads . . . in any situation.

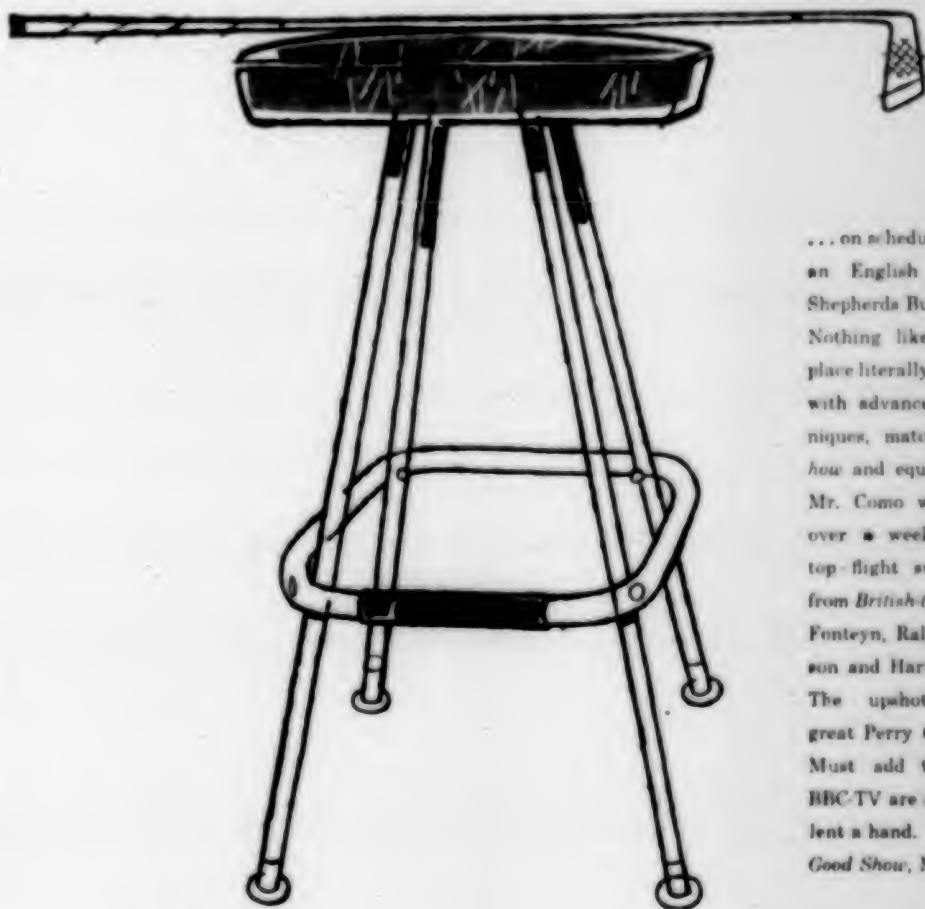
'INTERPOL CALLING'

the new television series that Bert, Harry, Blitz-Weinhard, Plaffor's, Labatts, Miller High Life, Santa Fe Winery and so many other kinds of advertisers are buying, buying, buying!

INDEPENDENT TELEVISION CORPORATION

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WHERE WAS MR. COMO ON APRIL 20TH.?



... on schedule, sampling an English Spring at Shepherd's Bush, London. Nothing like it! Whole place literally burgeoning with advanced TV techniques, matching *know-how* and equipment.

Mr. Como was with us over a week; enjoying top-flight support, too, from *British-types* Margot Fonteyn, Ralph Richardson and Harry Secombe. The upshot — another great Perry Como Show. Must add that we at BBC-TV are glad to have lent a hand.

Good Show, Mr. Como!



THE BRITISH BROADCASTING CORPORATION

TELEVISION CENTRE - WOOD LANE - LONDON W12

NEW YORK OFFICE: 630 Fifth Avenue - New York 20, N.Y. Telephone: Circle 7-0000

The entire Perry Como Show of April 27th was made in and around London—utilising the services of the BBC-TV staff, the BBC Television Theatre at Shepherd's Bush and the Corporation's overall technical facilities. Employed in the making were 525 line cameras and Videotape; together with BBC-TV's impressive new development of 35 mm. Kinescope.

Jocks, Jukes and Disks

By MIKE GROSS

Les Paul & Mary Ford (Columbia) — **TAKE A WARNING** (Irwin) — has an intriguing melody line and a potent vocal by Mary Ford. **WONDERFUL RAIN** (Irwin) — is a multi-tracked item with an easy beat that makes good listening material.

Close Sals (Savoy) — **CLOSE YOUR DREAMY EYES** (Raintree) — has a romantic ballad flavor and Sals refers it in a way that will appeal to many. **MORE THAN ANYTHING** (Sunbeam) — is a good attempt at getting a pop song out of Tish's "Swamp Legend" R. F. Wood's is a punchy item aptly called to thrash.

"YOU ALONE" (Mills) has a melodic appeal that could win over some programming attention.

Peter De Angelis Orch & Chorus (Chancellor) — **"GUITAR SHUFFLE"** (Debar) — plucks its way around a beat that's sure to keep the juke-happy kids moving. **"EXOTIC GUITAR"** (Debar) has a haunting melodic strain that the programmers will enjoy.

The Sparkletons (Parlo) — **"WHAT THE HECK"** (Gretal) will rock for teenage approval around the room. **"SOFTLY"** (Gretal) is a light-hearted ballad with a pleasing harmony touch.

The Craftsmen (Warwick) — **"GOODBYE"** (Frost) has a swinging instrumental flavor that's due for a good spinning share. **"ROCK ALONG"** (Selma) takes off on the current sing-along vogue by putting a lot of familiar melodies into a rocking groove.

Light Bros. (Canadian-American) — **"DOUBLE DATE"** (David-



LAWRENCE WELK
Exclusive on Dot Records
"DANCE WITH LAWRENCE WELK," L. P. Album, Dot No. 8234
Newcomer Album, Dot No. 35254

C&W, Folk Artists Get Full Literati Workover

Probably the first and certainly the most complete anthology of country music and musicians is Ray M. Lawless' **Folk-singers and Folk-songs in America** (Duell, Sloan & Pearce, \$10). As the jacket indicates this is indeed a "handbook of biography, bibliography and discography," embracing 325 singers and over 700 LP disk titles alone, along with a comprehensive and painstaking cross-indexed checklist of titles and their interpreters.

There have been books in plenty about jazz and pop music; experts in this volume, a king-size job of 600 pages, is a very worthwhile guide for C&W and folksong aficionados, students, et al. The author's pedagogical career and educational background is reflected in this carefully prepared and produced volume.

Album Reviews

Elvis Presley: "Elvis Is Back" (RCA Victor) — Elvis Presley keeps rolling on Aladdin riding with a single click made shortly after his exit from the Army, this phenomenal disk artist has come up with his bid for an album smash in this collection of rockers, ballads and blues. The trademarked delivery is basically unchanged, and Presley's talents gets a full showcasing on such entries as "Fever," "The Girl of My Best Friend," the pretty "I Will Be Home Again," "Soldier Boy" and "It Feels So Right." The double-flap package also includes a series of stills of Presley in uniform.

the cafe crowd but a little too candid for family-styled parlor entertainment. Her "You Can Be A Red Hot Mama," "Myron," "You're Only As Good As Your Last Kiss" and "Entertaining Papa" have tickled the saloon set for years and they're sure to put it on the turntable for further titillation after the kids have gone out of the room. On the reverse side of the disk her longtime accompanist, Ted Shapiro, leads an orchestra in a rha cha session. The heat is just right for the audience this package will attract.

Eddie Fisher: "Tonight With Eddie Fisher" (Ranwood) — Working with a shoo-in repertoire, Eddie Fisher has come up with a fervent entry of class songs. It's a big musical package that arrangers Norman Leydon, Ralph Burns and Frank Hunter have put together for him and the singer meets the requirements handsomely. "Just In Time," "Small World," "I've Grown Accustomed to Your Face," "The Sound of Music" and "Till Tomorrow" are some of the set's highlights.

Joel Grey: "Songs My Father Taught Me" (Capitol) — Mickey Katz is the father and teacher in this case but this set's impact rests with singer Joel Grey. The repertoire of familiar Yiddish songs will narrow its market, of course, but for those who dig Jewish melodic lore, this is one of the best around. Grey sings with a verve and an honest emotion that will bring back a lot of memories.

Wayne & Shuster (Columbia) — Having already made their mark on TV via the Ed Sullivan show, Wayne & Shuster are ripe to crack the comedy-on-disk market. Their material holds on without the benefit of visual values and is made of such sturdy stuff that replays can be counted upon. For those familiar with the W&S routines there are "A Shakespearean Baseball Game," "I Was A TV Addict," "Rinse The Blood Off My Toga" and "Frontier Psychiatrist." The sketches are offbeat and bright and invariably hit the funnybone mark. Background music was composed and arranged by Johnny Debus and is conducted by Fran De Vol.

Mantovani: "Songs To Remember" (London) — The lush Mantovani is back in full force on a series of standards that aptly lends itself to his styling. It's a more best for class programming and for the mood music shelf already loaded with Mantovani. "Gigi," "Tonight," "Far Away Places" and "Tenderly" set the tone for the overall mood.

Sophie Tucker: "Sophie Tucker In Person" (Mercury) — Tucker's legend on the album cover that marks the package "For Adults Only" and rightly so. For here are her spicy song sessions familiar to

Tyree Glenn Quintet: "Let's Have A Roll" (Roulette) — The soft, muted horn of Tyree Glenn shines through this package and makes it a class disk job. He sets up a swinging beat that's extremely easy to use for broadcasting or home (fantastic) purposes. And when he takes an occasional vocal ring, there's a much more to be enjoyed. Among his best items are "I've Got The World On A String," "Sometimes I'm Happy," and "Like Someone In Love."

Gene McDaniel: "In Times Like These" (Liberty) — Although he's a comparative newcomer to the disk scene, Gene McDaniel has a very savvy in his live handling. There's a modern touch in his tuning but it all seems to fit in the groove originally fashioned by the lyrical and composer. He may be a little too sophisticated for the kiddies in his studio releases but there's a good adult market that can go for his album work. His workovers of "Yesterday," "The Sound of Music," "Come With The Wind," "Look For The Silver Lining" and "Love Is Here To Stay" hit a high mark.

Jackie Cooper Orch: "Honorary Signatures" — This is a lineup with a successful TV series that should help its movement along the disk counters. Jackie Cooper who stars in the "Honorary" series, has put together an orch for this disk to swing along on the Sunny Rhythmic-composition. The job he does will please the show's fans.

Paul Clayton: "Home, Mate Songs and Ballads" (Monument) — Paul Clayton is a do-it-yourself folk singer—he writes, arranges and performs. The songs may not be of long-lasting quality but at least they're new and melodic and have a touch of country authenticity. Most important, though, is the fact that Clayton knows how to sing on with a vocal color that will attract those who go for the folk idiom.

Alan Dale Sings Great American Hits in Italian (United Artists) — Alan Dale, one of the brilliant handful of pop singers of Italian extraction, has come up with an all-Italian idea in this set. A dozen familiar standards, none of them sung in Italian, are done with Dale's fresh, smooth, and one of the closest crosses in the business and does tunes like "Paradise," "Over The Rainbow," "Sardonyx," "Blue Moon" and "Charley Fink and Apple Blossom White" among others. Don Costa provides excellent arrangements.

Tony Bennett Bows In TV Via Italo-Made Series

Hollywood, April 26 — Tony Bennett, Columbia recording artist, makes his TV bow as star of a new musical variety series to be produced by Dino De Laurentiis in Rome. He heads for Italy in July for chore plus appearance at International Music Festival in Rome.

Series will mark Italian producer's entry into newer medium. It's understood he first will consolidate the two pilots into one short subject for theatrical release prior to leasing balance of telefilms.

Best Bets

PAUL ANKA (ABC-Paramount) — **MY HOME TOWN** (Spunk) — has the melodic pace and the vocal punch that assures it being a big commercial entry. "Something Happened" (Spunk) is a straight ballad groove that's calling for plays.

CONNIE FRANCIS (MGM) — **JEALOUS OF YOU** (F. R. Marks) — has a bright tempo hit and an Italian touch that would an aural hit on "Mama." "Everybody's Somebody's Fool" (Aldon) is a strong out to a vibrant vocal delivery.

PAT BOONE (Dot) — **SPRING RAIN** (Enterprise) — is on a soft ballad mood that will attract a big play on all levels. "I'm Walkin' the Floor Over You" (American) is a breezy ballad with a vocal dash.

JIMMY CURTIS (United Artists) — **WITHOUT YOU** (We Threaten) — has a bright musical style sure to push it right to the top. "The Simple Things" (We Threaten) continues to show off the young singer to a strong potential.

BILL HALEY & COMETS (Warner Bros.) — **CHICK SAFARI** (Hawk) — has the hit data because of the hit tempo and here angle that the records will go for it in a big way. "Hawk" (Hawk) also will pull the juke crowd's interest.

JANE MORGAN (Kapp) — **ROMANTICA** (L. Am. & Heart) — has a rich melodic sound that gives a joyful potential by a live vocal performance. "I Am A Heart" (L. Am. & Heart) has a strong vocal pattern.

REL OWEN ORCH (Palette) — **SUNDAY MORN** (Cool Collins) — has a strong melodic sound that gives a joyful potential by a live vocal performance. "Cool Collins" (Cool Collins) has a strong vocal pattern.

will, compelling and it could win programming slots.

FLY AWAY LOVERS (Rockingham) — rates as a high-quality item with an old-fashioned pop-in quality.

Anthony Newley (London) — **DO YOU MIND** (Peter Mayr) — features a finger-snapping beat in a catchy vocal pattern. **GIRLS WERE MADE TO LOVE AND ENJOY** (Frank Lester Glushko) — will get a strong reaction from the new vocal handling of an unusual live presentation.

The Curls (Everest) — **"HE'S MY HERO"** (Sequel) — fits into the school-age groove in tone and tempo in "LIKE A WATERFALL" (Aldon) — there's a strong style that shows off the group as working harmony technicians.

Karen Di Rhonda (Roulette) — **"GIVE ME YOUR SHOULDER TO CRY ON"** (Hels) — is a country-style item with a swinging tempo and a strong vocal delivery.

Lois Parker (Coral) — **"GREEN WITH ENVY, PURPLE WITH PASSION, WHITE WITH ANGER, SCARLET WITH FEVER, WHAT WERE YOU DOING IN HIS ARMS LAST NIGHT BLUES"** (Knott) — is an ordinary blues idea despite its extraordinary title.

son Country is a good for teen-age appreciation with a familiar beat and live angle. **"AND I'M WITH YOU"** (Davidson) — Country is a country ballad effort with some good harmony techniques.

Carl Smiley (Ween) — **"ONE LAST KISS"** (E. H. Morris) is a hot country of the legitimate kind. "Bee Bop Birdie" and it's delivered with unusual vigor. **"DUCK WALK"** (Meridian) is a rickety for the juke trade.

Dick Sano (Ace) — **"IF YOU LOVE"** (Eden) is built into a highly appealing item by an interesting song stylized in a new rhythmic setting. **"AGE OF MIRACLES"** (Brenda) spreads an appealing ballad mood with a warm vocal touch.

The Four Creations (Adams) — **"SWAMP LEGEND"** (R. F. Wood) gets another effective workover but this time in a strong harmony setting. **"SHALOM"** (Mills) has a spirited Israeli flavor and its delivered with an exuberance that ripples on.

Hollywood Argyle (Lute) — **"ALLEY OOP"** (Kavellin-Maverick) — is a so-on attempt to get some values out of a cartoon strip character of the same name. **"SHO KNOW A LOT ABOUT LOVE"** (Kavellin-Maverick) has the kind of persuasive beat that should draw the kids around the juke.

*ASCAP, BMI.

RETAIL ALBUM BEST SELLERS

(A National Survey of Key Outlets)

This Last No. who	wk.	wk.	on chart	
1	3	2		THEME FROM A SUMMER PLACE (Dot) Billy Vaughn (DLP 3276)
2	1	2		SOUND OF MUSIC (Columbia) Original Cast (N.M. 5430)
3	2	2		INSIDE SHELLEY BERMAN (Verve) Shelley Berman (MGV 15003)
4	4	2		SOLD OUT (Capitol) Kingston Trio (T 1252)
5	6	2		ITALIAN FAVORITES (MGM) Connie Francis (T 3791)
6	5	2		HERE WE GO AGAIN (Capitol) Kingston Trio (T 1258)
7	9	2		MR. LUCKY (Vocal) Henry Mancini (LPM 2196)
8	12	2		THIS IS DARIN (Aton) Bobby Darin (LP 33 113)
9	18	2		BUTTON DOWN MIND (WR) Bob Newhart (W 1579)
10	10	2		FAITHFULLY (Columbia) Johnny Mathis (CL 1351)
11	7	2		HEAVENLY (Columbia) Johnny Mathis (CL 1331)
12	8	2		OUTSIDE SHELLEY BERMAN (Verve) Shelley Berman (MGV 15008)
13	11	2		ENCORES OF GOLDEN HITS (Mercury) Flatters (MG 20472)
14	1			60 YEARS OF MUSIC AMERICA LOVES (Victor) Assorted Artists (LM 6074)
15	19	2		CAN-CAN (Capitol) Soundtrack (L/O 1032)
16	20	2		PERSUASIVE PERCUSSION (Commodore) Various Artists (RS 800-10)
17	14	2		ALWAYS (Kapp) Rogers Williams (KL 1172)
18	1			ELVIS IS BACK (Victor) Elvis Presley (LPM 2231)
19	15	2		MY FAIR LADY (Columbia) Original Cast (CL 3090)
20	1			REJOICE DEAR HEARTS (Victor) Dave Gardner (LPM 2082)
21	16	2		THAT'S ALL (Aton) Bobby Darin (LP 33-104)
22	1			GUNFIGHTER BALLADS (Columbia) Marty Robbins (CL 1349)
23	25	2		BELAFONTE AT CARNegie HALL (Victor) Bela Belafonte (LOC 6006)
24	13	2		AT LARGE (Capitol) Kingston Trio (T 1189)
25	1			SING A HYMN WITH ME (Capitol) Tennessee Ernie Ford (TAO 1332)

*Figures in this column are calculated from starting date of this chart which is given this date.

SWINGING DIPLOMAT VIA DISKS

AFM Moves to Regain Control Over Pic Studios in NLRB Petition

Hollywood, April 26.

American Federation of Musicians, in a pitch to regain its former position as bargaining agent for musicians in major studios, has petitioned the National Labor Relations Board to conduct a new election among leaders in eight studios.

Musicians' Guild of America, rival union, now holds this right, won in an election nearly two years ago when it beat out the AFM. While MGA's part with majors extends until Dec. 3, 1961, NLRB recently adopted a policy whereby no contract may be a bar to an election for more than two years.

AFM petition to NLRB, filed by proxy Herman D. Kinn, involves about 1,000 sidemen, primarily scoring theatricals at Metro, Paramount, 20th-Fox, Allied Artists, Columbia Pictures, Walt Disney, Warner Bros. and Universal-International.

In challenging MGA bargaining rights, Kinn claimed MGA won its rights at a time the Federation had called a strike against the majors. AFM, he said, came more than 20% of the musicians working on major hits. MGA contract with studios, he pointed out, doesn't protect leaders' royalty rights when films are sold to television.

Meanwhile, latest NLRB election results for collective bargaining representation in other fields gave wins to both sides.

AFM won rights at Liberty Records and was leading MGA at Class.

(Continued on page 50)

Marek Elected New RIAA Prexy

George R. Marek, RCA Victor v.p. and general manager, was elected the new president of the Record Industry Assn. of America at the annual membership meeting yesterday (Tues.). Marek replaces Irving Green, Mercury Records head, in the RIAA system of electing a new prexy every year.

New first v.p. of the trade organization is Arnold Maxin, MGM Records prexy. Other vice-presidents were Dave Kapp (Kapp Records), Archie Bleyer (Cadence Records), Lee Hartstone (London Records) and Sam Clark, head of ABC-Paramount Records.

John Stevenson, of the Childrens Record Guild, was named treasurer while John W. Griffin and Ernest L. Meyers remain as RIAA exec secretary and general counsel, respectively.

Show Biz Names Spark 'Salute to Cole Porter' On 50th Cleffing Ann

Helen Hayes, Anita Loos, Moss Hart, Vinton Freedley, Ethel Merman, Clifton Webb and Arthur Schwartz head the entertainment committee for the May 15 50th annual "Salute to Cole Porter" for benefit of the research fund for CARH (Children's Asthma Research Institute & Hospital). Earl Blackwell is the talent coordinator.

United Artists vicepre Max E. Youngstein is honorary chairman of the event and Frank Sinatra is honorary national chairman. ASCAP prexy Stanley Adams is chairman of the testimonial committee.

Porter, who has been in almost daily pain in recent years as the result of an equestrian accident which has necessitated sitting and reclining his legs several times, wrote his first song, "Brigade," in 1910 while a Yale undergraduate. Hence the golden anni timetabling of the event.

Reeves In Gold Circle

Jim Reeves has copped his first gold disk for "Hell Have To Go" on the RCA Victor label. He received the award for hitting the 1,000,000 sales mark on the "Grand Old Opry" show on NBC radio last Saturday (23).

Reeves' recording has sparked an "answer disk" by Jeanne Black on Capitol called "He'll Have To Stay." The Reeves' disk was produced by Chet Atkins, Victor's artists & repertoire chief in Nashville.

Hal Cook Exits WB for New Slot At Scott-Textor

Hal B. Cook, vicepre in charge of sales at Warner Bros. Records, will leave the diskery May 15. He's setting up his own disk service for broadcasters to be known as Record Source, Inc.

RSI will be a subunit of Scott-Textor Productions, a N.Y. firm that has been creating and producing singing commercials for radio and tv. Among their clients are LAM Cigarillo, Pilsstoff Beer and the Gillette Co. Cook will be director of special projects with the Scott-Textor org.

Before joining WB when it was launched two years ago, Cook had been in charge of sales at Columbia and Capitol. His post at WB has not yet been filled.

Soviets to Export Disks Directly Into U.S. in New Deal With Artia-Parlament

Soviet-made disks will be coming to the U.S. via deal set early this month in Moscow by Recording Artist Music Corp., a subsidiary of MJP Enterprises. The recording labels under the MJP banner are Artia and Parlament.

The contract with the Soviet's Mezhduнародnaya Kniga gives the U.S. firm exclusive rights to the import of tapes for the production of records here, in Canada and in Great Britain. It's the first time that the entire USSR catalog consisting of over 2,500 LPs has been made available on an exclusive basis to a U.S. firm.

The recordings will be marketed under the Artia and Parlament labels. "Cultural exchange series," and finished pressings will have the "MK" label but will be packaged in the U.S. Plans are to produce approximately 60 packages a year domestically and to import 60 more.

The first release is scheduled for September of this year and will include on the Artia label the prize winner of the Grand Prix du disque, Musorgsky's "Pictures at an Exhibition" played by Sviatoslav Richter, as well as new recordings by Soviet soloists and ensembles.

Simultaneously a release on the "MK" label will feature complete recordings of "Swan Lake," "Sleeping Beauty" and "Romeo and Juliet."

For the past several months, Artia and Parlament have been releasing disks from Czechoslovakia, Hungary and Roumania.

According to Peter Sutor, label's vicepre-sales manager who just returned from Moscow, the Soviets are on an all-out drive to improve the recording facilities. Two new factories are being established to follow through on the directive to develop better production methods. The factories are in Leningrad and Tashkent, which is near Afghanistan. Previously the Soviets had only one factory in Moscow operating.

WILLIS CONOVER'S HIP PROPAGANDA

By JAY LEWIS

Washington, April 26.

Used X-ray plates were a hot item on the Moscow black market a couple of years ago.

If this had reflected some bizarre new interest in anatomy, Kremlin officials would have had less cause for concern. But the clandestine trade actually represented another telling tribute to an American named Willis Conover who's become a leading weapon in the U.S. propaganda arsenal.

An ingenious Moscow entrepreneur, lacking the proper material, had used X-ray plates in cutting records of Conover's "Music U.S.A." program over Voice of America. U.S. Information Agency has received other reports of Conover's program being taped and sold in Iron Curtain countries.

This pirating operation is one of the reasons cited by VOA officials when they describe Conover as by far their biggest audience attraction, particularly in the Soviet orbit. "Music U.S.A." was first broadcast on Dec. 31, 1954, as a program of jazz and popular recordings from the Scandinavian countries. It caught on so rapidly that the Voice began beaming it worldwide with phenomenal results.

Since then, Conover has become a celebrity abroad although still relatively unknown in this country. On a trip to Europe and North Africa last year, he was given a welcome at the Warsaw airport befitting a chief-of-state with delegations of jazz enthusiasts on hand with flowers. About 2,000 flocked into an auditorium to hear his views on music in Poland, as well as other European countries. Papers regularly print the log of Conover's broadcasts.

The papers in Tunis played his arrival as a major event, enabling the USIA post there to break the ice with a couple of the papers which therefore had shunned all USIA news releases.

The tour was so successful that he's leaving on another one April 31, covering Yugoslavia, the United Kingdom and France.

(Continued on page 50)

Houston Disks as Hot As Tamales as Mercury Runs Into Murcery Label

Houston, April 26.

A Houston hot tamale man has cross-filed a \$100,000 damage suit against Mercury Records, the second phase in a disk label dispute. Mercury, with headquarters in Chicago, previously had filed suit against the Houston man, R. W. Leisy, and asked a Federal court injunction to prevent him from issuing disks under his "Murcery" label.

Another issue in the litigation is recording artist James O'Gynn, who Leisy said is now recording under the Mercury label. O'Gynn cut a tape for a recording of "Bottle Talk" for Leisy several years ago. Mercury has objected to Leisy issuing it under the Mercury label, contending it is an infringement of Mercury's copyright.

Leisy operates the L. & Q Music Co. and the L. & Q Publishing Co. as a sideline to his hot tamale business in Houston.

Mathis' 3 Golden LP's

Johnny Mathis has copped three gold plaques for his album releases. The Columbia Records diskery recently picked up two plaques for his "Warm" and "Heavenly" both of which went over the 500,000 sales mark. His previous gold award was for "Johnny's Greatest Hits," which has now passed the 750,000 bracket.

He's also racked up two gold records for 1,000,000 sales singles with "Chances Are" and "It's Not For Me To Say."

U.S. Supreme Court Splits 5-to-4 In 'Moonlight & Roses' Case; Affirms Executor's Right to Assign Renewals

Short But Not Sweet

Washington, April 26.

Runnersup prize in the humor class in the 1960 Washington Newspaper Guild awards went to the Washington Daily News' music critic, Milton Berlinger.

He won for a 28-word review of Liberace's opening at a local niter, in full as follows: "Liberace, opening at the Lotus last night, showed that he has lost none of his versatility. He still plays on the black keys as well as the white ones."

Billy Rose Wants More ASCAP Coin For Co-Lyric Jobs

Billy Rose, who collaborated as co-lyricist on numerous hit songs, is making a precedent bid within the American Society of Composers, Authors & Publishers for an increased share of the performance payoff on each of his songs. Unless other contractual provisions are indicated, the ASCAP practice has been to pay 50% of the composer or composers of music, and 50% to the writer or writers of the lyrics.

But Rose, who is credited on over 40 ASCAP tunes as generally one of a pair of lyric writers, working with a composer, is now asking for a full one-third cut of the performance royalties. In the past, he has received 25% along with the other lyricist, while the composer received the remaining 50%.

Rose, who made the request for an upped performance take before the ASCAP Board of Review last Thursday (21), is now a factor in a current law suit involving the same question. Ross Jungschick Music, part of the Jean & Julian Aberbach combine, acquired the renewal rights from Rose and lyricist Edward Elmer on the songs, "Without A Song" and "Great" (Continued on page 50)

MITCH MILLER COPS 2D GOLDEN LP THIS YEAR

Mitch Miller has received his second gold plaque for his "Sing Along" albums on the Columbia label. According to Record Industry Assn. of America, this marks the first time in the recording biz's history that an album artist has received two such plaques in one year.

Miller received his first plaque early last month for the over 500,000 sale of his first "Sing Along" album. The total sales of his eight "Sing Along" albums is near the 4,000,000 mark. Miller has just been signed to host a "Sing Along With Mitch" Ford Starline tv special on NBC May 24.

The U. S. Supreme Court, in a five-to-four decision last week on the "Moonlight and Roses" case between Miller Music and Charles N. Daniels Music, affirmed the lower court's ruling that a deceased songwriter's executor has the right to assign the renewal term of a song where there is no widow or children.

In this case, which both the majority and minority opinion indicated may prompt revision of the Copyright Act, Ben Black, co-author of "Moonlight and Roses" with Charles N. Daniels, had no wife or children, and his "next of kin" were three brothers. Miller Music, one of the Big Three, obtained the renewal right in "Moonlight" from Black prior to the expiration of the first 28-year term and also executed similar assignments from Black's three brothers.

Black died before the expiration of the original copyright and his will contained no specific bequest concerning the renewal copyright, but left the estate to his nephews and nieces. One of the brothers qualified as executor of the will and renewed the copyright for a further term of 28 years. The probate court ordered distribution of the renewal copyright to the legatees and Daniels Music, part of the Jean & Julian Aberbach combine, obtained the "Moonlight" assignment from them.

According to the majority decision, written by Justice William O. Douglas, the assignment was valid.

(Continued on page 50)

Col Rides High In Legit Saddle

With the original cast album of "Bye Bye Birdie" put into the groove last Sunday (24) and a recording of "Christine" scheduled soon after its Broadway opening tomorrow (Thurs.), Columbia Records has a solid hold on the legit scene.

In addition to the aforementioned, Col has original cast sets of such current Broadway items as "A Thorough Carnival," "My Fair Lady," "Gypsy," "Flower Drum Song" and "The Sound of Music." Label also has the cast version of "West Side Story," which begins a return engagement on Broadway tonight (Wed.).

Col is also represented off-Broadway with a package of "Oh, Kay" which it recorded in 1957. The 1958 musical is now having a revival at the East 74th St. Theatre.

Country Show Grosses Slim \$3,439 In Canada

Regina, Sask., April 26.

Billed as the "Big Country Recording Show of 1960," a guitar-strumming unit headed by Faron Young, Kitty Wells, and Johnnie and Jack Cassidys grossed a slim \$3,439 for two performances in Exhibition Auditorium last week. Turnout was just over the 1,000 mark, with duets sealed to \$2.

Promoter was D'Arcy Scott, of Calgary, Alta.

AS OF MAY 1, 1960

The Chicago Office of

VARIETY

Will Be Located in the
WISLEY BUILDING
400 N. MICHIGAN AVENUE
CHICAGO 11, ILL.

BMI Asks Access to Performance Records of 25 ASCAP Songwriters

Broadcast Music Inc., one of the defendants in the lawsuit still brought by 25 ASCAP songwriters has asked the court to permit BMI to examine its records of performance. BMI was limited to examining the performance records of only some of the 25 plaintiffs and, under 21 additional members of the Society. The plaintiffs on the other hand have been limited to examining BMI's records of performance only and not for the records of ASCAP songwriters.

BMI has proposed to examine the performance records of the following writers: none of these defendants included in the suit. Richard Adler, Robert Allen, Jerry Anderson, Pat Ballard, Benny Benjamin, Irving Berlin, Leonard Bernstein, Sammy Cahn, Aaron Copland, Ray Evans, Sammy Fain, Gino Harbach, Bob Harkins, Al Hoffman, the late Jerome Kern, Frank Loesser, Bob Merrill, Cal Penn, Richard Rodgers, Carl Sigman, Al Stillman, John Stein, Harry Warren, Ted Washington and George Weiss.

ASCAP, which got off the hook of having to show all its performance records to the defendants in the suit, is asking each of the 25 whether or not there are objections to the showing of his performance records to BMI. If there are objections, ASCAP will be informed by N.Y. Federal Judge Silvestro J. Ryan. The judge, however, can decide to show the records to the defendants despite the objections.

BMI is attempting to prove that there has been no pattern of discrimination against ASCAP songs, one of the revival charges in the plaintiffs' case.

Spike Jones Sets Up New Label Strictly For Offbeat Package Material

Hollywood, April 26. Spike Jones has formed his own recording company, *Pad Records*, and has signed a deal for distribution with Liberty Records. New label, according to Jones, will focus on "surreal" albums and projects and will not invade the regular pop line. All of Jones' *Pad* albums will be out in stereo with emphasis on unusual sounds. The label, however, has no intention of cutting up its own *Pad* disks nor will its sister label Helen Grayson record for the company. Instead, Jones is approaching "jazz" comes for disk deals or feature films with unusual routines. He's also talking to Mae West about an LP, "Was That West," and has another album on tap to be called "Hides, Rages and Remurs," music for silent films.

ABC-Par Aims at Jukes With Single Priced EP

ABC Paramount is going after the jukebox market with a special extended, nine disk, EP. It marks the first release by the company of a disk for exclusive jukebox play. The disk will sell at the standard single record price. Contents of the first EP will be four songs from the company's new LP, "Sing Along In Italian."

Jimmy Campbell Tapes Two for Radio Gibraltar

London, April 19. Back in the continued radio black out here, singer Jimmy Campbell, former partner in Campbell, Connolly, the London music publishing house, has taped his first six disk songs for Radio Gibraltar under the title of "Jimmy Campbell Time." Program is scheduled for a peak listening spot, Saturdays at 4 p.m.

During his three-day stay in Gibraltar, Campbell set another half-hour taped show titled, "Stars On Whims." This is produced weekly by Eileen & Musical Industries Record Group who control the output of such labels as His Master's Voice, Capitol, MGM, Mercury and Parlophone. This tape includes new releases and interviews with recording personalities but no spoken commercials.

Modugno's P.A. Lifts 'Nuda' Obscenity Rap

Domenico Modugno's "Nuda" (Naked), previous of which had recently been ordered seized on court order issued in Milan against Fonit Cetra on the charge of obscenity, has been given the greenlight in removal of previous judgment. Decision was made after Modugno's personal hearing by the magistrate, at which he sang the song. Judge Carmelo Spagnuolo, who issued the decree ordering public sale of the plates, also suggested that seized disks be returned to the distributors. Fonit Cetra, which had since replaced "Nuda" with another Modugno novelty, "Piu Solo," which has since jumped into bestseller ratings in this country, may now resume the previous tandem, "Nuda" - Libero.

Hurricanes Blow Warwick in Huff

Johnny & The Hurricanes, a rocking combo clanking with "Beatnik Fly," has flown off the Warwick Records roster in a huff. Warwick labels a subsidiary of United Telefilms, a Canadian company. Mucky Craft, artists & repertoire chief for the label, was the central target of the combo's wrath which demanded Craft's scalp or its contractual release.

Big Top Records, a subod operation of publishers Jean & Julian Aberbach, stepped into the picture and signed Johnny & The Hurricanes. It's understood the Aberbachs paid a substantial advance for the combo.

Yen for Overseas Dates By U.S. Soloists, Groups Eases State Dept. Load

Washington, April 26. A total of 45 American music, dance and drama groups and 261 solo artists, mostly musicians, performed abroad last year without benefit of Government funds, according to a State Dept. compilation. James F. Maguire, State Dept. Cultural Presentations Chief, told a Congressional subcommittee yesterday that the increasing numbers of individual U.S. performers going overseas on their own is allowing the dept. to spend more money on financing tours of groups, which have more trouble making a commercial go at it abroad.

Of the individual performers, 184 went to western Europe, 26 to eastern Europe, 19 Near East, 13 Far East, 15 Latin America, and four to Africa. Of the groups, 28 went to western Europe, two to eastern Europe, six Latin America, seven Far East, one Near East, and one to Africa.

Korean Rioting Kayos Boston Sympy in Seoul

The Boston Symphony Orchestra has been notified that the U.S. Embassy in stricken Seoul, Korea, has canceled two concerts scheduled there on April 29 and 30. The 104-member arch left yesterday, Monday, 25, for a tour of the Far East. The Embassy said even if it were possible to arrange performances in the Korean capital under the restrictions of martial law "it would not be in accord with the mourning of the nation to hold entertainment at this time." It might be possible to reschedule the concerts in June, but this was seen as unlikely. The arch and staff of 13 left Boston's Logan airport in two groups, arriving in Tokyo tomorrow, Wednesday, 27, for 22 concerts in Japan. The arch's tour, its third foreign trip, is being made as part of the Presidential's special international program for cultural presentations administered by the American National Theatre and Academy.

British Disk Bestsellers

London, April 26	
Presley	
Stuck On You	(RCA)
My Old Man's	Domeno
Do You Mind?	Newley
Decca	
Fall In Love	Richard
Columbia	
Hands Man	Jones
MGM	
Cal's Chosen	Freely Bros.
Warner Bros.	
Someone Else's Baby	Faith
Parlophone	
Fifty Aint	Bigman
Decca	
Sweet Nothing's	Lee
Bruswick	
Summer Place Theme	Faith
Philips	

Ex-Wurlitzer Juke Exec Concedes Federal Tax Claim at \$1,235,000

St. Paul, April 26. Milton C. Hammergen, Crosslake, Minn., former jukebox businessman who appeared before the McClellan Senate committee investigating racketeering, dislodged in U.S. Tax Court here last week that the Federal government may enter a claim for \$1,235,000 income tax and penalties against him.

He was once v.p. and general manager of handling Wurlitzer jukebox distribution, but he is no longer with that company.

In disputing that the tax court might enter the claim, his purpose was not to incur further legal and other expenses in the matter, because of his present financial condition. He indicated he will attempt to negotiate a compromise of the liability with the Internal Revenue Department, based on his ability to pay.

Hammergen allegedly deducted expenses for which his firm reimbursed him and claimed business deductions for personal losses on a resort which he operates at his present home in Crosslake. The Government also alleges Hammergen failed to report \$33,000 income paid to him in 1946 by Sam Yalan in order for the latter to retain distributorship for Wurlitzer machines. It is further claimed by the Government that Hammergen failed to report some \$267,000 in other income from persons and firms seeking to retain Wurlitzer distributorships during those years.

WHITE, NEGRO LOCALS INTEGRATE IN DENVER

The American Federation of Musicians' exec board gave a quick okay to the projected merger of white and Negro locals in that city. The AFM national board, under proxy Herman D. Kenin, has gone on record as favoring integrated locals and indicated that similar mergers will be forthcoming. Kenin pointed out that the achievement of complete integration has been a "somewhat tedious process, largely because many of our Negro locals have been the chief objectors." Negro locals traditionally fear being swallowed up in white locals where their problems will be ignored. However, all-Negro Local 625, chartered in 1938, and white Local 20, chartered in 1897, agreed to merge effective July 1. The Denver merger comes on the heels of similar integration of the musicians' locals in San Francisco.

LP Puts Jean Goldkette Back Into Band Business

Detroit, April 26. One of the all-time greats in the pop arch field, Jean Goldkette, has come out of retirement to head a new 14-piece arch. The new career for the 61-year-old Goldkette got under way as a result of his recent RCA Camden LP, "Dance Hits of the 20's to H-F." The original scores and by Oliver arrangements brought a demand for personal appearances of his group. Bookings are handled by the Mike Falk Agency in Detroit.

Inside Stuff—Music

Although Lloyd W. Dunn, Capitol Record artists & repertoire ceo, is strong on the value of LP packaging as pointed out in his Atlantic City speech in last week's VARIETY, he wants it emphasized that it's what's in the groove that counts. He says, "Nat Cole, Frank Sinatra and others would be much better if we packaged their music in old copies of the Brooklyn Daily Eagle." In his speech to the packaging convention in A.C. he stated, "In every way the music must be superb in order to sell. All a good packaging job can do is to expose it to the public and dramatize the emotional effect we want our product to create."

Joe Reisman, veteran pianist who heads the Adelphi Hotel, Dallas, Century Room's lounge, and double as bookie, got a surprise testimonial last week at The Playfair, when owners Beek Wall and Joe Peterson had a "This Is Your Life" show for the longtime hand-liner. Greeting Reisman on stage were ex-handlinder Ligon Smith, Hotel Adelphi manager H. H. Anderson, comedian Lou Shurtin and others. During the show, phone calls came from Joe E. Lewis, Sophie Tucker and James Dooley.

Acts performing in the "salute show" included singers Don Cornell, Marjorie Madden, Susan Johnson, Jo Adams, Maria Thomas and Jimmie Thompson, comedians Corbett Stone, Uke Shoren, Tom O'Hagan and Dean Allen, the original voice of Donald Duck, Tony Zuppi, Dallas Morning News columnist, was efface.

RCA's low-priced Camden line is going in for extensive magazine tie-ins. Latest in the series is a reducing package titled "Modern Screen's Hollywood Method," which is obtaining a three-page spread in the mag's June issue. Each album, produced by Lyle Kenson Engel, includes a booklet explaining the exercises step by step and a small calory counter for carrying in pocket or purse. The exercises are set to music with narration by Maria Ray.

In a similar promotion for its latest Fred Astaire Dance Studio album, "American Waltzes," Camden looked up with Photoplay magazine for a two-page article spotlighting the album cover as well as the dance steps. A special waltz contest has been set up by Camden, Photoplay and the Astaire studios on 72 is outlets carrying the show, "Top the 10 Dance Party."

Robert Stolz, famed Viennese composer now working in London with Terence Rattigan on the musical legit musical version of the playwright's "French Without Tears," donated the proceeds of his new song, "You Have Fascinated Me" to the Agadir Relief Fund, a pet charity of Hugh Beaumont, managing director of H. M. Tennent Ltd. and Prince Laila's donation was made on the eve of the International Eurovision Song Contest sans publicity in order not to have influence on the jury. Incidentally, a French number, "Tom Pilihi," sung by Jacqueline Boyer (Lucienne's daughter), won the 15th annual competition.

"Joe De Vire" as the legit musical is titled, opens May 3 in Oxford, London opening is in June.

Harry Archer's passing at 72 recalls the importance of one smash tune in relation to a legit music's bonafide. His "and Harlan Thompson's" "I Love You" was enough to sustain "Little Jesus James" into a respectable Broadway run although, fundamentally, it was in the "nervous" or "crazy" category. This was in the early 1920s and keyed Hollywood, then still in the start era, and also for the future talkies — on the value of a strong "theme" or title song for benefit of bonafide.

"I Wonder Who's Kissing Her Now" (tune written in 1909 by Will M. Hough and Frank R. Adams lyrics) and Joseph E. Howard and Harold Grah (music) has gone through a lyric change for a new duet by Condo Fred on the Challenge label. The new title, "I Wonder Who's Kissing Him Now," was okayed by E. B. Marks Music, Miss Fred, incidentally, is daughter of composer Ralph Fred.

Geraldine, British handliner who has become the top album seller for the RCA Camden line, was fired by the diskery last week at the Johnny Venter Theatre in the RCA exhibition hall. Geraldine was in town for a couple of days discussing new recording projects with Camden to cash in on the disk of his past "Dance, Dance, Dance" acts.

Legit critics likened the "Conrad Birdie" character in "Bye Bye Birdie," new musical click on Broadway, to Elvia Presley. Music insiders, of course, could also discern a close link, anyway, between the stage character and the real-life Conway Twitty, MGM Records artist, who is also a jock 'n' roller.

Award won by Jean Bourgain at the Argentine film festival last month was for best color photography and not best supporting actor as previously reported. Bourgain also was director of photography on the last two winners of the foreign language film Oscar, "Black Orpheus" (1960) and "My Uncle" (1959).

Artist-Disk Deals Paul Cohen Joins Top Rank for C&W

Decca: Carol Burnett
Carol Burnett, legit and to songstress, has been inked by Decca Records. She made a name for herself back in 1954 with the material song, "I Made A Fool of Myself Over John Foster Dulles" on the Jack Paar show and has since worked extensively on tv and in legit, currently starring in "Once Upon A Mattress." She's opening at the Blue Angel Mar 28. She'll record under Harry Emerson, Decca artists & repertoire staffer.

Everest: Jo Jones
Jazz drummer Jo Jones has made a deal with Everest Records to record two albums. Deal was set by Everett's pop artists & repertoire chief Leroy Holmes who's planning release of the LPs for the immediate future.

Top Rank Records has tapped Paul Cohen to launch a full-scale country & western division for the label. He'll work under Sonny Lester, Top Rank's pop artists & repertoire chief. Currently operating his own label, Todd Records, Cohen will fold the diskery to devote full time to Rank. He'll leave for Nashville within two weeks and will have his permanent headquarters there at of May. Prior to starting Todd Records in 1959, Cohen had been head of c&w at Decca for more than 24 years.

Irv Jerome Launches Own Pontiac Label

Irv Jerome is launching a new record label. It'll be called Pontiac Records. For the label's kick-off Jerome is planning to release masters that he's bought but he's also auditioning new artists for future releases. Before starting his own diskery, Jerome had been in charge of sales at MGM and Roulette. Previous to that he had been with Capitol Records for a 12-year hitch.

Bob Corcoran to Col As Peter Fremd Aide

Bob Corcoran has joined Columbia Records' publicity department. He'll be editorial assistant to Peter Fremd, director of information services. Before coming to Col, Corcoran had been with Music Corp. of America for two years.

VARIETY'S RECORD T.I.P.S.

(Tune Index of Performance & Sales)

(This weekly tabulation is based on a statistically balanced ratio of disk sales, nationally, as reported by key outlets in major cities, and music programming by the major independent radio stations. The figures in the third column—No. of Weeks on Chart—are calculated from the starting date of publication of this chart in the April 20, 1960 issue.)

This Wk.	Last Wk.	No. Wks. On Chart	TITLE, ARTIST	LABEL	This Wk.	Last Wk.	No. Wks. On Chart	TITLE, ARTIST	LABEL	This Wk.	Last Wk.	No. Wks. On Chart	TITLE, ARTIST	LABEL
1	1	2	GREENFIELDS Brothers Four	Columbia	34	23	2	SUMMERSET Monty Kelly	Carlton	67	100	2	BEFORE I GROW TOO OLD Fats Domino	Imperial
2	3	2	STUCK ON YOU Elvis Presley	Victor	35	72	2	MADISON Al Brown	Amy	68	—	1	ANOTHER SLEEPLESS NIGHT Jimmy Clanton	Ace
3	14	2	NIGHT Jackie Wilson	Brunswick	36	31	2	O DIO MIO Annette	Vista	69	48	2	THIS MAGIC MOMENT Drifters	Atlantic
4	4	2	FOOTSTEPS Steve Lawrence	ABC-Par	37	35	2	SHAZAM Doane Eddy	Jamie	70	—	1	THE TIES THAT BIND Brook Benton	Mercury
5	6	2	SINK THE BISMARCK Johnny Horton	Columbia	38	25	2	STARBRIGHT Johnny Mathis	Columbia	71	39	2	HANDYMAN Jimmy Jones	Cub
6	4	2	SIXTEEN REASONS Connie Stevens	WB	39	46	2	FAME & FORTUNE Elvis Presley	Victor	72	74	2	YOU'RE SINGING OUR LOVE SONG Jerry Wallace	Challenge
7	2	2	SUMMER PLACE THEME Percy Faith	Columbia	40	37	2	ANGELA JONES Johnny Ferguson	MGM	73	73	2	EL MATADOR Kingston Trio	Capitol
8	22	2	STEP BY STEP Crests	Coed	41	45	2	JUST A CLOSER WALK WITH THEE Jimmie Rodgers	Roulette	74	40	2	AM I EASY TO FORGET Debbie Reynolds	Dot
9	9	2	THE OLD LAMPLIGHTER Browns	Victor	42	54	2	BURNING BRIDGES Jack Scott	Top Rank	75	33	2	BABY B. Benton & D. Washington	Mercury
10	16	2	LET THE LITTLE GIRL DANCE Billy Ward	Old Town	43	—	1	YOUNG EMOTIONS Ricky Nelson	Imperial	76	94	2	FOR LOVE Lloyd Price	ABC-Par
11	10	2	CLEMENTINE Bobby Darin	Atco	44	59	2	RUBY Adam Wade	Coed	77	95	2	I'LL BE SEEING YOU Five Satins	Ember
12	17	2	STAIRWAY TO HEAVEN Neil Sedaka	Victor	45	30	2	MADISON TIME Ray Bryant	Columbia	78	67	2	AT MY FRONT DOOR Dee Clark	Abner
13	27	2	APPLE GREEN June Valli	Mercury	46	—	1	HE'LL HAVE TO STAY Janie Black	Capitol	79	63	2	WELCOME NEW LOVERS Pat Boone	Dot
14	28	2	CRADLE OF LOVE Johnny Preston	Mercury	47	34	2	HARBOR LIGHTS Platters	Mercury	80	—	1	MR. LONELY Videls	JDS
15	7	2	PUPPY LOVE Paul Anka	ABC-Par	48	53	2	SOMEDAY Della Reese	Victor	81	—	1	RIGHT BY MY SIDE Ricky Nelson	Imperial
16	5	2	HE'LL HAVE TO GO Jim Reeves	Victor	49	47	2	WAY OF A CLOWN Teddy Randazzo	ABC-Par	82	71	2	DON'T DECEIVE ME Ruth Brown	Atlantic
17	13	2	WHITE SILVER SANDS Bill Black Combo	Hi	50	51	2	HITHER, THITHER & YON Brook Benton	Mercury	83	98	2	A STAR IS BORN Mark Dinning	MGM
18	8	2	SWEET NOTHIN'S Brenda Lee	Decca	51	64	2	NOBODY LOVES ME LIKE YOU Flamingoes	End	84	—	1	PROFESSOR, PROFESSOR Dean Martin	Capitol
19	20	2	MR. LUCKY Henry Mancini	Victor	52	50	2	IT COULD HAPPEN TO YOU Dinah Washington	Mercury	85	61	2	MAKE THOSE EYES AT ME Ray Peterson	Victor
20	89	2	CATHY'S CLOWN Everly Bros.	WB	53	70	2	BARBARA Temptations	Goldisc	86	—	1	WONDERFUL WORLD Sam Cooke	Victor
21	12	2	MAMA Connie Francis	MGM	54	56	2	YOU DON'T KNOW ME Lenny Welch	Cadence	87	44	2	BEATNIK FLY Johnny & Hurricanes	Warwick
22	24	2	WHAT AM I LIVING FOR Conway Twitty	MGM	55	41	2	WAKE ME WHEN IT'S OVER Andy Williams	Cadence	88	—	1	BOGGIN' AROUND Jackie Wilson	Brunswick
23	15	2	I LOVE THE WAY YOU LOVE Merv Johnson	UA	56	58	2	OOH POO PAH DOO Jessie Hill	Mini	89	—	1	NO IPS—NO ANDS Lloyd Price	ABC-Par
24	21	2	BIG IRON Marty Robbins	Columbia	57	82	2	GOONA GOONA Four Lads	Columbia	90	—	1	TELL ME THAT YOU LOVE ME Fats Domino	Imperial
25	18	2	DON'T THROW AWAY TEARDROPS Frankie Avalon	Chancellor	58	36	2	YEDDY Connie Francis	MGM	91	68	2	CHATTANOOGA CHOO CHOO Ernie Fields	Rendezvous
26	38	2	CHERRY PIE Ship & Pip	Brant	59	55	2	PLEDGING MY LOVE Johnny Tillotson	Cadence	92	52	2	ABOUT THIS THING CALLED LOVE Publin	Chancellor
27	43	2	LOVE YOU SO Ron Holden	Denno	60	—	1	OH, LITTLE ONE Jack Scott	Top Rank	93	—	1	HEART Peggy Lee	Capitol
28	42	2	MOUNTAIN OF LOVE Harold Dorson	Rita	61	29	2	FANNIE MAE Buster Brown	Fire	94	—	1	CINDY Teddy Vann	Triple X
29	57	2	GOOD TIMIN' Jimmy Jones	Cub	62	32	2	MONEY Barrett Strong	Anna	95	—	1	BEAUTIFUL OBSESSION Sir Chauncey	WB
30	49	2	PAPER ROSES Asha Bryant	Carlton	63	66	2	EARTH ANGEL Johnny Tillotson	Cadence	96	—	1	KISSIN' Fireballs	Top Rank
31	19	2	WILD ONE Bobby Rydell	Cameo	64	80	2	BESAME MUCHO Coasters	Atco	97	75	2	BEYOND THE SEA Bobby Darin	Atco
32	—	1	WHEN YOU WISH UPON A STAR Dino & Belmonts	Laurie	65	—	1	GOT A GIRL Four Preps	Capitol	98	87	2	FOREVER Little Dippers	University
33	26	2	JUST ONE TIME Don Gibson	Victor	66	91	2	LOVELY WEEKEND Charlie Rich	Phillips	99	—	1	CHI CHI MERENGUE Blaise Trio	Decca
										100	—	1	THINK ME A KISS Clyde McPhatter	MGM

Swinging Diplomat Via Disks

Continued from page 58

ed Arab Republic, Turkey and Jordan in six weeks.

Format of Conover's weeknightly program is 45 minutes of jazz and 45 minutes of popular music with a 15-minute newsmag in between. The jazz portion has the greatest impact, particularly behind the Iron Curtain, but the pop segment also has many followers in western Europe.

The head of the international department of a major U.S. record manufacturer told Conover recently that he was kept jumping to fill orders overseas for records played on "Music U.S.A." and Conover in London told Conover he groaned whenever a new number was aired on the program which he did not have in stock. He attributed 50% of his sales to Conover.

No Disk Jerky He

Conover, 38, is an intense man who spurns the label of "disk jerky." While he tries to use taste, intellect and judgment in his selections, Conover says, a "disk jerky" makes his choices "under duress, through ignorance or maybe just for money." Actually he regards himself more as an artist.

A good jazz program conductor, he said, "is like a good musician. He strings along records instead of notes, using selections of different tempos, treatment and schools to achieve the effect."

Conover has complete freedom of choice drawing from his personal 60,000-record library. He freely admits some were ruffies. He plays a lot of the standards in the jazz category, but will toss in experimental items when he thinks they fit. He tries to edify his lis-

teners with critical commentary but avoids being pontifical.

Although the program carries no verbal propaganda message, Conover sees jazz as reflecting the American spirit more than any other art form with the possible exception of architecture. Its dynamic appeal to the younger generation in Communist countries, he opines, stems from the freedom of expression that's the essence of jazz.

Before "Music U.S.A." Conover had jazz and pop programs on WABC and several other Washington area stations. He's a freelance contractor rather than an employee of the Voice and receives an average of about \$10,000 a year for "Music U.S.A." He makes about the same amount from outside activities including radio commercials, film narrations and writing.

In 1955, Conover was master of ceremonies at the Newport Jazz Festival and two years later was elected to the Festival's board of directors.

AFM-MGA

Continued from page 58

Records, MGA in turn capped and at three indie telefilmers. These include "Kismet," S.A. Conte, producers of "Hennessey," Blumar Productions, "Philly Macrowe," and Rebel Co., "Rebel" series.

Ed Small Co. Elections

Washington, April 26.

National Labor Relations Board has ordered union representation elections among musicians of Edward Small Productions and its three wholly owned subsidiaries—Vogue Pictures, Peerless Productions, and Premium Pictures. All are in Los Angeles.

The elections was sought by Musicians Guild of America and opposed by American Federation of Musicians which argued that none of the companies technically employed musicians and only one planned any future picture production.

Affirming a hearing examiner's decision, NLRB, as in previous cases, held that the tooters are employees of the firms despite fact that they are actually hired and paid by a composer-conductor under contract to the producers. NLRB also said that since the hearing record gave no clue as to whether conductors and leaders are supervisors (and thus barred from voting), it would allow them to cast ballots subject to challenge later on.

All four companies will be considered one voting unit under the NLRB edict which grants voting eligibility to arrangers, orchestrators, copyists, proofreaders, librarians, recording and sideline musicians. Composers and supervisors are excluded. They must choose between the MGA and AFM for no union at all within 30 days.

MGA Boos Va. AFM

Hollywood, April 26.

Latest action in the war between the two tooter factions, Musicians Guild of America and American Federation of Musicians, comprises filing of new charges against AFM by its new MGA rival.

In allegations filed with National Labor Relations Board, Local 47, AFM, is charged with having violated the Taft-Hartley Act by attempting to deny 20 MGA members employment.

MGA claims that these 20 musicians have been blacklisted in Local 47's monthly publication. Additionally, it's charged by MGA, the local has warned other musicians not to perform with these sidemen.

British Rank Records

Bows Low-Priced LPs

London, April 26.

Rank Records is bowing in the cut-price LP market here when it adds 15 platters to its regular monthly releases at \$2.99 per. Normal price of the diskery's LP's is \$4.29.

An first-time issue, the "Bury" series consists of 11 pop and four classical. Rank (Distribution) is planning the new line in its stores, as well as via Radio Luxembourg and the national radio and publicity outlets.

Calif. Bill Paves Way

For L.A. Music Center

Sacramento, Cal., April 26.

Gov. Edmund G. Brown has signed a bill which will clear the way for development of the proposed Los Angeles Music Center. The measure permits Boards of Supervisors to participate with non-profit corporations in construction and operation of music halls, opera houses, exhibit halls, auditoriums and other such facilities.

Bill places limits on leaves involved, requires competitive bidding on all construction, provides any net profits from operations be returned to the county and gives the county control over uses made of the facility and over prices to be charged there.

Liszt's Sesquicentennial

Producing Fortissimo

Output of Disk P'ages

The disk companies are hopping on Franz Liszt's Sesquicentennial. The batch of new releases will tie in with the Columbia Pictures film "Song Without End," due for August release.

The Calixa label, Columbia Pictures' record subunit, will have the soundtrack album which was recorded by concert pianist Jorge Bolet. The pianist also recorded two Liszt LP's for the Everest label. Carmen Cavallaro has a Liszt package on the Decca label and Harry Sukman did one for Liberty. RCA Victor's Liszt push will be with Vladimir Horowitz, Arthur Schnabel and Gary Graffman.

In addition the Liszt Sesquicentennial Committee held the finals of its piano competition at New York's Town Hall Monday 25. Winner will be put into the groove by Calixa Records.

CONNIFF GIVES CUTTING

EDGE TO LIVE STEREO

San Diego, April 26.

Time was stereo was an electronic bid to recreate a live, you-are-there sound on disks. Now we've gone full circle, with Ray Conniff reproducing the record sound in live concerts in a show tagged "Concert in Stereo."

Conniff pulls it off with an elaborate microphone setup to suggest his 16 singers—eight girls, eight boys—and an 18-man band that includes a harp and tympani. Leader-arranger Conniff, who records for Columbia Records, has assembled a top-notch group. The sounds are clean and crisp and the group can swing on "S Wonderful" or go straight with a roof-raising "Warsaw Concerto."

In individual turns, Dee Arlen screeches with an uptempo "On the Street Where You Live" and the spiritual, "Whole World in His Hands." Youthful Mike Wesley, sporting a guitar, is a budding vocal talent who shows to good advantage on folk tune "Where Are You Goin'?"

Concert drew 1,500, half of capacity at Russ Auditorium on night preceding Easter Sunday. It was the kickoff of a 12-city tour.

Don.

Roulette Into Pops

With Low-Price LPs

Roulette Records' low-price Forum label is swinging into the pop field Forum, previously, had concentrated its releases on classical line of LP's recorded in Europe.

The new pop will retail for the same price as the classical recordings—\$1.99 (monaural), \$2.99 (stereo). The first four offerings in the series are: Joanne Rodgers' "Just for You," The "Parade," "The Playmates Visit Wm. Indie," "An Evening At Radio City Music Hall," and "The Hooray 20's" with songs by Bonnie Alden.

The diskery is now obtaining an early 10 pop LP's for the Forum label.

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Metropole Club

BERNIE MIEROW

Jelly's

CHICO RANDALL TRIO

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CHARLIE SHAYERS QUARTET

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The HIT! OF THE WEEK

TOMMY EDWARDS

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DON'T WANT
TO KNOW
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MCA Records

CHRISTINE

COLUMBIA RECORD

CHRISTINE

by VIC DANONE 24-41540

I NEVER MEANT TO FALL IN LOVE

JOHN W. DREMOND 24-41055

I'M JUST A LITTLE SPARROW

LESLIE UGGARS 24-41059

HAPPY IS THE WORD

JO STAFFORD 24-41640

CAST ALBUM ON COLUMBIA

MCA

MOJO

EXPIRATION



Boston Bank Moves to Unload Pleasure Island for \$4,000,000

Boston, April 26

A "firm" offer has been made for Pleasure Island, the \$4,000,000 amusement park which opened in Wakefield last summer, the Merchants National Bank of Boston, which holds a \$600,000 first mortgage on the spot, indicated last week. The bank said the parties involved in the offer would operate the spot as an amusement park.

The bank sent a letter to trade creditors of the park after Harold Korda, who had tried to get creditors to accept 70% payment with-
draw. The bank said "In view of Mr. Korda's inability to obtain assent of the required percentage of unsecured trade creditors to make possible his plans for operating Pleasure Island in 1960, the Merchants National Bank of Boston is compelled as holder of the first mortgage on the real estate to take active steps to protect and realize upon its security."

"Should we foreclose the mortgage, which we reserve the right to do at any time if we believe the protection of our position requires it, the consequences would almost certainly be bankruptcy proceedings in which case it is doubtful whether unsecured trade and general creditors would realize anything."

The park had \$2,500,000 invested in it by its developers, including \$900,000 in land. Lessees put another \$500,000 in their stores and restaurants. The park's planning and development costs amounted to \$250,000. Railroad equipment is valued at about \$750,000.

The bank package is for \$625,000 for direct sale of the park debt free. There is \$700,000 in notes outstanding. Operating loss sustained in its first season was \$450,000. The park had some 350,000 paid admissions for the 15-week season.

A.C. Niteries Ready Shows; Club Harlem Sets Steele, D'Amato Aligning Names

Atlantic City, April 26

Larry Steele and his "Smart Affairs," for more than a dozen years a seasonal fixture at mid-city Club Harlem, has been asked to return for the summer season. Steele will open the last weekend in June.

Paul "Skinny" D'Amato, who returned last week from a winter vacation which took him to Miami Beach and Los Angeles, said that he wasn't too far to announce his 500 club season schedule now. D'Amato has always booked top talent such as Frank Sinatra, Sammy Davis Jr., Joe Damone, Joey Bishop and Joe E. Lewis.

D'Amato is trying to bring in Sinatra, who had them hanging from the ceiling last year for an eight-day 18-show stint. It is known he talked with him while on the coast.

Cotton Club, which had a big opening with Pearl Bailey last July and aimed down to lesser talent the rest of the season, as yet has announced no plans. Spots like Hialeah, Jockey Club, Paddock International, Black Orchid, are getting their summer shows lined up.

Petticoats' Can. Click

Regina, Sask., April 26

The Petticoats, banjo-playing female singers (3) topped a variety show in Exhibition Auditorium Wednesday (13) which drew a three-quarter house of 1,000 at \$3 per. Producer was Ann Randall, and sponsor was a chapter of the Imperial Order Daughters of the Empire.

Lineup included Owen Hester, comic and m.c.; Ellen Sutton, vocalist; and Mandrake, magician.

Chl Polynesian Village Returns to Hula Policy

Chicago, April 26

Edgewater Beach Hotel's Polynesian Village goes back to an island layout when the current Los Churumbles de Espana exits.

New bill, as of June 14, taplines Gene Rains jazz quartet (Oriental modern), plus Kent Goodard dancers, the Tutus (couple middle-aged females who parody the hula; and fire dancer Mava Package is set for seven weeks, with Arthur Lyman combo then supplanting Rains.

Waitress Hypnotized On Wrestling Program Puts Promoter in SOG Trance

Minneapolis, April 26

As an added feature of one of his weekly wrestling shows here, promoter Wally Karbo staged a hypnotism act by one of his grapplers—hypnotism in this instance being in the word's accepted sense, not in reference to the acting art of making the apparent mayhem in the ring seem genuine.

In consequence, Karbo is being sued in district court for \$30,000 by a woman who alleges she sustained injuries while hypnotized during the performance. Dolores Swanson, a waitress in the hotel where the wrestling is quartered, claims she was induced by Karbo to allow herself to be hypnotized at the show. One or more men stood on her stomach while she was stretched out between two chairs when her body was rigid in hypnosis, according to her complaint.

Although told nothing harmful would occur to her, Miss Swanson alleges that she sustained injuries to her spine and back by Karbo's "false representation and negligent acts." In his answer to the suit, Karbo contends she didn't suffer damages as a result of the incident and that she volunteered to participate.

The hypnotism exhibition was put on by wrestler Timothy Gough during an intermission between one of the matches.

Penny Singleton Wins First Round In Defamation Suits by Bright, Berg

Los Angeles, April 26

Greensboro, N.C., War Memorial in Black, Book Hugh O'Brian

Greensboro, N.C., April 26

In the growing wave of communism while elephants across the South, the Greensboro War Memorial is operating at a profit, according to J. R. Holshouser, city finance director. As of March 31, he said, the memorial commission showed an income of \$405,761 and expenses of \$371,850.

Among expenses which will not recur in the 1960-61 budget, he explained, was a \$60,544 outlay for capital improvements needed before the building opened last Oct. 25. Also included in the current year's outlay was \$74,245 toward the parking lot paving.

It was noted that income from attractions at the memorial are not expected to go toward paying the cost of building the \$4,000,000 memorial. About \$1,000,000 of the money was contributed by fund drives and the remaining \$3,000,000 was in two bond issues authorized by a referendum.

Hugh O'Brian, who portrays Wyatt Earp in the TV series, will do a two-hour show at the Memorial May 6. In addition to O'Brian, the two-performance show will include Alire Lee, the Gutis Gortillas, The Rudella, Les Martins, the Hollywood Square Dancers and the Hal Southern Frontiersmen.

Lewis Set for Ciro's

Joe E. Lewis has been booked into Ciro's, Hollywood, June 8. Spotted, shuttered for some time, will reopen May 12 with a Dunn Arden produced show.

Ciro's during its career had showcased most of the top names in the cafe field.

Penny Singleton, deposed proxy of American Guild of Variety Artists, won the first round in two \$1,180,000 defamation suits leveled at her by officers of the Guild, in introductory hearings last week.

Her motion to dismiss an action brought by Jackie Bright, national administrator of AGVA, was granted by Federal Judge Leon Yankwich, who gave plaintiff 30 days to file a new complaint.

In second suit brought against actress by Harold F. Berg, national counsel for AGVA, in Superior Court, the bench took under advisement the actress' motion to strike out the complaint.

Both suits stemmed from fireworks last June between Miss Singleton, then AGVA proxy, and the Guild board of directors over administration of the organization. The actress was highly critical of its paid administrators. As a consequence, she was forced out of top spot.

Suit dismissed by Judge Yankwich was the third complaint filed against Miss Singleton by Bright, after court had dismissed first two on grounds they were faulty, comprising defective allegation of depravity of citizenship.

Complaint charged that the actress had said Bright controlled 30 members of AGVA board, thus implying "misconduct," that he had legally misappropriated to AGVA board the purchase of a home for the aged at Fallsburgh, N.Y., and that he had embezzled monies as well as mismanaged funds.

Berg, in making 22 separate accusations in his complaint charged Miss Singleton had implied he was guilty of dishonesty and fraud in purchase by AGVA of acreage at Fallsburgh, N.Y., for an AGVA recreation center and retirement home.

FRANKIE FORD and GARY REYNOLDS

The Current
"BRILLIANT COMEDY TEAM"
at the

LATIN QUARTER
NEW YORK

April 26, 1960

Messrs. Frank Ford
and Gary Reynolds
The Latin Quarter
New York, N. Y.

Dear Boys:

Rarely do I get the opportunity of telling two tried, but-not-as-yet-proven-at-the-Latin-Quarter comedians—how truly great they are. Such an opportunity has presented itself now!

The many wonderful comments I receive on your performance, the laughter that echoes through the Latin Quarter—prove one thing—you have arrived in the big time.

Congratulations!
My very best wishes for your further success.

Sincerely,

E. R. Risman
Managing Director

EARL WILSON, New York Post

"Les Paul-Mary Ford made their B'way Cafe Debut at the Latin Quarter—along with a brilliant new comedy team, Frank Ford & Gary Reynolds."

ROBERT W. DANA, World-Telegram

"I'm enthusiastic about Ford and Reynolds, new comedy act that bowed in last night. They are refreshing, good looking, original. Their hilarious interpretation of 'Misty' is likely to become a classic of comedy."

VARIETY

"Making their bow in New York, Frank Ford and Gary Reynolds form a comedy team to be heard from plenty in future. Sort of mad clowning act. Too infrequently has a pair of comics created such waves of hilarity as these do in this popular nitery. Pair takes off with some of sanest routines to land in New York in many months. Screamingly funny climax when the two have to beg off."

SHOW BUSINESS

"Stars of the current show billed as Les Paul and Mary Ford. But from this reporter's seat, stars appeared to be a sunny comedy team Ford and Reynolds. I don't remember laughing at a comic twosome in many months. (And that includes Ford & Mines, Rowan & Martin, etc.) A Louis Prima Sam Butera type turn brought forth an ear shattering ovation. Watch this act really become a top attraction."



Management:
AGNETA AGENCY
Americas Bldg.
Radio City, N. Y.

GAC

A.C. Rules Out Games From Central Boardwalk to Avert 'Circus Midway'

Atlantic City, April 26. — New boardwalk games of chance, legalized by the New Jersey State legislature following a referendum last fall, will be banned from the central section of the city's boardwalk. An ordinance providing for licensing of the games was introduced at the City Commission Thursday (21) and is expected to be passed May 5.

Chamber of Commerce and businessmen located in the central boardwalk section declare that the wooden way there might be turned into a circus midway should the games be permitted in that area. Possibility looms that a court fight may follow final passage of the ordinance.

As the act now stands the games are banned between Virginia and Arkansas Avenues, the section where the city's biggest hotels are located. Steel Pier, which for years, until the games were ruled to be gambling and banned, had games on the long walkway leading to the Marine ballroom, is out of the banned section. The city also made exception to establishments on the Steeplechase pier, the Million dollar pier, and the Central pier, all located on the ocean side of the walk, and to three spots on the central boardwalk which for years have housed the games.

Fees Up to \$2,000

The ordinance bars seven categories for the games and assigns license fees ranging from \$50 to \$2,000. Three games, where a single player tosses darts, balls, hoops or other objects will draw a \$500 fee. Arcade games, crane digging machines, pinball, poker, etc., \$500 for 50 games or less. Non-draw raffles, duck pond games, fish pen game, grab bag games, etc., \$100.

Games in which players compete against each other, imitation, skills, etc. \$1,000 for 200 seats or less, \$2,000 for between 200 and 300 seats, and \$3,000 for more than 300 seats, step-and-go games, \$100. Games where a single person attempts to ring a bell by hitting with a mallet, etc., \$100.

Ordinance provides that applications for licenses must be filed with the city clerk and the City Commission may revoke the licenses for violation of rules. A \$200 fine or 90 days in jail or both is the penalty for persons convicted in Municipal Court of violating the law.

Run of the games in mid-city boardwalk will not hurt too much, as most of that section is taken up with either the hotels, or the high tourist areas. Business in night town outlived most of them did business in the sections not now under ban, many of them operating in the vicinity of the Convention Hall. Boardwalk property there is mostly devoted to small novelty shops, shooting ranges, etc.

ARTHUR KLAR ACQUIRES RINGLINGS' PROGRAMS

Arthur Klar is now co-producer for the 5th programs sold at and for the Ringling Bros.-Barnum & Bailey Circus. His deal runs for some years, replacing the former arrangement held for 15 years by Harry Dube.

Klar has his own advertising staff and publishing setup. He handles programs for many concert, ballet and theatrical ventures, including N. Y. City Center. He also printed the American program in Holland for the Brussels World's Fair.

Through principally identified with program and booklet printing, Klar also handles other types of concessions including the food and soft drinks on the Wilson Line tours.

AGVA's Showcase Pitch

American Guild of Variety Artists has made a pitch in New York's Mayor Robert F. Wagner to include a permanent variety theatre in the upcoming Lincoln Square development.

At the meeting, held yesterday (26), Hangerman was given an honorary card of membership in the union.

International, N. Y., Signs Soph for 4-Wker. in Oct.

Sophie Tucker has been signed for her first date at the International, N. Y., going in Oct. 19 for the new season, for a four-week spell. Her previous New York dates have been at the Copacabana and the Latin Quarter, and she has also played the Town & Country, Brooklyn.

Mina Tucker shied away from midtown N.Y. dates for some years because of necessity of playing a third show on Fridays and Saturdays. There will be no third show for her weekends. There's a possibility that the International will have a Latin revue as the tenant for the entire summer.

'Holiday in Japan' Mulls Broadway

"Holiday in Japan" is mulling a stand as a legit on Broadway. The nitty show, current at the New Frontier, Las Vegas, is already booked at the Texas State Fair, Indiana State Fair and will go to the Carter Barron Amphitheatre, Washington, sometime in August. Producer Steve Parker is considering enlarging the proceedings to a two-hour session, plus scenery and music.

Alternative to that is a booking at the Latin Quarter, N.Y., for about six weeks between the demise of the present show and the installation of the new revue to be produced by Ron Lewis in October.

It's understood that "Holidia" will be getting \$25,000 weekly for its fair bookings, and a lesser figure for other dates. Although it wouldn't come in at the state fair stipend into the L.Q. it is held that the weekly profit couldn't be expected to hit the sum that could be obtained in cafe.

Besides, had revues would end the chances of getting back the initial investment of moving the show into a Broadway house, which would be considerable. However, a click would mean a long tenancy and a bigger overall profit. It remains to be seen whether a study of costs of converting to a legit will cause reconsideration of that plan.

Bluebell Girls Set For Scot 'S-Past 8' Revue

Glasgow, April 26. — The Bluebell Girls from Paris, trained by English producer Margaret Kelly, will be seen in the 1960 "Five-Past Eight" revue, starting at Alhambra Theatre May 5 under the Stewart Crutchfield banner. Jimmy Logan, Jack Radcliffe and Eve Russell are again featured in the production, which Dick Hurran will helm. Performances will be nightly with two-day Wednesdays and Saturdays.

The other "Five-Past Eight" revue under the Crutchfield banner is set to open May 13 at the King's Theatre, Edinburgh with program changing every second Friday. Rikki Fulton, Jack Milroy and Margie Henderson have been booked for this, with Alastair Mellary. Scot baritone, featured. Cast includes Jay Turpin, dancer Peter Johnston, Glen Michael, Glen Ashby, Irene Claire and Ethel Scott.

Ella Bows in Rio To Start 6-Wk. S.A. Tour

Rio de Janeiro, April 26. — Ella Fitzgerald opened her six-week South American tour here last night at the Copacabana Palace. She's accompanied by her regular quartet comprising Paul Smith, piano; Jim Hall, guitar; Gus Johnson, drums; Wilfred Middlebrooks, bass.

Singer, who returned to States four weeks ago from her sixth tour of England and the Continent, will tour the Orient in late Fall.

Quebec Expo Racks Up '59 Profit of \$80,355

Quebec, April 26. — The Quebec Provincial Exposition showed a surplus for its 26th consecutive year. Although expenditures at the Expo's showcase, the Coliseum, registered a \$70,048 loss, overall surplus was \$150,403, which leaves a net of \$80,355, an increase of nearly 10 times over the 1958 figure of \$8,466.

La Commission de l'Exposition Provinciale de Quebec revenues totaled \$768,579 with expenses hitting \$618,175. Coin hypo is attributed to several factors including more advantageous leasing arrangements with the midway operators, an increase of more than 4,500 in attendance for a new high, and stronger summer attendance at the midway.

Report for 1959 lists \$51,929 for improvements to the Exposition grounds, buildings and equipment paid out of current income and including a new "Varieties" pavilion. From Exposition activities the city government and departments collected \$55,627 in amusement taxes and \$16,992 service charges. Total attendance of 405,994 was achieved despite bad weather, and a police scare in the area.

The Coliseum attraction was "Tourbillon '59" which drew 35,045 customers as against 60,538 in 1958.

Stiff Price Scale Hurts Cole's Gross In Paris Concerts

Paris, April 26. — Not King Cole gave two concerts at the Olympia Music Hall here Tues. (19) during his sojourn through the Continent. Norman Granz handled the stint and it was booked in for the commercial Radio Europe No. 1 and Bruno Coquatrix, proxy of the Olympia. Biz was not up to expectations but Cole was in fine form.

Sleep prices, \$2 to \$12, were blamed for the light attendance as well as the fact that it was just after Easter vacation. Cole has a disk name here but not the jazz following that usually has these sessions SRO. First show, at 7:30 p.m., was half a house but the second one (at 9:30) was well over three-quarters full. It was also tied to a benefit and nobody lost anything. But a more reasonable tariff could have had it packed.

Cole was backed by his usual trio and the Quincy Jones Orch. Jones also did solid medleys for the first half of each segment. Cole wisely did mainly standards which were familiar, at least musically, to the audiences. He displayed his excellent style and stance and easily fitted in his deft piano interludes.

Though light singers may have more personal turns, Cole's showmanship, elegance, knowing voice and poise had him scoring. He is on Capitol disks, distributed by Pathé-Marconi here. — Mosk.

Fatigue Brings Faint But Shelley Berman Troupes; Doc: 'Take a Rest, Boy'

Pittsburgh, April 26. — Shelley Berman fainted before the first of two performances here at Carnegie Music Hall but recovered to do an outstanding job before almost 3,000 people who were on hand at a \$3.95 top. After Berman collapsed around seven o'clock, he slowly came to but a doctor was summoned. Dr. Stanley Rosenbloom, who treats many show biz celebs here, checked him over and said, "This man is just worn out."

Dr. Rosenbloom waited until Berman had completed his second show to a big acclaim and then advised him to take a good, long rest as soon as his present tour was over. On the same night, the girl singer with the Gateway Singers got tooth trouble after her first show and had to be rushed to a dentist's office. Got back just a few minutes late for the second performance. The show does go on.

Jackie Bright Palméd & Picketed At Pitt Benefit for AGVA Home

Milw. Nitory Claims 16G Loss in Ceiling Collapse

Charging its furnishings and equipment were damaged when a ceiling collapsed, Russell's Cocktail Lounge, last week filed a \$16,176 suit in Circuit Court here against Bankers Bldg. Inc. and Apache Realty Corp.

No one was injured when the ceiling gave way July 6, 1959. However, Russell's claimed \$6,000 damages to furnishings and equipment, \$6,000 loss of profits plus \$3,286 for repairs.

AGVA's Insurance Demand Stirs ARA

Recent death of rock 'n' roll singer Eddie Cochran in an auto accident in England has caused the American Guild of Variety Artists to demand that a \$2.50 weekly sum be paid by employers to the AGVA Welfare Trust Fund to insure performers while working abroad.

The AGVA demand is being studied by Artists Representatives Assn. which holds that the union cannot ask this sum because its jurisdiction doesn't extend to overseas engagements except in Hawaii and Puerto Rico. The ARA is expected to take the position that should the union want insurance coverage for the performer, it should be paid for by the act.

Although the point of issue is not the money, say the agents, they feel that once they permit AGVA to take over on this issue, it would be a wedge for the union to extend its jurisdiction into other countries where unions already exist, and thus complicate what is already a fairly complex situation.

'Water Follies' Readies 1960 World Junket

Boston, April 26. — Sam Snyder's "1960 Water Follies" started rehearsals last week with Buster Keim, to choreograph the act and dry show. Snyder asked Lisa Carroll, soprano, to show featured singer. She will cut disks under Snyder's Water Follies label, which will be sold on tour.

Snyder brought back Eddie Rose, featured comic with "Water Follies" for 15 years, except for last year and wife Mary Dwight, synchronized swimming champion.

A U. S. tour of 25 weeks is sketched, then a six weeks tour of Manila, and then Japan for six weeks. Water Follies roster this season comprises a 16 girl ballet, Clive Dyson, Australian diving champion; Emilie Rutte, Canadian diving champion; Stanley Mitchell, U. S. zero diving champion; Charlie Diehl, Miami trick diver.

Fiddler Benny to Denver

Denver, April 26. — Comedian Jack Benny will fiddle for and with the Denver Symphony Orchestra under Saul Caston Sunday evening, May 8, in the City Auditorium.

Tickets will range from \$5 to \$50 each and proceeds will go to the Pension Fund being established by the Denver Symphony Guild. Benny performs gratis, as he has done many similar ones during the past four years, in which he has raised more than \$2,000,000.

Pittsburgh, April 26. — Dick Jones, former eastern regional director of the American Guild of Variety Artists and Larry Perrigo, a Philly member of the union, were arrested here Sunday (24) while picketing the Jackie Bright Testimonial Dinner for the benefit of the AGVA Foundation held at the New Arena. The police confiscated their picket signs, one of which called attention to an invidious statement allegedly made by Bright. He is the union's national administrative secretary.

Jones and Perrigo arrived outside the cafe at 5 p.m. and started picketing. Police Lieutenant Thomas O'Connor saw the sign and confiscated them and took the two dissidents into custody for questioning. Jones said he was sent here by the Philly branch and since he had made his point, he was willing to leave town. The picket signs were not returned. Both were released around 7 p.m. after most of the guests made their entrance to the club. Jones and Perrigo were told that they would be rearrested if they resumed picketing.

The entertainment inside the cafe was topped by Joe E. Lewis, who was booked at the nitty during the week, and were succeeded by Gordon & Sheila MacRae, who started there last night (Mon.).

An unusual situation also occurred in the booking situation at the nitty, inasmuch as the cafe has been in financial difficulty and doesn't have the full bond in escrow with the union. Under ordinary procedure, this might have been sufficient for AGVA to refuse permission to its members to work the spot. However, since the affair had been booked there, it was felt that the per-plate payment to the cafe by the union, would be sufficient to cover Lewis' salary in the event any difficulty over payment arose.

The dinner was attended by about 800 civic dignitaries and show people. In addition to the sum raised by the dinner, a program book brought in an additional sum. Irving Grossman, a paid organizer for the Foundation, was in town for about a week promoting the dinner.

JERSEY NITERY OP HIT WITH 43G TAX RAP

Atlantic City, April 26. — Albert Sobrask, 50, who operates a night club in suburban Absecon Highlands, last week was named in a 37-count criminal information complaint brought in Federal Court and charging him with "willful failure" to file cabaret and Social Security tax returns from 1954 to 1958 as well as personal income tax returns from 1954 to 1957 inclusive.

Sobrask, who operates the Dom Polski cabaret is charged with failing to pay a total of \$42,310 in cabaret taxes and \$1,114 in Social Security taxes for his employees. He is also charged with failing to file personal income returns for 1954 to 1957 when he had a gross income of \$18,578 according to U.S. Attorney Chester A. Weidenburner.

Gasfield-Faye Team Up

Two members of the Phil Spector show, Maurice Gasfield and Horbie Faye, have formed a nitty team under their cognomens from the tele show, Duberman & Fender. They're slated for the Town House, Pittsburgh, May 30.

Team was formed by the personal management office of Berger, Ross & Steinman.

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AGVA's 5% Ceiling on Burly Talent Fees Has ARA Stripping for Action

Article 10 of the American Guild of Variety Artists (AGVA) is the subject of a battle now being waged in the backstage field. In an action taken last week, the union notified agencies that hereafter all commissions for booking burly talent will be limited to 5%.

Although a minor part of the agency business, the ARA is taking the view that since the union limits the percentage on burlesque bookings, it will be able to place commissions on other types of performers to less than the prevailing 10%. The ARA also claims that the action is illegal under terms of its agreement with AGVA known as Rule B-1. It is the agency's contention that all changes in terms agreed to must be made by mutual consent, and ARA says AGVA has not obtained its consent.

The burlesque field jurisdiction was given to AGVA by the Associated Actors & Artists of America a couple of years ago on the ground that the Burlesque Artists Union had failed to organize its field fully. The matter has been in the courts since then, with the most recent action being the filing for intervention before trial by Tim Phillips, long the ARA executive secretary.

Diana Dors Due Back On U.S. Nitty Circuit

British Bomber Diana Dors, who cancelled a batch of date dates last year because of pregnancy, will resume her nude career shortly. She is slated to arrive in the U.S. on a date on the Ed Sullivan show in June and will begin work on her nitty act.

She is likely to play her nude stunts in the fall in as much as her summer months will be occupied by a summer theatre package, "Remains to be Seen," which has already been set for two weeks at the Edgewater Beach Hotel Theatre, Chicago.

Utica And's Ice Snafu Fails to Thaw 'Holiday' Hot 100G 5-Day Gross

"Holiday on Ice," heading of the new Memorial Auditorium, N.Y., scored \$100,000 in a five-day stand despite the fact that its first two shows had to be cancelled because of failure of the house ice to function properly. The two performances were called off when it was learned that the ice, thoroughly tested previously, failed to hold up for the show. "Holiday" had to rush in its portable ice equipment, located in Knoxville, which was hooked up to the floor pipes.

"Holiday" completely sold out through a heavy advance, last an estimated \$20,000 because of failure of the ice-making machinery. In the 10 remaining performances it's estimated that the bolder took in \$100,000 in the five days ending Sunday (23). They did two shows Wednesday, one on Thursday, two Friday, three Saturday and two on Sunday.

Cavallaro's 2 1/2 G

Albuquerque, April 26. Carmen Cavallaro's orchestra grossed about \$2,000 in their first Albuquerque concert appearance in two years last Wednesday (20) at Civic Auditorium, here.

About 1,000 persons attended concert with tickets mailed from 52. Bobby Arnet, estate sale sports promoter, was a class kick, booked the show.

Schedule Liberate Unit For 12-Wk. British Tour

London, April 26

The current Liberate Unit at the Palladium is to go on a 12-week provincial tour on the completion of its West End run. It has not yet been decided which members of the cast will join the tour.

The first out of town date will be at Manchester for a three weeks run starting May 30. The next date will be to the Empire, Glasgow, also for three weeks starting June 20. Subsequently, the package will play three weeks at the Empire, Liverpool and a further three weeks at the Birmingham Hippodrome.

Bklyn. Par Jazz Tunes Up 66G

The holiday jazz show at the Brooklyn Paramount scored an okay \$66,000 for the 10-day period which wound up Sunday (24). Lineup was headed by WNEW deejay William B. Williams, and including Dinah Washington, Brook Benton, Lambert, Hendricks & Ross, Benny Golson & Art Farmer, Leo De Lyon, Dion & The Belmonts, among others.

The Brooklyn Par, per custom, has been playing show during the holiday season. House manager Gene Fischette says that he would like to have more shows but that would depend on what's developed throughout the year.

The business this year, represents a big dip from the park's 1959, which previously played the theatre during the holiday season.

Hugh O'Brian in Texas

Lubbock, Tex., April 26

Hugh O'Brian, featured in tv's "Wyatt Earp" series, will headline an all-star show at the Lubbock Auditorium on May 11.

Co-starring in the west Texas production is Alice Loh, former songstress with Lawrence Welk's orchestra.

Durant's Fair Deal

Don Durant, who plays the name character in the tele series "Johnny Ringo," has been signed for a stand at the Colorado State Fair starting Aug. 25 for three days. Other dates are being booked.

Inside Vaude

One of the most expensive exploitation jobs for an ice show is currently being done on the Coast for the May 3 engagement of "Ice Capades" at the new Los Angeles Sports Arena. Producer John H. Harris is taping in the 20th birthday edition of the show with the press of the Arena, and has sent out a six-page folder in color to a mailing list estimated at about 250,000. The promotion piece has as one of its features a map showing the new freeways in the area as well as a table showing the distribution of population within a 20-mile radius of Los Angeles.

Mathis Due to Shift From GAC to MCA

Deal is brewing for Johnny Mathis to sign a representation deal with MCA Corp. of America. Singer's contract with General Artists Corp. expired last October and has continued to book him.

Mathis' personal manager Helen Naga stated that a few clauses are in the Corp. expired last October but GAC has continued to book him.

Ernie Byfield Jr. Back In Hotel Biz Via Ad Exec Duties for Zeckendorf

In a sense, adman Ernie Byfield Jr. is "back home" handling the Hotel Ambassador East and West and the Sherman, Chicago, where his late father-father worked and in which he sold out his dominant holdings to the Zeckendorf Hotel Corp. Now with the Eltington agency, he is handling the ZHC account in part. Byfield is an officer of Eltington and personally supervises the three Chicago hotels along with the Hotels Astor, Manhattan, Drake and St. Regis in New York, including their national and attendant advertising. George Bennett, of course, is overall promotion publicity vicepres. with resident flacks on each site.

William Zeckendorf Jr. has split up the business among three agencies. Zlow continues the Tall amount, which it has had for a long time. Major change in the shift to Eltington and Al Paul Leffler, who will handle the Commodore now and will also handle the new \$4,000,000 Zeckendorf flagship hotel in Rockefeller Center when it opens in 1961. Victor Grohmann (Needham & McBeret) handled all the Zeckendorf Hotels advertising but, because of kindred changes for Hilton Hotels Corp., ZHC decided to switch agencies.

Serge Obolensky moves into the St. Regis Hotel operation as co-owner with his son, Ivan, and with Webb & Knapp parent of ZHC. Serge and Ivan Obolensky, respectively, will be pres and executive vicepres of the St. Regis, incumbent managing director Pierre Bullfinch continues in that key operative spot. Obolensky, who is also vicepresident of W&K, and who has his offices at the Astor and families at the Drake, will consolidate his business and private hours at St. Regis when he moves in next week.

Culture Via Air Cargo In Arctic Mining Town

Regina, Sask., April 26

When pianists Melvin Stecher and Norman Horowitz played a one-nighter at Uranium City, Sask., recently, they took along their own concert grands—by plane.

Uranium City is 600 miles south of the Arctic Circle and 425 miles northeast of Edmonton, Alta. There are no roads into the community. Stecher, Horowitz and the piano were flown from Edmonton and return in a four-engine cargo plane owned by the Eldorado Mining Co. of Uranium City.

The concert, which drew 350 persons, was presented in the company's main hall. Sponsors were the Overture Concerts Assn and the mining firm.

CHI ESPRESSO REVUE TO KEEP WARM IN N.Y.

Chicago, April 26

The effluvia revue which launched Second City's espresso cabaret some five months ago will get a New York booking in a few weeks to keep warm while its Chi showplace undergoes enlargement. It's understood the Blue Angel is one of the Gotham spots interested.

Date of the tour will depend on when the \$1.5 million architect can begin work on the expansion. Nitty has been red-hot and needs to increase its seating capacity.

Wisc. Nitty Op Takes 42G Bankruptcy Bath

Milwaukee, April 26

Thomas C. Huth, former operator of The Tunnel Inn, a spot which frequently used jazz combos, filed a petition in bankruptcy in Federal Court here last week. Estimated liabilities of \$42,211 and assets of \$400.

Among the liabilities were unsecured claims of \$23,800. Huth ran the Tunnel from April 6 to Oct. 30, 1959.

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Hotel Plaza, N. Y.

Katyna Ranieri (18); Ted Streeter & Mark Monte Contenderella; \$3, \$4 cover.

Neal Long, new the impresario since the launch of the staid Plaza was picked up by the Hotel Corp. of America from the Hilton chain, has made an auspicious start with this booking of Katyna Ranieri, the Italian import, who's making her second solo tour of the U.S. The Persian Room, with this engagement has been somewhat altered to fit the requirements of Miss Ranieri's date.

Sideways and a promiscuous have been added to the handstand to permit a curtain to draw over its scenes, and the Ted Streeter (18) during Miss Ranieri's recital. Whether the Edith Piaf type scenery helps or detracts is questionable. The latter half of her turn is performed with the cyclorama opened, and it does seem livelier, but busier, so the customer as well as the star can take her pick.

Miss Ranieri was in the U.S. circa 1957 after album connoisseurs detected an engaging talent on her RCA Victor sessions. At that time, she apparently had ideas of cafe concert. Her number were heard, unfamiliar and lengthy. This time, she has discarded all that and plunged into her cafe concert with Italian familiar and staples, which is far easier in establishing a rapport with the audience. Her best course is possibly somewhere between both schools of thought. By traversing familiar lyric paths, she tends to run stylistically into the hoarse of singers currently in circulation.

Still, there is enough to differentiate this Italian through her beehive hairdo plus a striking gown set her off well initially. She uses her hands dramatically, she has a strong feeling for her age and she has good theatrical values in her countenance and moreover is a top tune interpreter.

As yet, Miss Ranieri is still to find her true course. Having tried extremes in her nitty stands, there are other paths to be tested before she comes into the artistic niche best suited to her. Some times, for example, can stand a greater note of levity and she could probe, to a greater degree, into the values of songs that are purely for diversionment.

But withal, Miss Ranieri is a tremendous talent still in a growing stage. There is much to commend her in the Persian Room stand. She holds and pleases an audience and she can carry a crowd with ease into her own selected domain.

For this engagement, the Ted Streeter Orch. is helmed by Miss Ranieri's husband, Sir Ortentini, who apparently knows the scene well enough to work some cues from onstage. The mix mixed voices in the background provide added drama to the principal's stylings and give an enriched background.

Miss Ranieri should be a good draw for the Persian Room during her run which will be succeeded by the May 16 start of Jane Morgan who will finale the spot for the season. *Joe.*

New Arena, Pittsburgh

Pittsburgh April 26.
Joe E. Lewis, Fran Warren, Hootchy Monahan Orch. (10); \$1.50 cover, \$2.50 minimum.

The living legend that is Joe E. Lewis is at the New Arena and all is well. Casualty on the second Monday night show, he had his people and they are with him all the way. This is his first appearance in Pittsburgh since he worked the old Carousel eight years ago but the faithful have remained true to the Rialto-Rialto symbol of our town.

Maybe Babelia was just the prompt was heralded the running of Lewis because the sixteenth century physician wasn't that funny and the revival of his fame must have come when so many citizens added the "Vulgarism" adjective to Joe E.'s work. Lewis showed on a good form and even had to do "Joe Lewis" before he could get off.

His show is excellent and top drawer. So if he does three in a few others, where can you find a more entertaining fellow?

Fran Warren has the memorable girl singer on a Joe E. Lewis bill and more than holds her own. A headliner here many times in both piters and high, she is well liked locally and gets a big lift on the first few bars of both "Hey There," which she sang here in "Pajama Game" and "Sunday Kind of Love," which she introduced years ago with "The Circle I Walked In." Warren, and she, and her unique style and phrasing to such

tunes as "I Like the Likes of You," "For You, For Me, Forever More," "Swinging Down the Lane" and "Do It Again" in addition to her songs. She goes off with "I Just Couldn't Say Goodbye" with special lyrics for her by Jimmy Burke.

Hootchy Monahan's Orch. (10) does a dick job to the conducting of Austin Bak during the Lewis set and neatly backs up Miss Warren. *Ln.*

Desert Inn, Las Vegas

Las Vegas, April 19.
Phil Harris, Crosby Bros. (3). Conrad Hutchinson, Buddy Cole, Carlton Hayes Orch. (14), Donna Arden Dancers (18); staged and produced by Charlie O'Curran, production number by Don Arden; \$4 minimum.

Phil Harris, in his Vegas nitty debut, is co-headlined with the Crosby brothers, appearing here this time minus Gary. When the necessary editing is completed, the show will be a strong package which is sure to pack the Painted Desert Room for the next four weeks.

Harris, with his w.k. "South Shall Rise Again" gimmick, is delightfully nostalgic with the oldest aspects of him, including "Is It True What They Say About Daddy?" "Smile, Daddy, Smile!" and "That's What I Like About The South."

He also gets warm sitting for "Mack The Knife" and "Thank Heaven For Little Girls," latter being complete with a parade of showgirls. Harris' impersonation of Bert Williams doing "Nobody" has interesting organ backing by Buddy Cole, fronting the 14-piece Carlton Hayes orch.

Although the Crosbys are without their sparkling brother, they come across with warm humility easily acceptable to any audience. Phil, Dennis, and Lindsay each have an individual personality, and stager Charlie O'Curran has woven the trio into a smoothly working unit, with okay chores and top level harmony.

Well-paced songbook includes a medley of Bing's hits, and a solid offering of folk songs in which a stirring "Joshua Fit The Battle of Jericho" get cheers from opening nighters before the tune was over. Boys do a reprise of this number later with Harris, which is probably a mistake, since it's anticlimactic. With or without Harris, the Crosbys have a potent nitty set which is an improvement over the one seen here before.

Conrad "Little Buck" Burkner is a fine acrobatic tapster but he doesn't fit gracefully into this show. In an obvious stage wait, his talents are wasted in a spot that would have better been decorated with females in this primarily male romp. *Duke.*

Park's II, Frisco

San Francisco, April 21.
Anita Day, Mark Murphy, Mel Young, Norma Bates Trio; \$1.50-\$2 admission.

Anita O'Day is a far-out, jam singer whose devoted clientele is hyping business nicely at George Andre's Park's.

Miss O'Day, her fine Agave dropped in a four-length beige and white gown, comes on with "There's Never Be Another Night Like This," does a spectacular "Come Rain, Come Shine" and follows with versions of "Mr. Jones," "Sweet Georgia Brown" for voice and drums only. "You Turned the Tables on Me" a knockout. Battered, battered and howled and finally, "Fine and Dandy."

All of this consumed 32 minutes of the 70-minute show. Miss O'Day's scratchy, shrill voice has wonderful authority as the cascade down of notes effectively. It isn't neat singing exactly. It's further out, more attractive and definitely jazz—no pop here.

Mark Murphy, oddly, is much the same kind of singer, light, fast, hip in such novelties as "I'm going to Kansas City" and such standards as "Crazy Rhythm" and "This Could Be the Start of Something Big."

Murphy tends to let audience whispering upset him a bit, but he's an attractive, talented personality who is also a finished professional.

Mel Young does a pleasant record set which is quite the antithesis of the two singers. Norma Bates Trio provides good backing—in the case of Miss O'Day's act, hamlet Bates is joined by drummer John Poole and pianist Allen Marlow to offer superb jazz backing. Far out, sure, and not for the conventionalist from Dubuque, but damn good.

Shows runs through May 1.

Step.

Capehorn, N. Y.

Johnny Machin, Larry Danila, Johnny O'Shea, Doreen Kilmer, Paul Shelley and Frank Marti bands, staged by Douglas Crosby, songs, Marvin Kahn & Mel Mandel costumes, Billy Livingston (Mme. Bertha); \$3.50 minimum.

Pop singer Johnny Machin has a wider appeal than most of his contemporaries. Outside the Cape on opening night Thursday (21), there was a cluster of teen chicks waiting to catch an autograph. Inside, the career girls and housewives gave him a reception that clearly indicated a loving familiarity with the singer's Cal disk chicks past and present. And before he wound his 30-minute turn, he had the men and boys wrapped up too—and it's a safe bet that the little woman was the prime mover in most cases for the night on the town.

It's the Machin voice more than stage presence that seems to stir mainly the distaff romantic imagination. It's sexy, gamine-like in the high registers, and the style lends to a wide range of ballads. He opens with a sexy "You Can't Hug 'Em All," moves on to show tunes like "Cockeyed Optimist" and "Maria," handling the upbeat and slow romantic with equal facility. He winds with a melody song, his second hit and could probably score till closing if he felt like it.

Comed Larry Danila is in a return and warms the house quickly with material he knows they dig. His best bit is a mine on a frustrated and frightened airline traveler trying to make the Miami-New York run. It's poor prep work for the audience, but a lot of laughs. Danila's wife Peggy, an NBC-TV assistant producer most of the time, does the stewardess voice-over on the routine for added effect.

Danila also uses the p.o. to effectively rib video. He has his own laughter and applause track to "technically augment" the act.

Cape production crew and regular singers Jimmy O'Shea, Doreen Kilmer and the Cape Girls, surround the headliners with the right festive coloring, and the Paul Shelley and Frank Marti bands round out an impressive spread with fine backing and dance scoring. *Bill.*

Ritz Carlton, Montreal

Montreal, April 19.
The Coronados (4); Johnny Galant, Paul Notar Trio; \$1.50-\$2 cover.

Not since the opening of the Ritz Cafe some 10 years ago has there been much of a deviation from the show formula of a single act, always a distiller and usually French. The sudden switch or experiment with a group such as the Coronados is something of a surprise to the regulars of this attractive haire, but apparently worth it judging from the reception.

The Coronados (Anita, George and Steven Ortiz) are no strangers to Montreal but this is their first time in a location such as the Ritz Cafe. Despite their youth, they approach their singing chores with aplomb and showmanship making the management gamble worthwhile.

Of Spanish-Indian stock, the Coronados have the liveliness of the Latino and the self-confidence of vet performers. Trio starts fast and seldom breaks the pace, infuses are other without being too baby, everyone gets a solo turn and material on the whole is varied without being too commercial.

Used to playing in latter saloons, where plenty of volume is required, the Coronados take a little time to settle down to the confines of this room. Less volume and, in fact, so make it all on some arrangements would enhance general offering and give them more freedom. Trio seems newly with a native song sparked by the help of guitar of the brothers and reprimand of their Columbia platters for plaudits.

Backing this talented young combo are Johnny Galant at the piano and Paul Notar's trio with a special nod to drummer Ronny Papp. The Coronados are in until May 3.

Stader-Hilton, D. C.

Washington, April 19.
Mary Lou Brewer, Steve Kelly Orch. (4); Rita Ann Artists Trio; \$1 and \$1.50 (Fri-Sat.) cover.

Mary Lou Brewer, a local girl, parlayed a number of assets visual and vocal to elixir pleasantly during her first appearance at the posh Embassy Room. As a supperclub siren, she more than fills the bill.

Without being a fertility symbol, seems Miss Brewer is cast in a voluptuous mold which, with her

blonde head and fine features, has Gabor-like elegance.

She has good modulation and a well developed capacity to emote, which makes for a deftly balanced program. But she's most impressive with conditions in the Sophie Tucker tradition—on the Godfrey morning show two years ago she was dubbed "The New Queen of the Red Hot Mamae."

A strong delivery and ringing timbre make such Tucker standbys as "Bill Bailey" coming slanting out. She's equally at ease with straight ballads, both numbers and with engagingly demure with a little novelty piece about a young bride-to-be.

Miss Brewer has had only two nitty engagements outside Washington—the last in Hackensack's Stagecoach Inn, but has guest-appeared on the Jack Paar and Jimmy Dean shows. She was a regular on the Godfrey morning simulcast for two months. Steve Kelly's group provide smooth accompaniment and is spiced by the rousing sassiness of the Rita Ann Artists Trio for the dance interludes. *Les.*

Riverside, Reno

Reno, April 21.
Gogi Grant, Jay Jason, Melvyn (2); Starlets (6); Eddie Fitzpatrick Orch. (10); \$3 minimum.

A capacity house was on hand opening night for Gogi Grant's playback at the Riverside. In a circa 30-minute songbook, she shows her talent on a variety of titles ranging from song stuff to spirituals. She knows her way around on all styles. Making her intro with "I Hear Music," she segues into "All By Myself" and makes full use of the personality on ringing stroll. She shows much command on a sensitive interpretation of St. Bernadette's last show, her good chance for coming and singing in the extreme registers. On the spiritual side she includes "I'm Going To Live The Life I Sing About," and "Gonna Walk All Over God's Heaven."

Before exiting, Miss Grant offers her title from the "Helen Morgan Story" soundtrack. She begins off with a medley from "Gypsy." The complete offering is a beautifully paced and interesting.

Jay Jason, also familiar to Reno's nitty set, does a fast 10 minutes to keep the full show on the one-hour limit that only allows him to get started. He mixes no chance to keep it topical and local. Report is immediate, and he is in command all the way.

The Melvyn artists on electronic harmonica, get lots of mood from the instruments. Arrangements are intricate and done with full authority. The Starlets bracket the show with neat temp routines and the Eddie Fitzpatrick orch capably handles the musical chores.

Now show set for May 4.

Key Club, Mpls.

Minneapolis, April 23.
Duke Ellington and Trio, Horace Monahan Orch. (6); \$1-\$1.50 admission.

In her first local nitty appearance, Dakota Sison, backed by her own trio, is giving jam addicts here a neat sampling of her vocal talents. A big gal who can belt out a song with the best of 'em, she needs a large room to do justice to her style. The spacious Key Club fills the bill.

This hitro in recent weeks has been offering some topdrawer performers as Billy Eckstine and the Four Step Bros. and promises to continue the policy. Thus, this only boasts two nitties using some acts the other being Freddie's.

The large following which Miss Sison has built through her Capitol recordings helped to account for the near-capacity crowd when greeted by her opening show here. Armed at all vocalistic assets, she worked just row in rock ballads and an occasional blues number. Elimination of the mike for her rock 'n' roll tunes would seem to be in order once the business juries ringed and made the hours unintelligible.

Selections from her album, "The Late, Late Show," met a warm welcome from her fans, and she was heavy hitting for "Give Me the Simple Life," "Cherokee," "Avalon," "Miss" and "My Funny Valentine." Singer is capably backed by her instrumental trio comprising Sonny Wellby on bass, Norman Simmons at the 88 and Khalid Madi on drums.

Horace Monahan's orch, here indefinitely, occupies the bandstand between the stars three nitty performances. A solid aggregation, it has built up a local following. Localers drummer George Reed's singing. *Rees.*

Hotel Astor, N. Y.

Emery Deutsch Orch. Art Looney Trio, Jeanne Durand; \$1, \$1.50 cover.

Emery Deutsch and his viola have been familiar to the entertainment scene since the earlier days of radio when as a youthful virtuoso, he learned to handle romantic sparks in many of the top hotel rooms around the country. This knack is still retained by the maestro, who at the Astor's Emerald Room heads an ensemble that not only provides a hand-drawn background but doubles as a dance bachelorette with a highly swung beat that invites a lot of floor turns.

Deutsch still retains a rich, scholarly tone which can be as broad as a spolia, or pinpointed when his fingering takes him to the upper strata. His tunes from the realm of operetta and musicoin as well as light classics are pleasantly delineated. Deutsch also is a performer living up to the conception of a magisterial leader who guided his listeners into romantic declarations.

In an area as well traveled as Times Square, where the Astor is located, he is a draw who should appeal tremendously to those who still remember the golden days of AM when luncheon and supper concerts were part of the scene in the hotel lounge rooms and restaurants. He also has an appeal to the younger people as well. His temp work is versatile, having a feel for many beats.

Deutsch is spelled by the Art Looney Trio, a dance compelling crew, and the piano work of Jeanne Durand, who plays a mild and unobtrusive set of ivories. *Joe.*

Trade Winds, Chi

Chicago, April 24.
Lenny Bruce, Art Miller, Gloria Sawyer, Larry Nook Trio; \$2 cover.

Trade Winds till recently was for sets only and much popular with passing-through show buses. It's now an intimate show room (250 capacity) gaining for potent names (and with the bankbook to get out) and bowing with way-out comic Lenny Bruce, probably as controversial a topliner as any to kick off with.

If financial reserve is only part of the trade surmise that spot has a good chance to make it. Also calculated is fact it locates in Rush St., main nightlife artery here, is hard by a city parking lot, and, despite the norm of grand opening filters, launched SRO with an arresting show and amusing operative. The show from the kitchen cut. Venue and service are first-rate, and the prices right with no intimidating minimum to discourage a bit. Decor, incidentally, is plenty alive in its simplicity.

Only pointed flaw for the night was third-billed chitper Gloria Sawyer's absence from the show which went unannounced: due to late arrival that precluded rehearsal. Leadoff chore then fell to comic center-dancer Art Miller, who's not altogether suited for this setup, and was further distressed by over-enthusiastic audience. But that aside, he still didn't disclose a disarming vocal color, a prime invitation. He should also vary his showtime catalog for its ho-hum familiarity.

Bruce is over the controversialist, taking on, per usual, all manner of sacred cows from the White House on down. More than any offbeat around, he invites extremes in reaction and if there's an middle ground, it's the one where way once the initial shock of his boldness passes. It's no matter to his cult that Bruce piles his stuff in a haphazard, fragmented fashion, that's style of a sort, and all his.

Keeping his preem turn pared to 35 minutes, Bruce was only somewhat subdued in the shock wardrobe. But he still showed that he can do a clean show. He can and does flash some fine wit, but the pointless off-base belting tends to undermine his effect overall. A newer hit note aforementioned Miller as a Negro being "relaxed" at a white houseparty, with Bruce as the hapless miff. It's a dandy concept, bettily moral and often funny, but in the Bruce fashion, is showed to peter out with dramatic non-sequencing. First-timers dug him for the most part, but Bruce can best tally in an slick-room, of which there aren't many.

Larry Nook's trio, an entertaining unit with much mileage hereabouts rounds out the stage fare. Trade Winds is debarking well ahead for talent, and has already posted top bookings for fall. Next on May 12, Jackie Miles and songstress Pat Morrissey. *Pat.*

Estimated that some 100 commentators from all over will be present, and that about 100 hours of coverage will go out live over the continental "Eurovision" link which now includes Spain and may by Games time also include the Soviet Union if that country completes its Warsaw-Moscow video link this summer. Other countries including the U.S.A., will be served by special jet flights of filmed and taped material.

'Music' to Pay Another 360G Divvy With Returns From WB Film Deal

The backers of "Music Man," having thus far received a profit return of \$1,070,000 on their \$300,000 investment, are in for another windfall in a week or so. They'll get their full share of the Kermit Bloomgarden production's 40% cut, less 10% commissions, of the \$1,000,000 paid by Warner Bros. for the film rights to the musical.

The production's share, after the deduction of commissions, is \$360,000. That has been received and will be distributed with the upcoming accounting for the four-week period ending next Saturday 20. Since the profit is split equally between the management and the backers, the latter will get at least \$180,000 as their share of the divvy.

That will bring the net payoff to the backers to over \$1,250,000, representing a return of at least 417% on their investment. On the basis of the film deal the production may share in additional film income, since the \$1,000,000 paid by Warner is a guarantee against 10% of the picture's world gross.

Of the film revenue, 60% goes to Meredith Willson, who wrote the musical. Franklin Lacey, who collaborated on the story, presumably gets a cut of Willson's take.

The \$1,070,000 profit already distributed to the backers is reflected in an April 2 accounting of the "Music Man" operations on Broadway and the road. The total netted by the two-company venture, as of the audit, was \$2,220,768, with \$2,141,760 of that amount distributed equally between the backers and the management. With

Continued on page 70

Reelect Ken Schwartz Prez of Stock Alliance

Detroit, April 26

Kenneth E. Schwartz, managing director of the local Casa Theatre and general manager of Northland Playhouse, a summer stock operation, has been reelected president of the Midwest Alliance of Summer Theatres. The Alliance was formed last year so that top name stars can be guaranteed seven weeks work with MAST whose theatres have a total seating capacity of 7,200 weekly.

Other Alliance members are the Kenley Players, Warren, O., John Kenley, producer; the Dayton Summer Theatre, Joseph Vopat, producer; and the Edgewater Beach Summer Theatre, Chicago, Neal Behn, producer.

'Gypsy' Profit Is \$370,000 So Far

The backers of "Gypsy" have thus far received a 25% profit on their \$420,000 investment. That's revealed in a March 26 accounting, which lists no increase in the profit distribution since the Feb. 27 audit.

As of the March 26 accounting, the Elmer Merman-starrer had earned \$344,001 profit. Estimated subsequent income is figured to have hiked that to around \$370,000 as of last Saturday 23. The David Merrick-Hayward production of the Arthur Laurents book, Julie Byrne music and Stephen Sondheim lyrics musical is currently in its 48th week at the Broadway Theatre, N.Y.

Although business in recent months has fallen substantially below the \$82,500 potential capacity, the tuner has continued to earn a weekly operating profit. The latest weekly gross recorded as of the March 26 audit was \$51,763. The show cleared \$2,005 on that count.

The first 20% of the profit earned by the production is split between Robert F. Six, Miss Merman's husband, and the musical's stage-choreographer, Jerome Robbins. Six gets 15% and Robbins 5%. The 80% balance is split equally between the management and the backers. Thus, the allotment of the \$344,001 earned by the production as of the March 26 accounting was as follows:

Six 15% \$51,900
Robbins 5% \$17,300
Backers 40% \$107,000
Management 40% \$107,000
Unincorporated business tax \$14,000
Sinking fund \$35,000
Balance available \$17,801

Cohen Head of Merged Pitt Amusement Staff

Pittsburgh, April 26

Harold V. Cohen leads a three-man amusement staff of the combined Pittsburgh Post-Gazette & Sun-Telegraph, which began publication yesterday (Mon). The Post-Gazette announced last Friday 22 purchase of the Hearst-owned Sun-Telegraph. It will move into the Sun-Telegraph's quarters in Telegraph Square.

Cohen brings along his longtime assistant and television editor, Win Fanning, and the third man will probably be Arnold Zeitlin. Sun Tele is editor. Zeitlin did not take the job immediately and asked for a few days to consider it. This means that Karl Krug and Leonard Mendlowitz are now job hunting.

Krug's absence on the local scene will break up Pitt's critical lineup of Cohen, Krug and Kasper Minahan (Press). Mendlowitz reviewed most of the films for the Sun Tele and started a record page some years ago.

Sale of the Sun Tele does not affect WTAE, Channel 4, and radio station WCAE, both of which are other local Hearst corporate entities. The Hearst corporation owns WCAE completely and owns one-half of the tv outlet. The rest of the tv station is locally owned.

Setting 12-Week Season At Canal Fulton, Akron

Akron, April 26

A 12-week season opening June 14 is planned for this summer at Canal Fulton Summer Theatre by David Fulford, Elizabeth Bitter and William Dempsey. They have been signing talent in New York for their resident company.

Bookings thus far include a musical and a new straight play.

'Take Me' Deficit Now Under 200G

The deficit on "Take Me Along" has been reduced to under \$200,000. That's figured on the basis of the \$224,000 deficit as of March 12, plus subsequent earnings.

According to the latest audit, dated March 13, the musical made \$23,000 operating profit for the four-week period immediately preceding. In addition, the David Merrick production received \$9,000 in non-performance insurance for the costar, Jackie Gleason, who missed four performances during the week of March 7-12.

Business during the four weeks covered in the audit ranged from \$34,182 to a setback \$63,067, with the operating profit on the respective weeks \$4,002 and \$8,027. The lower gross was registered the week Gleason missed the four performances.

Backers of the tuner in which Walter Pidgeon and Eileen Herlie are also costarred, had been repaid 20% of their investment as of the accounting. The tuner, adapted by Joseph Stein and Robert Russell (book) and Merrill (music and lyrics) from Eugene O'Neill's "Ah, Wilderness," is currently in its 20th week at the Shubert Theatre, N.Y.

Highlights of the March 12 accounting are as follows:
Investment \$325,000
Repaid to backers \$65,000
Unrecouped costs \$224,000
Sinking fund \$30,000
Balance available \$9,005

MIELZNER TO GERMANY TO STUDY REPERTORY

Jo Mielzner sailed yesterday (Tues.) on the Nieuw Amsterdam to make a study of repertory theatres in East and West Berlin. The scene designer will also visit theatres in other German cities and spend some time in Paris and perhaps London. He plans to return early in June.

The trip is in connection with Mielzner's collaboration with Eero Saarinen on designs for the projected 1,200-seat repertory theatre in the Lincoln Center for the Performing Arts. While abroad, the designer will also study some of the intimate opera houses on the Continent, as part of a project he and Edward L. Barnes have been commissioned to do by the Ford Foundation.

Mielzner's agenda as designer of Broadway shows for next season includes three definite projects thus far. They include "Period of Adjustment," by Tennessee Williams; "Face of a Hero," the Robert L. Joseph dramatization of Pierre Boule's novel, and "Little Moon of Albin," by James Costigan.

5-Play Sked at Toledo

Toledo, April 26

Five plays have been scheduled by the Toledo Summer Theatre Associates for the coming season with Equity actors from New York.

The shows will include Shakespeare's "Taming of the Shrew," Shaw's "Major Barbara," Moliere's "The Miser," Barrie's "What Every Woman Knows" and Arthur Miller's "The Crucible." The plays will again be presented in the Zoo Indoor Theatre at Walbridge Park.

Sheerer Fantasy

Editor, VARIETY

I'm not bowled over, as Gore Vidal was last week in commenting on the plot of "Bye Bye Birdie," that an agent could have a mother.

What would, really amaze me would be an agent with a father.

Leonard L. Levinson

'Fella' Wins London First Nighters, But Gets Mixed Critical Reception

London, April 26

Hurok Seeking Musical For Soviet Union Tour

Hollywood, April 26

Sol Hurok reveals that he is looking for another American musical comedy for performance in Soviet Russia. This would be in the wake of the "My Fair Lady" tour, which the State Dept. and American National Theatre & Academy arranged.

Always on the prowl for talent, the impresario reports that he's soon to present new performers from Poland, Czechoslovakia, France, Britain and Spain. He also has a stage play, of unrevealed title, for European touring in 1961.

'West Side,' 'Hat' Now on Twofers

"West Side Story" is returning to Broadway as two-for-one entry which was its status when it left New York nine months ago for a road tour. Discount exchange tickets for the musical, which reopened tonight (Wed.) at the Winter Garden Theatre, N.Y., are in circulation for the one-week period beginning tomorrow night (Thurs.) through May 5.

Orchestra and logic seats for "Story" are being offered at half-price Monday-Thursday nights and \$4.00 Wednesday matinee orchestra seats are being offered at \$2.00. However, there's an "except first 10 rows" restriction on the exchange deals.

Also joining the bargain rate presentations is the Broadway production of "At the Drop of a Hat." Twofers for the British import are being offered for Monday-Friday evening performances through May 13. The orchestra exchange for the two-man revue is limited to rows G through Q.

New cut-rate exchange tickets are also being distributed for "Once Upon a Mattress" when it moves May 9 from the Cort Theatre, N.Y., to the St. James Theatre, N.Y. The "Mattress" deals, which apply to the Monday-Thursday evening performances and the Wednesday matinees, are good through May 19. The discount for the musical is less than 50% and excludes the first 10 rows of the orchestra.

Another Main Stem entry which has been on twofers for a few months is the musical, "Destiny Rides Again," at the Imperial.

Another Musical Stock Planned for Chi Area

Chicago, April 26

Musical stock is burgeoning in this area, with a second new tuner operation, the Al fresco Showcase Theatre, bringing the tally this summer to three. The others are Melody Top, a large-scale going up in a west suburb and the established Music Theatre on the north shore. In recent years, only as many as two musical sites have ever been in concurrent operation here, and only Music Theatre has survived.

Showcase, to be situated on the northwest outskirts at Addison, Ill., will be operated by Sylvio Roberts and Larry Kogut and will have a capacity of 540 making it the smallest of the three. Melody Top, with 2,113 seats, will be the largest.

Almost four years after its Broadway launching, Frank Loesser's "The Most Happy Fella" opened at the Coliseum last Thursday 21 to an enthusiastic public reception and to a mixed critical reaction, though on balance the aisle-sitters gave the new musical a favorable nod.

Bernard Levin, the Daily Express's controversial drama reviewer, likened the show to a perfect soufflé, "crisp on the outside and mushy on the inside. But the trouble is that it is a musical comedy, and you don't eat musical comedies, you watch them and listen to them. And in 'The Most Happy Fella' you watch and listen to one in which the filling of sentimentality is oozing right through the pastry from the first moment."

The Daily Mail's Robert Miller, on the other hand, was unqualified in his praise, describing it as "almost the best American musical he has ever seen." And if I qualify my enthusiasm with that one word," he explained, "it is only because Loesser's work revealed to us last night is not really a musical at all. It is popular American opera, and there has been nothing like it since Gerhart's 'Porgy and Bess.' Everything about it—libretto, music, production, dancing, every step of orchestration—bears the stamp of a consummate professionalism that takes one's breath away."

Describing the music as "puerile—

Continued on page 70

Des Moines Playhouse Wins Court Appeal Vs. State Sales Tax Claim

Des Moines, April 26

The Des Moines Community Playhouse does not have to pay a state sales tax on memberships and admissions to its various activities, County District Judge Wade Clark has ruled. The playhouse is of an "educational nature" and thus covered by a law exempting educational, religious and charitable organizations from payment of sales tax, the judge said.

The decision was made in an appeal against the Iowa tax commission ruling that the organization had to pay a five-year sales tax assessment of \$4,000. The playhouse, technically known as the Community Drama Assn. of Des Moines, asked the court to cancel the assessment.

Judge Clark held that the Iowa supreme court has defined "education" as a "broad and comprehensive term with a variable and indefinite meaning and in its broadest significance comprehends the acquisition of all knowledge tending to develop and train the individual." Also the judge said that the New York supreme court defines "education" as the "act of developing and cultivating the various physical, intellectual and moral qualities toward improvement of body, mind and heart."

Iowa tax commission officials said they will appeal to the state supreme court on Judge Clark's ruling.

Arena Stage, in Wash., Will Do 'Disenchanted'

Washington, April 26

Arena Stage has obtained the first post-Broadway rights to "The Disenchanted," and has scheduled it for May 3-28, with Anne Mearns, Philip Bruce and Alan Oppenheimer as leads.

The production will be staged by resident director F. Cowles Strickland.

Vivienne Della Chiesa Honored by the Lambs

Vivienne della Chiesa was keeping busy in theatrical circles last weekend, Saturday night (23), the soprano became the first woman to be honored in the Lambs Club and the following night (Sun.) the sang "The Star Spangled Banner" at the American Theatre Wing's "Tony" awards presentation in the Grand Ballroom of the Hotel Astor, N.Y.

At the Lambs, which was celebrating its annual Gauched, Miss della Chiesa participated in a two-hour show in the club's theatre. Her execution of a flock of songs and James Barton's classic "Mad Dog" routine were the highlights of the show.

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(Continued on page 71)



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CASTING NEWS

Following are available parts in upcoming Broadway, off Broadway and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the Variety Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).

The available roles will be repeated until filled, and additions to the list will be made only when information is received from theatrical parties. The intention is to serve performers with leads provided by the management of the shows involved rather than to act as a clearing house for blind items. This information is published without charge.

In addition to the available parts listed, the tabulation includes productions announced for later this season, but for which the management has not yet begun casting calls. Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (RP) Repertory, (DR) Dramatic Revue.

Legit

BROADWAY

"A Clean Kill" (D) Producer, Clifford Haysman (230 W. 54th St., N.Y. 31, 4-2890). Accepting photos and resumes, through agents only, of British actors, c/o above address. Available parts: three character roles. Two character women, c/o above address.

"A Death In The Family" (D) Producer, Fred Lee (234 W. 44th St., N.Y. 31, 1-2343). Office reports limited casting through agents only.

"Advice and Consent" (D) Producer, Robert Frier & Lawrence Carr (234 W. 44th St., N.Y. 31, 4-2844). Casting director, Robert London. Casting not due to start until early June.

"All The Best People" (C) Producer, Joel Sperlin & Buff Cobb (c/o Day & Lippay, 230 W. 41st St., N.Y. 31, 4-3183). Management reports that it is currently engaging and casting to fill.

"Author, Author!" (MC) Producer, Joseph Kipnes (300 Seventh Ave., N.Y. 31, 6-8354). Accepting photos and resumes, c/o above address.

"Aspen Papers" (D) Producer, Alexander H. Cohen (40 W. 53rd St., N.Y. 31, 6-0394). Seeking star for the male lead being played in London by Michael Redgrave. No further casting for three months. Agents casting to be done through agents only.

"Berkley for the Honor of God" (D) Producer, David Merrick (240 W. 44th St., N.Y. 31). Casting director, Michael Shurtliff. Available parts: two leads and 18 supporting roles, complex classical type, especially actors experienced in Shakespeare and period work. Apply through agents only, at above address.

"Camelot" (MC) Producers, Alan Jay Lerner, Frederick Loewe & Moss Hart (120 E. 56th St., N.Y. 31, 4-2844). The management says that the principles are all cast, and minor parts will not be considered until late spring.

"Cath and Four" (R) Producers, Arthur Klein & Conrad Trubault (31 James Theatre Bldg., 240 W. 44th St., N.Y. 31). Accepting photos and resumes for youthful types. Mail to producers, c/o Theatre.

"Destiny Riders Again" (MC) Producer, David Merrick (240 W. 44th St., N.Y. 31, 4-2844). Auditions announced Thurs. for Equity male company at 1 p.m. at the Imperial Theatre, 240 W. 44th St., N.Y. 31. Shows scheduled to tour to Las Vegas, Los Angeles, and San Francisco beginning mid-July.

"Donnybrook" (MC) Producer, Fred Heller (743 Fifth Ave., N.Y. 31, 3-7300). Casting not scheduled to begin until July 15. Irish types will be considered.

"Face Of A Hero" (D) Producer, Lenore Glatstein (32 W. 54th St., N.Y. 31, 6-2870). Director, Alexander Mackendrick. Musical and dancing roles will be seen through agents only.

"Five In The Afternoon" (D) Producers, d'Amico-Hillard Productions (323 W. 11th St., N.Y. 31). Seeking strong star as male lead, no further casting until he is seen. Photos and resumes by mail only, c/o above address.

"Fox And The Grapes" (D) Producer, Jim Downey (31 Productions, 1801 Broadway, N.Y. 31, 4-2407). Accepting photos and resumes through agents only, by mail, c/o above address. Casting to begin in August.

"Ghost Dancer" (D) Producer, author and director, Sidney Kingsley (36 W. 14th St., N.Y. 31, 1-5090). Management says casting will begin in late September.

"Girl From Outside" (MD) Producer, Peter Marx (525 E. 89th St., N.Y. 31). Accepting photos and resumes of oriental types by mail only, c/o above address.

"Gypsy" (MC) Producers, David

ling photos and resumes, c/o above address.

"Portrait of Jennie" (MC) Producer, Newburgh Porter Productions (148 W. 24th St., N.Y. 31, WA 9-6836). Accepting photos and resumes, c/o above address.

"Rope of the Bell" (D) Producers, Harriet Parsons, William Dean, Paul Vroom & Charles Halliwell (c/o Vroom, Lust-Fountain Theatre, 203 W. 46th St., N.Y. 31, JU 6-3351). Management says there will be no open casting.

"Rhinoceros" (D) Producer, Leo Kert (440 E. 79th St., N.Y. 31, RU 8-2064). Director, Robert Lewis. Accepting photos and resumes, c/o above address. No casting until June.

"Rope" (D) Producer, Robert L. Livingston (13 E. 71st St., N.Y. 31, UN 1-5990). Management reports that the show will be done with the original company in the fall. Any necessary replacements will be made at that time.

"Seville" (MC) Producer, Edward Feller (245 E. 72nd St., N.Y. 31, RH 4-4192). Management reports that casting will begin late in August.

"Sound of Music" (MD) Producers, Richard Rodgers & Oscar Hammerstein (24 W. Madison Ave., N.Y. 31). Casting director, Eddie Blum. Auditions for possible future replacements for girls, 7-16, and boys, 11-14 all with trained voices. Mail photos and resumes, c/o above address.

"Taste of Honey" (D) Producer, David Merrick (240 W. 44th St., N.Y. 31). Casting director, Michael Shurtliff. Available part: Negro youth, early 20s, virile, handsome. Mail photo and resume to casting director. Script of the play is available in bookstores.

"The Egg" (D) Producer, Alexander Ince (234 W. 44th St., N.Y. 31, CH 4-3141). No casting contemplated until the fall.

"Under The Yum Yum Tree" (C) Producer, Frederick Brisson (745 Fifth Ave., N.Y. 31, PL 3-7500). Management reports that it is seeking a star for the lead. No further casting until the fall.

OFF-BROADWAY

"Delightful Season" (MC) Producer, New Enterprises (434 E. 59th St., N.Y. 31). Casting from files.

"Ignorant Abroad" (C) Producer, Robert M. Cavallo (Theatre East, 211 E. 60th St., N.Y. 31). Director, Matt Cimber. Accepting photos and resumes for understudies, c/o above address.

"Leave It To Jane" (MC) Producers, Joseph Berke & Peter Karp (Auditing youthful male and female singers with legitimate voice for replacements at the Sheridan Square Playhouse, Seventh Ave. and Fourth St., N.Y. 31). Call for appointment (CH 2-9609).

"Man and Superman" (C) Producers, Aubrey Archer Productions (James Furster & Peggy Shields, 12 Seaman Ave., N.Y. 31). Roles of Ramden and Octavius are available. Mail photos and resumes to above address. The text of the Shaw play is available in paperback edition (Bantam Books, N.Y.).

"Ob. Kay" (MC) Producers, Lighthouse & Brill Frederick Lewis & Bertram Yachorowich (334 E. 74th St., N.Y. 31). Director, Yachorowich. Choreographer, Danis Krupka. Accepting photos and resumes for future replacements, c/o Jeff Long at above address.

OUT OF TOWN

CHICAGO

Revue (united) Producer, Robert Weiser (234 W. 44th St., N.Y. 31, 1-1914). Accepting photos and resumes through agents only, c/o above address, for a show to be presented at the Happy Medium Theatre, due to open June 27 in Chicago. Parts available for comedienne and male singer-dancer.

TOURING

"Firefly" (MC) Producers, C. Edwin Kniff & Martin Tshui (1890 Broadway, N.Y. 31, JU 2-7859). Auditions Mon. 2 p.m. for Equity singers, women 11 a.m. and men, 2 p.m., at the Broadhurst Theatre, 225 W. 44th St., N.Y. 31.

"Once Upon A Mattress" (MC) Producer, National Phoenix Theatre (322 E. 50th St., N.Y. 31, DR 4-7160). Casting director, Frances Ann Hervey. Available parts: three high baritone, high soprano, tenor, one non-singing role. Phone above number for appointment.

"West Side Story" (MD) Producers, Robert E. Griffith & Harold S. Prince (630 Fifth Ave., N.Y. 31, JU 2-6600). Dancer and singer candidates for future replacements may submit photos and resumes in person, 8-8:30 p.m. daily, backstage at the Broadhurst Theatre (225 W. 44th St., N.Y. 31), c/o Ruth Mitchell.

"World of Suzie Wong" (D) Producer, David Merrick (240 W. 44th St., N.Y. 31). Casting director, Michael

Shurtliff. Accepting photos and resumes of oriental actresses under 30 c/o casting director at above address.

STOCK

ALLENSTOWN, PA.

Guthrie Playhouse, Producer-director, John Cameron (P.O. Box 1123, Allentown, Pa.). Accepting photos and resumes for Equity resident company and apprentices, c/o above address. Those who have applied within the last two years need send only change of address cards. New York casting set for Saturday 30, from 10 a.m. to 4 p.m. at the Main Studios (123 W. 49th St., N.Y. 31).

BELLPORT, L.I., N.Y.

Gateway Playhouse, Producers, H.C. Pomeroy & David Sheldon (43 W. 54th St., N.Y. 31, PL 3-0590). Stars being sought for "Two For The Seesaw" and "Dark at the Top of The Stairs", phone for appointment. Equity resident company to be cast in May, accepting photos and resumes by mail only, c/o Sheldon at above address.

BEVERLY, MASS.

North Shore Music Theatre, Managing director, Stephen Saxe (Pilgrim Productions, 242 W. 56th St., N.Y. 31). Accepting photos and resumes for apprentices by mail only, c/o above address.

BOOTHBAY, ME.

Boothbay Playhouse, Co-producer-director, Franklin Lenthall (362 West End Ave., N.Y. 31). Accepting photos and resumes for a resident company of four actors, three actresses, and six apprentices. Apply by mail only, c/o N.Y. address. Appointments will be made for interviews.

BOSTON

Charles Sumner Playhouse, Producer, Frank Sogus (76 Warren St., Boston, Mass. 02109). Accepting photos and resumes for Equity resident company and apprentices, c/o above address.

BRADDOCK HEIGHTS, MD.

Mountain Theatre, Managing Director, William Brining (4345 Connecticut Ave. N.W., Washington, D.C.). Accepting photos and resumes for resident company of eight actors and actresses and 10 apprentices, c/o above address.

BRECKENRICH, ME.

Breckenrich Playhouse, Producer, Victoria Crandall (162 W. 54th St., N.Y. 31). Accepting photos and resumes for resident Equity company, soprano ingenue, character mezzo, soprano comedienne, also five male apprentices, c/o above address.

CALUMET, MICH.

Keweenaw Playhouse, Producer, Paul Barry (407 W. 54th St., N.Y. 31, 7-7434). Parts available for character men and women. Call above number mornings only, for appointment.

CEDAR GROVE, N.J.

Madison County Dinner Theatre, Producer, Carl Sawyer (38 W. 48th St., N.Y. 31). Accepting photos and resumes for year-round operation, through agents only, c/o above address.

CLEVELAND

Cleveland Music Carnival, Producer, John L. Price Jr. (c/o a Lenny-Deben Agency, 140 W. 58th St., N.Y. 31, 2-4270). Director, Don Driver. Dances, auditions, Equity women, 11 a.m. and men, 12 noon, open call women, 1 p.m. and men, 2 p.m. at Showcase Studios, 350 Eighth Ave., N.Y. 31.

EPHRATA, PA.

Ephrata Legion Star Playhouse, Producer, Sal Pina (Ephrata Productions Inc., 55 W. 92d St., N.Y. 31). Director, Stanley Beck. Accepting photos and resumes of character women, men and apprentices for Equity resident company, c/o April 30, at above address, by mail only.

GETTYSBURG, PA.

Totem Pole Playhouse, Producer-director, William Pether (244 W. 74th St., N.Y. 31, FN 2-3899). Accepting photos and resumes for the Equity resident company plus few apprentices.

KENNEBUNKPORT, ME.

Kennebunkport Playhouse, Producer, Robert C. Currier (c/o Floyd F. Arkerman Assn., 133 Cent. Pl., W. N.Y. 31, SU 7-0886). Accepting photos and resumes of apprentices by mail only, at above address. All others must apply through agents only.

LATHAM, N.Y.

Colony Musical Theatre, Producer, Eddie Rich (214 W. 42d St., N.Y. 31, PE 6-8221). Director, George Lipton. Auditions for the Equity resident company today (Wed.) dancers, Equity women, 10 a.m. and Equity men, 12 noon, open call women, 3 p.m., and open call men, 4:30 p.m., tomorrow (Thurs.) singers, Equity men, 10 a.m. and Equity women, 12 noon, open call women, 3 p.m., and open call men, 4:30 p.m., at Showcase Studios, 350 Eighth Ave., N.Y. 31.

MILBURN, N.J.

Papermill Playhouse, Producer, Frank Carrington (c/o Playhouse, Milburn, N.J.). Auditions today (Wed.) Equity men singers, 1 p.m.

and Equity women singers, 2 p.m.; all dancers, 3:30 p.m., at Variety Arts Studios (225 W. 49th St., N.Y. 31).

MOBILE, ILL.

Quad Cities Summer Theatre, Producer, Katherine Mordan (234 Mulberry St., N.Y. 31). Accepting photos and resumes for Equity resident company of eight and 10 apprentices, c/o above address.

POTTSVILLE, N.Y.

Hotel Camp Timberland Summer Theatre, Producer, Harry Boardman (33 W. 42d St., N.Y. 31, LO 3-3674). Director, Maria Biver (PL 7-7209). Parts available for leading men and women who sing. Photos and resumes by mail only.

SANTA BARBARA, CALIF.

Santa Barbara Summer Theatre, Producer, Howard Miller (2105 Broadway Terrace, Hollywood, Calif. 90303). Accepting photos and resumes of apprentices c/o Jack Welles (2000 N. Highland Ave., Hollywood 28, Calif., HO 3-5088).

THOMPSON, CONN.

Quad Summer Playhouse, Producer, Bill Caskey (Box 278, Thompson, Conn.). According to management, the company is Equity resident company of eight and ten apprentices. Mail information c/o producer at Playhouse.

TRAVERSE CITY, MICH.

Cherry County Playhouse, Producer, Ruth Bailey, director, Barnett Owen (337 W. 22nd St., N.Y. 31). Accepting photos and resumes for the star and limited apprentice resident company c/o director at above address.

TOLEDO

Toledo Zoo Theatre, Producer, Toledo Summer Theatre Associates (403 Lucas County Bank Bldg., 515 Madison Ave., Toledo 4). Accepting photos and resumes for the Equity resident company and apprentices, c/o H. K. Bakker, manager, at above address. New York interviews will be arranged in early May.

WARRENSBURG, N.Y.

Green Mountains Summer Theatre, Producer, Perry Brunkin (3 W. 46th St., N.Y. 31, PL 2-2960). Parts available for opera singers and dancers. Phone above number for appointment.

PACKAGES

"Girl Crazy" (MC) Producers, Gilbert Felt & Gross (136 W. 50th St., N.Y. 31, 3-1800). Accepting photos and resumes, c/o Marvin Krauss at above address.

"Redhead" (MC) Producer, Gus Schirmer Jr. (211 E. 62d St., N.Y. 31, TE 3-3413). Accepting photos and resumes, c/o Forrest Carter at above address.

TENT REPERTORY

Shaffner Players (Tony & Sam Show). Offering repertory of seven plays, nightly change, week stands in Iowa, Kansas, Missouri. Available parts: male and female comedienne, and character actors. Accepting photos and resumes c/o Caroline Shaffner, Wapello, Iowa. Tour scheduled to begin regularly May 16, and open May 30.

SHOWS IN REHEARSAL

BROADWAY

"Finian's Rainbow" (MC) Producer, Jean DeLoach (130 W. 56th St., N.Y. 31, JU 2-8229).

"King and I" (MD) Producer, Jean DeLoach (130 W. 56th St., N.Y. 31, JU 2-8229).

"Look Up Your Daughters" (MC) Producers, Douglas Crawford (234 W. 44th St., N.Y. 31).

"Mad Avenue" (MC) Producers, Tony Facitore & Howard Hinkin (38 W. 68th St., N.Y. 31, CI 6-7101).

OFF-BROADWAY

"A Country Scandal" (D) Producers, Loto Bianchi & Amnon Kabatnick (Greenwich Meads Theatre, 141 W. 10th St., N.Y. 31, AL 3-4222).

"Camino Real" (D) Producers, Theodore Mann, Leigh Connell & Jose Quintero (156 Bleecker St., N.Y. 31, 4-2150).

"Ernest In Love" (MD) Producers, Robert Kamlit & Noel Behn (33 Commerce St., N.Y. 31, 2-3931).

"Fantasticks" (MC) Producer, Lore Noto (181 Sullivan St., N.Y. 31, PL 2-0483).

"Ignorant Abroad" (C) Producer, Robert M. Cavallo (Theatre East, 211 E. 60th St., N.Y. 31, TE 2-9226).

"La Ronde" (C) Producer, Patricia Smith (332 W. 53th St., N.Y. 31, JU 6-7927, in association with Hans Weigert).

Television

Artist Management Associates, 290 W. 37th St., PL 7-2157. Accepting photos and resumes for commercials and industrials every Wednesday 10 a.m. to 5 p.m., c/o Jerry DiGerarimo at above address.

CBS-TV, 321 W. 57th St., N.Y. 31. (Continued on page 75)

Casting News

Continued from page 74

Accepting photos and resumes of attractive models and actors for films. Mail information to Nat Greenblatt, casting director, CBS, "Camera Three," educational drama, CBS; producer, John McGilfert, director, John Desmond. Submit photo and resume for consideration. Casting director, Paula Hindlin, 524 W. 58th St., No duplicates.

Della McCarthy Anne, 41 E. 67th St., N.Y. Casting, Colia D'Arcy. Submit photo and resume for consideration.

Erwin, Wasy, Ruthrauff & Ryan, Inc., 711 Third Ave., N.Y. OX 7-4500. Accepting photos and resumes for commercials, c/o Phyllis Lundford, at above address. Do not visit or phone.

"Lamp Unto My Feet," religious drama, CBS; producer, Richard Edson, director, James MacAllen, casting director, Paula Hindlin, 524 W. 57th St. Casting director will accept photo and resume for consideration by mail only. No duplicates.

"Last Cavalier," Producer, William Castevens (Lewis Maxwell, Room Agency, 14 E. 58th St., N.Y. FI. 5-3057). Accepting photos and resumes c/o above address.

NBC-TV, 30 Rockefeller Plaza, N.Y. CI. 7-8300, casting director, Edith Hamlin. Accepting photos and resumes c/o casting director at above address.

"Play of the Week," Producers, Lewis Freedman & Henry Weinstein, casting director, Marc Mer-

son (WNTA-TV, 10 Columbus Circle, N.Y.). Accepting photo and resume of general talent, by mail only. Forthcoming productions will be "Grand Tour" and "House of Bernard Alba."

"Verdict is Yours," CBS, 524 W. 57th St., N.Y. Accepting photos and resumes, c/o casting director, Nat Greenblatt, CBS.

Industrial

House of Shows, 43 E. 73d St., N.Y. TR 9-6555. Part available for a character comedian, Latin-American type. Mail photos and resumes c/o Fred Pullen at above address.

Films

American Dubbing Co., 1116 Bix, Champe Elysees, Paris. Jobs as film dubbers are available to American actors in Paris. Phone Peter Riethal (Balzac 72-00).

"Butterfield 8" (D. MGM Production). Casting director, Sally Perle (Central Casting, Room 1116 at 200 W. 57th St., N.Y.). Accepting photos and resumes of SAG members only, as extras. Applicants must bring membership cards.

Columbia Pictures, 5711 Fifth Ave., N.Y. PL 1-4400. Casting director, Joyce Selznick, reports limited casting through agents only for coming productions of "Cry Happy," "Captives," "Underworld, U.S.A." and "Five Finger Exercise."

"The Magnificent Idiot" (C. Producer, Alvie Maddox Productions, Hotel Knickerbocker, 120 W. 46th St., N.Y.). Available parts: man, 30's, pointed face, shuffy; very fat female, baby-faced woman, stinks, society type must do commercial work. Send photos and resumes by mail only, c/o Alvie Maddox at above address. Contact will be made for appointment. All other parts through agents only.

Signed for Legit

BROADWAY
"Irma La Douce": Frederick Guyone.
"King and I": Farley Granger, Barbara Cook.

OFF-BROADWAY
"Brouhaha": Robert Penn, Ronald Long.
"Camino Real": Leigh Wharton, Louis Negin.
"Ernest in Love": George Hall, Lucy Landau, Lella Martin, Christopher Gillespie, Alan Shayne, Margaret Harlow.
"Fantastika": George Curley, Richard Stauffer, Jay Hampton.
"La Bamba": Mandy Carmichael.
"Ob Kay": Joseph Maraulay (succeeding Len Menel).
"Threepenny Opera": Lu Leon and succeeding Marion Sales.

TOURING
"Look Homeward, Angel": Jean Gillespie (succeeding Barbara Stanton). William Sever, succeeding George Cohen. Elizabeth Furtis (succeeding Florence Sundstrom).

Lil's Harvard Spiel

Lillian Hoffman, whose "Tops in the Attic" has been voted best American play of the year by the N.Y. Drama Critics Circle, delivered Harvard University's annual Theodore Spencer lecture at Sanders Theatre Thursday (21). She spoke on playwrighting for the contemporary theatre.

"Tops in the Attic" world premiered at the Wilbur, Boston. The Spencer Lectures at Harvard were established in 1949 in memory of Theodore Spencer, a member of the English department.

Performing Arts Setup For McCarter, Princeton

The 1,000-seat McCarter Theatre, Princeton, N.J., will become a Center for the Performing Arts, beginning next September. A program, to include drama, dance, opera, poetry, films, music, children's theatre and musical comedy, will be sponsored by Princeton Univ., which owns the playhouse.

As part of the project, a professional resident company, to be present, over four-year periods corresponding to a student's stay at the university, a live anthology of world dramas ranging from Greek to modern, Kabuki to musicals. A series of six plays will open next Oct. 3, each playing a split week with a concert series on Mondays and lectures and films on Tuesdays.

The house will still be open for the booking of special offerings, touring shows and pre-Broadway tryouts. Milton Lynn is producer. Mrs. Herbert McAnany is general manager and Brooks Jones is associate producer of the Center program.

BELT COMPETES IN CHI WITH HARRY ZELZER

Chicago, April 26. Byron Belt, former assistant manager of Chicago's Lyric Opera, has turned impresario and will make an attempt this fall to buck Harry Zelzer's virtual monopoly in the concert field here. Belt has formed an organization called Chicago Concerts Inc. and is negotiating to lease the Studebaker Theatre for a season of 12 longhair recitals in the '60-'61 season.

Lieder singer Elisabeth Schwarzkopf will headline the series. Only other booking to date is the Australian soprano Joan Sutherland, who will be making her Chicago debut.

In the inaugural season, the program will consist entirely of recitals by vocalists and small instrumental ensembles although in the future Belt expects to book dance and theatrical fare in addition. Although the Studebaker has been rarely used in the past couple years, Belt thinks it will be an ideal showplace for his series because it is near Orchestra Hall and has a relatively small capacity. Recitals, he feels, require intimacy.

Set Schedules, Staffs For 2 Mass. Tunetents

The opening dates for the upcoming summer seasons of the South Shore Music Circus, Cohasset, Mass., and the Cape Cod Melody Tent, Hyannis, Mass., are June 27 and July 1, respectively. David Marshall Holtzman, N.Y. attorney and managing director of both spots, has set the staffs for the two tents.

Personnel at Cohasset will be William Longridge, general manager; Robert Freedman, assistant manager; Bill Ross, director; Rudolph Bennett, musical director; Jim Cameron, production stage manager; and Walter Pierce, press agent. Cameron will also direct a production of "Naughty Marietta."

At Hyannis, the lineup will include Peter Chandler, general manager; Michael Kramer, assistant manager; Ernest Sarvacino, director; Oscar Konari, musical director; William Holland, stage manager; Calvin von Reinhold, choreographer; and Justin Morgan, press agent. Morgan replaces Holtzman's son, Eddie, who's now in the Army on a six-month hitch prior to returning to Yale Law School next fall.

Chi Musicians Agree

Chicago, April 26. Just when situation looked hopeless last week, new contract terms rescued the Ravinia Festival from what would have been its first summer without the sound of music in 25 years.

Al Frenner got the greenlight when hunky Chi Symphony members finally voted to accept a new three-year wage offer boosting the minimum 14% this year and by 20% the third. Six-week '60 season launches June 28 with Pierre Monteux on the podium and Claudio Arrau as piano soloist.

PLAY AGENT RETIRES

London, April 26. Joan Ling, a play agent, retires at the end of the month. C. H. F. Freve-Cook will continue the firm.

Show Out of Town

An Evening With Mike & Elaine

San Francisco, April 19. Paid show presentation of a two-act revue, starring Mike Nichols & Elaine May. Jack Gold, stage manager; Mary Bolten, producer. Opened April 18 at the Geary Theatre, San Francisco, 84.30-84.85 top.

"An Evening with Mike and Elaine" is about an hour and a quarter too long—a coffee break would have helped. The basic trouble seems to be that these talented, fresh comers appear lost in a 1,500-seat theatre after playing the intimate confines of nightclubs and in the even closer confines of television.

It is true that on opening night they were confounded by a system of microphones which must have dated to Thomas Alva Edison. But even if the microphones hadn't been dreadfully mismanaged (halfway through the show they were turned off for good), Mike May and Nichols would still have had a lot to do to tidy up their show.

They came on with their well-known disk jockey act, an interview with a low-IQ starlet. It is hilarious on tv, but in a large legit house the lines tended to be drowned out by segments of laughing. That may be a matter of timing, and can presumably be adjusted in further performance.

The second skit, "Portrait of Mother and Son on Telephone," leans heavily on Shelley Berman's brand of telephonic humor. It is followed by "Adultery in Three Countries," an excursion in fairly obvious humor and the first act closes with "Pirandello," an interesting number, loaded with switches and probably the show's high point.

Miss May starts the second act as a flutery PTA president introducing Nichols as a sudden southern writer. This is followed by the pair's interpretation of two teenagers working in a car—good, obscure, nothing to gaze here. And the pair viciously fight back. The audience into what they call an "improvisation," which is all very well for a nightclub but only semi-successful in a theatre. Brief characterizations, almost blackouts of Françoise Sagan, Dostoevsky and Erskine Caldwell and a small encore wind up the evening.

There is no production to speak

of, just a pair of stools and a table as required, plus occasional lighting changes. Miss May, whose humor seems more antic than Nichols' comes off a little better as Nichols is almost a straight man. The impression was that the show has been thrown together in order to cash in on the comics' popularity. They may succeed, although in so doing they could possibly damage some of their own material. With proper preparation and staging the act could be the focal point of a smart Broadway revue.

Stell.
("An Evening with Mike and Elaine" has been announced by Broadway producer Alexander H. Cohen as his next presentation, opening Oct. 8 of the "Nine O'Clock Theatre" at the John Golden Theatre, N.Y.—Ed.)

Met, Now Full-Weeking, Goes SRO in Atlanta

Atlanta, April 26. Metropolitan Opera's six-day, seven-performance season here still is a week off, but engagement has gone clean at 4,546-seat Fox Theatre, meaning that 31,822 seats have been gobbled up for engagement.

More than a week ago there was standing room only. Firemen's permit sale of some 200 per show. Heretofore Met has had Atlanta on a split week, but this year city, with Met's endorsement, asked for and got a whole week. Season tickets and holders were permitted to purchase duets to four performances only, thus making more single tickets available to satisfy a host of complaints.

Although economies of Fox, which is Wilks-Kirby chain flagship, is a closely-guarded secret, it will run fairly close to \$20,000 per performance. In addition, each purchaser of season tickets must pay \$5 membership fee to Atlanta Opera Guild, a prime mover in bringing Met to Atlanta each year.

In spite of the healthy take, net from Met's appearance here is ridiculously small, since expense of bringing company to city reaches appalling figures.

NEW STAR BORN DURING BEST SEASON

"The greatest thrill of the 1960 season at the Royal Poinciana Playhouse was the heartwarming and exciting performance of newcomer, Mary Tahmin, which won her stardom in the final play, 'Two for the Seesaw,' in the role vacated by Kim Stanley because of illness."

PALM BEACH POST

"Mary falls so naturally into character as the generous, impulsive Gimpel that she doesn't seem to be acting a part. The Bronx accent seemed genuine."

THE MIAMI HERALD

"Miss Tahmin, a new star, is a talented actress, lovely to look at and fascinating to watch. She has a nymph-like quality and accurately understands the art of character portrayal."

PALM BEACH POST

MARY TAHMIN IS CHARMER IN SEESAW

"Mary Tahmin, leading lady to Kevin McCarthy in the two-man show, is a charmer and a precious, powerful and poetic young trouper. It is our good fortune that she was selected to take the part."

"This slim, intense, dark-eyed girl, who more on her slight shoulders the burden of carrying half of a two-character play alongside veteran actor Kevin McCarthy, proved the possession the magnanimity and complete abandonment of self-consciousness of which stars are made."

LEONE KING, Post-Times Staff

"The Royal Poinciana had the excitement of creating a new star in Mary Tahmin in the closing production, 'Two for the Seesaw,' that would be one of the tops in a popularity poll."

ED SAWSON, Palm Beach Post

STAR IS BORN

"Miss Tahmin, proved herself expert as a comedienne, moving as a dramatic actress."

EMILIE REYES



MARY TAHMIN

Thank you Mr. Mele and Mr. Crabtree for a wonderful engagement to

"TWO FOR THE SEESAW"

at the ROYAL POINCIANA Palm Beach, Fla.

★

FRANK COOPER AGENCY (Harvey Orkin) Plaza 1-0725

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3 Months on E'way—6th Month on Tour with "THE PLEASURE OF HIS COMPANY"

"Standing By" for CYRIL RITCHARD, LEO G. CARROLL and CONRAD NAGEL

NOW—Erlanger Theatre, Chicago

Titles already set for late summer and fall include "The Proud Walk," Nancy Moore, "The Skinman," Jay Gilbert, "It's A Wise Child," Thomas Curley and "The Levels," Aofel Thing. Maurice Richards. All are novels.

Broadway

Nat Burns flew out Friday (22) to Glasgow.

Hotel Astor and Manhattan exec vicepres Frank W. Kridl out of the loop.

Andre Mertens of Columbia Concerts recovering from his recent illness.

Ella Fitzgerald will be "Person-to-Person" on CBS-TV in about four weeks.

The Forum partyed "Duel of Angels" post-premiere as a kick-off for its new after-theatre policy.

Fawcett Publications' European correspondent Mike Stern in from his Rome base on a U. S. cruise.

Playright Phil and Frances Dunning celebrated their 41st anni in their Westport (Conn.) retreat yesterday (Tues.).

Attorney Howard Hanson, of the William Morris Agency staff, home from North Shore (L. I.) Hosp. following surgery.

Lorain Beebe, Ruy Parker and Jerome Whyte, London production rep for Rodgers & Hammerstein, in from Europe yesterday on the Queen Elizabeth.

Dean Warren Bower of NYU General Education Division, who has been book-reviewing on WNYC since 1938, just clicked off his 600th broadcast.

Max Bloom may be shifted by the Zerkendorf from operating the Ambassador in Chicago to a top executive spot with the hotel chain in New York.

Hermione Baddeley, character actress, Cilli Wang, Viennese pantomime-dancer, and the Stanley Walkers sailed for Europe yesterday (Tues.) on the New Amsterdam.

Offered a road tour of "Majority of One" in the Gertrude Berg role, Sophie Tucker told the Theatre Guild, "Can't take on such a responsibility at my age any more. I'll wind up a saloon singer."

Irish Export Board hosted an all-Gaelic lunch at the Whiskey Distillers of American town house in New York featuring Irish bacon, Irish salmon, Irish coffee and, of course, Irish "dew."

Understood that when Jerry Obeyesekere takes over as president of the Hotel St. Regis for the Zerkendorf he may revive the original Marmotte (grillroom). The N. Y. Drama Critics voted "Finchella" as the best legit musical but the new Frank Leamer musical "Geraldine" (Broadway) of the S. Y. Times voted "Greenwillow" the best musical of the year.

Met Opera's newest board of director member in Royall Victor Jr. Meantime the Opera Ann. separately has voted in prominent grande dames of Detroit (Mrs. Henry Ford II, Montreal (Mrs. Isaac W. Killiam), Boston (Mrs. Brooks Potter).

Russell Sage College at Troy bestows honorary music doctorate upon Rine Stevens on May 20.

Sen. Norris Cotton (R-N.H.) likes to quote Bob Hope's gag: "I don't throw money away at the race tracks. I have a Government to support."

As a tribute to the Ballet Theatre, which in two weeks departs for Russia and a State Dept. tour, Bergdorf-Goodman is devoting its full window space to a display on the troupe. Tom Lee is doing the windows, which feature portraits of Ballet Theatre's stars by Richard Banks.

Joan Crawford is chairmanning and Dorothy (Mrs. Alfred A.) Storch is associate chairman of the Shakespeare-in-the-Park dinner May 8 at the Hotel Commodore to raise funds for the gratis summer season of the Bard-under-the-Stars.

The more kids you see visiting Shakespeare the safer are our city's parks at night, is the motto of the Zerkendorf Hotels pr. chief George Bennett is making much of return Johnson-Patterson bus-matching by having Johnson stay at the Drake, his right headquarters at the Commodore, and press interviews at the Playbill in the Hotel Manhattan. He was turned down in his bid to have the kicking of the match take place at Zerkendorf's Astor.

Oscar Hammerstein, 2d and others from show business are on the Committee to Salvage Talent, formed recently to help support the program of the National Scholarship Service & Fund for Negro Students. The committee is soliciting contributions for its 1959-60 program, which requires \$250,000 for "identification, guidance, counseling and supplementary scholarships for able disadvantaged students."

Much socialite-show biz intrigue within Franco-American circles attendant to last night's (Tues.) double-featured doings at the Waldorf-Astoria (the General Charles DeGaulle fete) and Claude C. Phil-

ippe's "Apri in Paris" ball at the Astor. Former was a "Grandma performance" for the French VIPs in New York, and the latter an annual hoopla for French-American charities which is always a high-light, as witness the \$3000-a-couple tab.

Travel bureau of the Canadian Government has rented an electric sign on Times Square for 13 weeks this summer which will extol "Canada, the wonderful world at your doorstep." Spectacular will show animated scenes of vacation activities ranging from the Calgary Stampede to Highland games in Nova Scotia, national parks and fishing. It stresses Canada as a place to escape the heat and humidity of Manhattan—so bring your own snowshoes!

Rome

By Robert F. Newhouse
(Columbia Estate, 671966)

Rome Clair named honorary proxy of this fall's Venice Film Fest.

"Romantica," winner of San Remo festival, sold in all countries except Japan.

Nieve Reeves to Paris for preview there of his "Last Days of Pompeii," which UA has for the U.S.

Edmund Purdom signed for "Toryok, Terror of the Barbarians" (Arion), slated for local leaving.

Red Taylor and Ed Fury currently appearing in Enzo Merello's "Queen of the Asinians" for Glomer-Galates.

Raf Vallone shooting his first pic here in years. La Garconiere, opposite Eleonora Rossi Drago and Giordana Mitchell.

Mario Nascimbene back from London where he recorded his musical score for 20th-Fox "Sons and Lovers," British entry at the Cannes Film Fest.

Peter Ustinov selecting locations outside Rome for his upcoming Universal production of "Romeo and Juliet," with John Garin and Sandra Dee.

RCA has rushed out a sound-track album in cash in an success of "La Dolce Vita." The Sweet Life, current record-breaking pic, with music by Nino Rota.

Simone Signoret expected here soon to make her first post-Oscar film for Morte Ergas Zebra Films, "Adua and Her Colleagues," under direction of Antonio Pietrangeli.

Avera Films has revealed it will produce pic version of "Platano and I" from 1966 Nobel Prize winner Juan Ramon Jimenez novel. Pic version is to be by Jean Giono.

Gianni Hecht of Documenta Films in London for brief visit. His "Suppina, Venus of Lombard" currently producing at Cinecittà, with Tina Louise and Kevin Matthews starred.

George Petras and Peter Baldwin staying on in Rome after their acting stint in Roberto Rossellini's "Black Cat in Rome" for international Golden Star. 20th-Fox has U.S. release rights to pic.

Jean-Paul Belmondo to make two pic in Italy this year: "La Cleopatra," under direction of Vittorio DeSica and co-starring Sophia Loren, and "Letters of a Novice," under the helming of Alberto Lattuada.

NBC held two cocktail press talks at Foreign Press Club here; one for Dave Garroway's "Today" company during local stay, and the other to send off the Rockin'-Mahin color tele series "The Barbarians," starring Jack Palance.

In-and-out-of-Rome: Ilya Lopert, Arnold Pickler, Broderick Crawford, James B. Harris, Julian Ludwig, Robert Lamoureux, Michel Aouni, Federico Fellini, Marina Alessi, Gian Gaspare Napolitano in Africa for tv series; Jack Palance, Rudy Matei, Andre de Toth, Romolo Breccia and Joseph Calleja.

Boston

By Gay Livingston
(433 Little Mt. DE 5760)

Doug Flynn breaking in new act at the Sanny.

Struben's moving revue show led with Alpine Revue.

Everett K. Everett to Casino Boston, Washington.

Buddy Thomson producing new revue at the Bradford Road.

Diggery Venn heads 1960 cello cultural combo Boston Arts Festival.

Nancy McDonald heading "What's New" revue at the Jewel Room.

George Wein playing at his own club, Storyville, with his "Storyville All Stars."

Gene Tunney, Westbrook Pegler, and Fulton Lewis Jr. among honorary pall bearers at Bill Cunningham's funeral.

George Clarke, Boston Record editor columnist, packaging AGVA audition show to bring into the International, New York.

Buster Keim flew in from Hollywood to choreograph Sam Snyder's 1960 Water Folies, readying for U.S., Manila and Japan tour.

London

(Hude Park 4561-23)

Eva Bartok in laws for the preview of her latest British pic, "Beyond the Curtain."

Fancie Pettit here for the launching of her latest French opus, "Julie the Seduced."

Martin Zampi planning to Rome to negotiate with Belinda Lee to play lead in his upcoming production of "Survivor."

Robert Stolz going to Oxford next week for the tryout of his new musical, "Joie de Vivre," which is due in London in June.

A new exhibition of paintings by film director John Paddy Carstairs opened at Walker's Galleries last week and will run until May 11.

Robert Beatty took over starring role in "The Aspern Papers" last Monday (25), replacing Sir Michael Redgrave who had to leave to fill other commitments.

Associated-British Cinemas is to open its second Ten Pin Bowling Centre at Dagenham, Essex, on site of the Princess Cinema. Reconstruction is to start immediately.

Steven Pallas starts production on "Hands of Orion" on location in Cannes on May 16, and director Edmond Grévill will be shooting important scenes with Mel Ferrer during the film festival.

Anna Devere Wiman tossed a midnight supper party last week to celebrate 100th performance of "Look Who's Here, the Fortune Theatre revue which she is presenting with Charles Ross.

Michael O'Brien, actor son of Sir Tom O'Brien, the trade union leader, announced his engagement to Caryl Ziegler. Both are in the current London production, "Fingert Ain't Wet They Used To Be."

Claud Dunphy being inked by Val Guest for the male lead in "The Fall Treatment," which he is making for Columbia release. Lening starts at Eirene next week, to be followed by locations in the south of France.

Jimmy Gold, oldest member of the Crazy Gang, celebrated his 73th birthday last Thursday (21). It will be 50 years on July 9 when he formed his partnership with Charlie Naughton and they have been together ever since.

San Francisco

By William Steiff
(Evergreen 6-0201)

Disseal pianist Bud Bales out of hospital after serious auto accident.

Century-old Bella Union Theatre getting facelifting from Inter-players, repertory group.

Dutch producer S. C. Barnstijn and director Fons Rademacher visiting Prince Film Fest boss Irving M. Levin.

Jazz Fest, opening new Monterey Auditorium, in May with Anita O'Day first act booked.

Ferde Grofe conducted world premiere of his new "San Francisco Suite" at Opera House here with Prince Symphony last Saturday (23).

Paris

By Gene Moskowitz
(66 Ave. Breteuil, S.F. 5800)

Albert Band to make a French pic here for Michel Sarré, "Poppe Imperatrice."

Leslie Caron in for her title role in Josh Logan's "Fanny" (WB), rolling in Marseille this week.

Jean Anouilh adapting Georges Simenon's novel, "Death of a Beauty," for a film production by Francois Chavane.

French press giving its Prix Orange, for the most cooperative film people, to Juliette Greco and Jean-Claude Brialy.

Filipino dance troupe, The Bayanin, held over a week at the Alhambra after its success at the Theatre of Nations.

Yank singer Helen Merrill doing Continental dates in spite of a broken leg. She does her standup stint with a plaster cast on her limb.

Cy Harvey, of Janus Films, ogling local wars for possible Yank distrib. He feels there is nothing around, with anything lively already snapped up.

After "The Three Musketeers," Alexandre Dumas' "The Count of Monte Cristo" also will be remade here. Latter is by Prince Productions with a new script by Maurice Gayon.

After fine highbrow reviews, Nicholas Ray's "Party Girl" (M-G) getting another first-run booking, this time on the Champs-Élysées, after an okay run at some off-mainstream houses.

Jean Rouch's film, "La Pyramide Humaine," about a group of African whites and Negroes, all youths, deciding to cooperate at school over adult objections, being wound up in studios here.

Marcel Pagnol's biog of his father, "La Gloire de Mon Père,"

(My Father's Glory), will serve as a best for French co-produces in English schools. Ditto Jean Cocteau's play, "La Machine Infernale."

Since her Oscar, French actress Simone Signoret has had 30 film offers from the U.S., France and England. But her first stint is in Rome in an Hiale pic, "Adua and Her Friends," with Pietrangeli directing.

Cleveland

By Glenn C. Pullen
(Main 1-4500)

Clyde McCoy orch doing two-weeker for Mushy Weiler's shtery. Speedy Trio and Frank D'Amore heading current Alpine Village show.

Rudy Vallee started half-month visit at Hotel Tudor Arms Empress Room on April 25.

Flaniss Bill Gibney and Ernie Shepherd, bassist, formed new jazz duo at Chuck Marinis's Co-Fair.

Hal Jory teamed up with Al Werner in promoting Louis Armstrong jazz concert at Public Music Hall May 8.

Bud Wattlea, ex-WERE musical director, back from the Coast where he worked on tele and film scores, to organize new jazz band.

David R. Court bought package consisting of Count Basie cruise with Joe Williams and Lambert, Hendricks and Ross for concert bash at civic Music Hall May 15.

"Tipsey Rebellious," which gets tryout at Cleveland Play House April 27 through May 17, with Thomas Hill staging, is new comedy by Jon Jory, actor-son of Victor Jory.

Pittsburgh

By Lenny Litman
(6350 Churchill HA 1-2738)

Folk artist Odella set for one-nighter at Carnegie Music Hall.

Cathy Dodd has quit niteries to become singer for Artie Arnel's orch.

Nightclub musicians now working at a higher scale, AA rooms paying \$120 for sidemen and \$100 for leader.

Rummy Bishop home from Hollywood after doing parts in "Lawman," "Alaskans" and "Dreams 11."

Break came as result of showing on Jack Paar show and boasts from former partner, Joey Bishop.

Don D'Carlo is the new agent for the Town House. Former manager of Joan Barry, D'Carlo is widely known for bringing in no-talent acts with a lot of press appeal. His latest is Beverly Asland.

Vienna

By Emil W. Mason
(Grosse Schiffgasse 1A, 356156)

Pat Boone expected in Salzburg, where he intends to shoot a cultural film on the festival city.

The president of the Republic, Dr. Adolph Schauerl, will open the festival weeks on City Hall Square May 28.

For the first time, the Burg Theatre, top German language legit, will open with an American play next season. It is Eugene O'Neill's "Mourning."

Stage on Lake Neusiedl at Meerbach enlarged. Set for this season is Paul Abraham's operetta, "Victoria and her Hussar" and Johann Strauss' "Gypsy Baron."

Australia

By Eric Corrie
(Film House, Sydney)

Tommy Steele will play twice nightly at the Tivoli, Sydney.

Charlton Heston planes in here May 4 for "Ben-Hur" personal at St. James, Sydney.

Lifting of dollar restrictions sees lots of U.S. magazines back on local newsstands.

Tiber Hudan will bring the "Ziegfeld Folies" to the Tivoli loop on a house deal.

Coffe Jones, Columbia topper, in New Zealand setting his deals with N. Z. loop toppers.

Marcel Pavlov and Derek Farr premed in "Old Man" at Royal, Sydney, for J. C. Williamson.

Aussie Actors Equity is still plugging for a 40% local talent layout on tele programs here.

"Siege of Pinchgut" (WB), cops-and-robbers yarn filmed locally by Harry Watt, failed to pull big at Embassy, Sydney, and was yanked pronto.

Maurice Chevalier will do a quick season in Brisbane for J. C. Williamson Ltd. before leaving for Paris. He has been a cliché in Melbourne and Sydney.

Bob Dexter joined Warners on the publicity side for "Auntie Mame" and "Nun's Story." Years ago Dexter headed the British Warner publicity outfit.

Tipped that "Can-Can" (20th) will preem at the Paris, Sydney, following the run of "Solomon and Sheba" (UA), with "Nun's Story" (WB) going into Embassy, Sydney, on hard-ticket policy.

Hollywood

Peter Lawford became U.S. citizen.

Martin Donovan rejoined H. N. Swanson Agency.

Yvonne de Carlo returned from Rio de Janeiro.

Donna Reed and Tony Owen off to London and Rome.

"Ben-Hur" opens July 6 at Kubie Theatre, Honolulu.

Mai Klein taken over as general manager of KJH-TV on May 1.

Maria Schell in from Munich for added scenes in "Cimarron."

Sidney Kramer to Australia and Far East on NTA and Cinecittà bids.

Paul Brandon asked William Morris Agency to set up own office.

Joe Pasternak back from ninetieth "Please Don't Eat Daisies" bally tour.

Linda Britton checked into Sverreland Agency to head new commercial dept.

Sid Rogell chairs Los Angeles Friends of the National Jewish Hospital, Denver.

Gina Lollobrigida arrived from Rome to resume in Metro's "Go Naked in World."

KIAC switched its annual Hollywood Bowl Charity Show, usually held in September, in June 25.

Hedy Lamarr received \$500,000 settlement for not contesting old man W. Howard Lee's divorce action.

Joseph McMurray appointed general manager of KJH-TV, Southwestern Broadcasting Co. outlet in Las Vegas.

James L. Peatross succeeded Jerry Carr as manager of Columbia Studios' Employees Federal Credit Union.

Edwin S. Nelson suffered second and third degree burns in an explosion during filming of Ziva "Tombstone Territory."

Ira Gottlieb moves up from exec vicepres to proxy of Flamingo Films, C. P. Jorger stepping up from sales vicepres to exec vicepres.

Chicago

(DFilmore 7-4864)

Comic Frankie Sentt back to top Club Hollywood Hill.

Larry Novak Trio showbucking for New Trade Winds shtery.

Tino Perez Orch supplanting the Al D'Arcy AFMers for calypso shows at the Blue Angel.

Irv Seidner, erstwhile stock and strawhat praiser-bis manager, now with Dan Edelman's publicity shop.

Variety's office here is now located at 400 N. Michigan Ave. Same postal zone (11) and phone, per above.

Sylvia Hall, wife of Mutual Entertainment's Eddie Hall, and familiar to show bizites, managing the Grass Hut bar in Parkway Hotel.

Edgewater Beach Hotel's Polyneesian Village (Los Churumbelos de Espana current) now being flacked by Aaron Cushman & Associates.

Palmer House converting its Victorian Room into a meeting-banquet addition, causing the long-stanched Ralph Ginsburgh ensemble to shift to the Empire Room for pre-dinner (no dance) sets.

Minneapolis

By Bob Rees
(4009 Xerxes Ave. So., WA 6-8555)

Hazel Scott into Freddie's. Herb's has "Three Sounds" for return date.

Theatre-in-Round presented "Death of Salesman."

From Ballroom had Sunday Daiquiri Jam festival with five Twin Cities bands.

Retired circuit owner Bill Volk, only recently back from a long Florida vacation, now off on six-week European jaunt.

Theatre Guild's fourth and final subscription season offering, "A World of Sins," at St. Paul Auditorium week of May 16, will have top of \$4.05 weekdays and \$5.50 Friday and Saturday.

Frankfurt

By Hueli Guld
(24 Rheinstrasse, 78734)

German skating champion Ina Bauer signed by Kurt Ulrichs to a film contract.

"12 Angry Men" (UA) chosen as best foreign film for 1959 in Warsaw by Polish film critics.

UFA building a new studio in Düsseldorf that will be available especially for television commercials.

Renata Tebaldi to do her German concert tour, cancelled last year because of illness, between May 16 and 20.

French actress Simone Signoret (Oscar winner) signed for a German pic, "34 Stunden im Leben einer Frau" (24 Hours in Life of a Woman).

(Continued on page 78)

Wife, 83, of actor Victor Kristoff
died April 14 in Hollywood.



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